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ALL THAT IS NEW

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IS RESPECTFULLY INSCRIBED,

BY HIS FRIEND

ALLAN CUNNINGHAM.

PREFACE

TO THE PRESENT EDITION.

THE Edition of "Pilkington's General Dictionary of Painters," which is now submitted to the Public, has been carefully revised with respect both to the style and the facts. Many memoirs have been added; and likewise, from the French of Watelet, "A View of the Particular Parts which constitute the Art of Painting;" and, from the French of De Piles, "The Balance of the Painters;" containing an estimate of the merits of the most eminent Artists, with respect to Composition, Design, Colouring, and Expression. The Editor trusts that his humble labours will not prove unsatisfactory to the candid reader.

R. A. D.

1851.

PREFACE

TO THE LAST EDITION.

WHEN the materials for this Dictionary were first collected, the enthusiastic and industrious Author was unable to find more than thirty British Painters who merited the distinction of appearing in his pages. But such has been the influence of the Royal Academy, and such the extension of taste for the elegant, the expressive, and the beautiful, that, not to number the additional names which succeeding editors—and among them Fuseli—have inserted in the work, no fewer than twenty-six British painters, and most of them names of high reputation, will be found in the present edition, which are not to be found in others. In addition to this, it appeared to the Publisher, as well as to the Editor, that an Introduction, relating briefly and clearly the general history of Modern Painting, describing the characters, and delineating the fortunes of the various Schools, would not be unacceptable, to this country in particular; since it would show how much had been achieved, single-handed, by the genius of Britain, unaided by the purse, and unpatronised by the Government, of this great and wealthy nation. The Editor has executed this portion of his task with his best skill and knowledge: he has assigned to each country, or district, the Painters to whom it gave birth, and by whom it obtained fame in Art, and he has endeavoured to measure the merit of each school, or nation, by the altitude attained in the poetry and imagination of Painting. He had an easier task, perhaps, to perform, when he composed the biographical sketches for the body of the work: it was, however, a matter of some difficulty, when he chronicled such high names in Poetic Art as Hilton and Stothard, to confine himself to the limits prescribed by the nature of a Dictionary.

A. C.

PREFACE

TO THE EDITION OF 1829.

WHEN this Dictionary was first undertaken, there existed nothing of the kind in our language; nor were there to be obtained any helps for such a compilation, except in foreign tongues; the Art of Painting being at that time as low as it well could be in this country. Ardently intent, however, upon acquiring some knowledge of a subject of which he was an enthusiastic admirer, Mr. Pilkington, though an ecclesiastic, and residing in a country parish in Ireland, set about collecting all the information he could procure respecting the history of his favourite art, and the lives of its most distinguished professors of the different schools. The labour was arduous in an uncommon degree, as every one must be convinced who has taken the trouble to read Vasari, Vanmader, Ridolfi, and Sandrart, the principal writers in this department of biography. In their ponderous, and, for the most part, ill-digested volumes, facts are frequently interwoven with irrelevant disquisition, in such a manner as not to be easily separated; and chronological accuracy is so generally slighted, as to render it sometimes difficult to ascertain the time when the events recorded actually took place. Of some artists, again, the accounts are extended to a tedious and preposterous length; while others, and those too of no ordinary merit, have no justice done, either to their personal history or professional character. In one case, when the superfluous matter is removed, what remains proves so unsatisfactory, that farther research becomes necessary to the illustration of the subject; and in another, the statements of the same point by different writers are so contradictory, that no decision can be formed upon the question, without much careful comparison and laborious calculation. To abridge a prolix relation, and at the same time to preserve perspicuity in the story, is more difficult than to expand scanty notices into pompous narratives; but the labour becomes more irksome where detail of circumstances is merely subservient to the appreciation of talent and genius.

The author of this Dictionary felt these embarrassments while pursuing his venturous course; for, although his sole object was only to enlarge his own ideas, and to improve his judgment, he was—from the very nature of his situation—compelled to draw, if not all, yet by far the greatest portion of his knowledge from books; which, on questions of taste and criticism—in the arts especially—are commonly very suspicious authorities.

Having, however, to depend upon such guides, Mr. Pilkington laid down the most judicious rule that could be adopted for the conduct of his inquiry. “I have not adhered,” says he, “to one author, so as to be either a literal translator or transcriber; but have collected what seemed to me most material from each, and endeavoured, with the utmost exactness I could exert, to rectify their chronological mistakes; to illustrate what appeared obscure; and to digest the whole, so as to be instructive and concise.”

After amassing, with uncommon diligence, a large stock of information from a variety of sources, it naturally occurred, that what had been so useful and agreeable to himself, might prove equally so to others; and hence he conceived that a collection of the Lives of the Painters would be both an acceptable and a beneficial present to the public. Impressed with this idea, he extended his inquiries, and chose the alphabetical order of arrangement, as being best adapted for a book of reference. It is somewhat remarkable that, while the author was thus employed in a retired situation, the Royal Academy in London was founded; which circumstance, no doubt, acted as a stimulus to the writer, who, with great propriety, addressed his work to the President and Members of that new and important Institution. Of the necessity of such an establishment a stronger proof, perhaps, need hardly be given than what was to be found in this very Dictionary; where, out of little more than twelve hundred names of artists, only twenty-one could be adduced to which Great Britain and Ireland had any proper claim as natives; and even of that insignificant number, which, as “*rari nantes in gurgite vasto*,” appeared at distant intervals during three centuries, not more than five or six had any legitimate title to distinction. If, in contemplating this dreary waste, the eye occasionally caught and was gratified with a cheering spot which, like the oasis in the sandy desert, afforded some relief, it gave no resting-place to the mind; for though Henry the Eighth patronised Holbein, and though Rubens and Vandyck were honoured and rewarded by the unfortunate Charles the First, a dismal blank soon followed each of those periods: “star after star went out, and all was night.”

It is mortifying to reflect that the Reformation, favourable as it was to the exercise of the human intellect and the general cause of liberty, had—in this country at least—a very chilling effect upon the state of the Elegant Arts. In the reign of Edward the Sixth, images and pictures were not only ejected from the churches, but the people were publicly taught to hold in utter abhorrence all graphical representations of sacred objects. Queen Elizabeth went farther, and issued a decree for obliterating all such delineations on the walls of churches, by whitewashing them, and inscribing sentences of holy writ in the room of these figures. When, about seventy years afterwards, the spirit of puritanism gained the ascendancy, and broke down all the barriers of the constitution, civil and ecclesiastical, the ornaments in the churches were among the first objects of spoliation and destruction. Hence the churches were converted into barracks for soldiers and stabling for horses; the costly monuments of the dead were stripped of their most valuable carved work; the highly ornamented fonts were carried away, and profanely applied to the vile use of troughs for swine; in addition to which sacrilegious outrage, men were hired by the governing powers, at a daily stipend, to tear down crosses and images wherever they could be found, and to break in pieces the beautiful paintings in the windows of the churches; while, as the finishing stroke to the climax of iconoclastic fury, all pictures—without any regard to their beauty—having the figure of the Saviour of the World, or his Virgin Mother, were commanded to be destroyed by an express ordinance of Parliament!

In a country thus unfortunately overrun by fanaticism, the Fine Arts could not flourish: for who would devote his mind to a study which he saw brought with it nothing but contempt and poverty? Nor were the times that succeeded much more favourable to the cultivation of native talent in painting and sculpture; for though a few artists found occasional employment in and about the court, the chilling gloom of superstitious prejudice still continued to prevail in the nation at large, to such a degree, that, had a genius equal to Raffaele himself then appeared in England, with nothing else to recommend him but his talents, he must have sought employment in a foreign clime, or starved in his own. A brighter prospect might have been expected after the Revolution: instead of which, the Arts rather lost than gained by the change; for the spirit of party absorbed every thing, and continued to do so, with scarcely any interruption, till the accession of his late Majesty to the throne produced a renovation of the national taste. Then the cra of British genius in the Fine Arts

began under his auspicious influence, and was fostered till it attained maturity of strength, by the personal encouragement of a monarch who, during the whole of his long and eventful reign, manifested the warmest zeal for the interests of literature and science. The progress of Painting, Sculpture, and Engraving in particular, was so rapid as to excite astonishment, especially when compared with the state of those Arts in other countries, where, though they had long flourished, yet it was by a far slower process, from servile imitation to originality of conception, and from feeble expression to grandeur of invention.

It has already been observed that, when this Dictionary made its first appearance, or rather, when it began to be compiled, the author could only discover between twenty and thirty British artists to incorporate in the body of his work, that is, from the reign of Elizabeth to his own time. Now, although perhaps, by a little more inquiry, he might have obtained some additions to this list, it is certain that those would have been but few in number, and that their names would not have given dignity to the work. Since that period, however, the memoirs of more than one hundred natives of pre-eminent worth have been embodied in the general history of the art; out of which number might be mentioned fifty, at least, who stand in the very highest ranks in the respective departments of history, portrait, landscape, and animal painting. Such has been the triumphant ascendancy of the art in Britain, within the space of half a century; in recording which, the conductors of this new edition of Mr. Pilkington's Dictionary have spared no labour. All the articles in the former editions have been carefully revised and corrected; the lives of several of the great masters, particularly Leonardo da Vinci, Michel Angelo Buonarroti, Raffaello, Rubens, and Vandyck, have been entirely rewritten; others have been considerably enlarged; and the additions, in the whole, amount to above fourteen hundred names; to make room for which the pages have been closely printed, the redundancies of language cleared away, and the tables of artists and their disciples thrown aside, as totally useless in a work, the arrangement of which, being alphabetical, renders reference easy.

Thus, as it were, from a lofty eminence, a wide range presents itself to our view; the retrospect exhibiting the most elegant, if not the most ancient, of the imitative arts, in all its great varieties and stages of culture, since its emersion from the depths of comparative oblivion to a period unparalleled in the history of intellectual improvement. But, perhaps, the most singular feature in the whole expansive scene, is that which falls immediately within our present observation, dis-

playing the luxuriant state of the Arts in a region which was long considered as ungenial to their growth. The notion, advanced by some foreign critics, and which for a considerable time obtained too much credence, that either the atmosphere of Britain, or the genius of its inhabitants, was unfavourable to the formation of a School of Painting, has received a decisive refutation in the Royal Academy established by one monarch, and in the foundation of a National Gallery by his august and accomplished successor. This triumph is not ephemeral, but the result of energies properly directed, and of a patronage liberally conducted upon patriotic principles, for public benefit, and not for the indulgence of a particular humour, or the acquisition of individual glory. Yet, gratifying as this spectacle is, we may reasonably hope that it is but the prelude to one still more brilliant, and that the time is not far distant when the British School of Art will be as much the object of admiration as that of Rome was under Leo X. To accomplish this object, however, emulation must be continually excited, and rising genius liberally encouraged; just principles must prevail, and these cannot be attained without much study, and an habitual acquaintance with the sublimest models. It were therefore to be wished—to use the words of our author, in his original preface—“that our artists, as well as our nobility and gentry, who either travel abroad for the improvement of their taste, or inspect the capital collections of paintings in England, could prevail on themselves to be more accurate in the observations they make, while they entertain themselves by contemplating the works of the celebrated masters; so as not only to be struck with admiration while they behold them, but also to penetrate the cause of so powerful an effect on the passions of their minds.

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

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

“As painting is the representation of nature, every spectator, whether judicious or otherwise, will derive a certain degree of pleasure from seeing nature happily and beautifully imitated; but where taste and judgment are combined in a spectator, who examines a design conceived by the genius of a Raffaele, and touched into life by his hand—such a person feels a superior, an enthusiastic, a sublime pleasure, whilst he minutely traces the merits of the work; and the eye of such a connoisseur wanders from beauty to beauty, till he feels himself rising gradually from admiration to ecstacy.

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

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

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

exposed their infidelity, none but their intimates would have suspected them to be totally unacquainted with religion.

“Another requisite is the study of profane history, particularly that of Greece and Rome; and of Italy also, from the declension of the Roman empire. By such a course of study, an admirer of painting may qualify himself to fix on the particular action represented by any artist, even at the first view (supposing that action to be described in a suitable and masterly manner), and be enabled to judge whether the passion and expression be just; whether the costume be properly observed; whether the characters are marked agreeably to historical truth, and the incidents judiciously introduced.

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

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

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

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

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

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

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

MODERN PAINTING.

INTRODUCTION.

POETRY, Painting, and Sculpture, are of the same high order of genius; but, as words provide at once shape and colour to our thoughts, Poetry has ever led the way in the march of intellect: as material forms are ready made, and require but to be skilfully copied, Sculpture succeeded; and as lights and shadows demand science and experience to work them into shape, and endow them with sentiment, Painting was the last to rise into elegance and sublimity. In this order these high Arts rose in ancient Greece, and in the like order they rose in modern Italy; but none of them reached true excellence till the light of knowledge dawned on the human mind, nor before civilisation, following in the steps of barbarism, prepared the world for the reception of works of polished grace and tranquil grandeur.

From the swoon into which the Fine Arts were cast by the overthrow of the Roman Empire, they were long in awakening: all that was learned or softly was extinguished:—of Painting, there remained but the memory, and of Sculpture, some broken stones, yet smothered in the ruins of temples and cities. The rules which gave Art its science were lost; the knowledge of colours was passed away, and that high spirit, which filled Italy and Greece with shapes and sentiments allied to heaven, had expired. In their own good time, Painting and Sculpture arose from the ruins in which they had been overwhelmed; but their looks were altered; their air was saddened; their voice was low, though it was, as it had been in Greece, holy, and it called men to the contemplation of works of a rude grace, and a but dawning beauty. These “sisters-twin” came at first with pale looks and trembling steps, and with none of the confidence which a certainty of pleasing bestows: they came, too, with few of the charms of the heathen about them:—of the scientific unity of proportion, of the modest ease, the graceful simplicity, or the almost severe and always divine composure of Greece, they had little or none. But they came, nevertheless, with an original air and character all their own; they spoke of the presence of a loveliness and a sentiment derived from a nobler source than pagan inspirations; they spoke of Jesus Christ, and his sublime lessons of peace, and charity, and belief, with which he had preached down the altars and temples of the heathen, and rebuked their lying gods into eternal silence.

Though Sculpture and Painting arose early in Italy, and arose with the mantle of the Christian religion about them, it was centuries before they were able to put on their full lustre and beauty. For this, various causes may be assigned. 1. The nations, or rather wild hordes, who ruled where consuls

and emperors once reigned, ruled but for a little while, or were continually employed in expeditions of bloodshed and war. 2. The armed feet of the barbarians had trodden into dust all of art that was elegant or beautiful:—they lighted their camp-fires with the verses of Euripides or Virgil; they covered their tents with the paintings of Protogenes and Apelles, and they repaired the breaches in the walls of a besieged city with the statues of Phidias and Praxiteles;—the desires of these barbarians were all barbarous. 3. Painting and Sculpture had to begin their labours anew; all rules were lost; all examples, particularly of the former, destroyed: men unable, therefore, to drink at the fountains of Greece, did not think for centuries of striking the rock for themselves. 4. The Christian religion, for which Art first wrought, demanded sentiment rather than shape: it was a matter of the mind which was wanted: the personal beauty of Jesus Christ is nowhere insisted upon in all the New Testament: the earliest artists, when they had impressed an air of holiness or serenity on their works, thought they had done enough; and it was only when the fears of looking like the heathen were overcome, and a sense of the exquisite beauty of Grecian sculpture prevailed, that the geometrical loveliness of the human form found its way into art. It may be added, that no modern people, save the Italians alone, seem to share fully in the high sense of the ideal and the poetic, visible in the works of Greece.

The first-fruits of this new impulse were representations of Christ on the Cross; of his forerunner, St. John; of his Virgin Mother; and of his companions, the Apostles. Our Saviour had a meek and melancholy look; the hands of the Virgin are held up in prayer; something of the wildness of the wilderness was in the air of St. John, and the twelve Apostles were kneeling or preaching. They were all clothed from head to heel; the faces, the hands, and the feet, alone were bare: the sentiment of suffering or rejoicing holiness, alone was aimed at. The artists of the heathen religion wrought in a far different spirit: the forms which they called to their canvass, and endowed with life and beauty, were all, or mostly naked; they saw and felt the symmetry and exquisite harmony of the human body, and they represented it in such elegance, such true simplicity and sweetness, as to render their nude figures the rivals in modesty and innocence of the most carefully dressed. A sense of this excellence of form is expressed by many writers. "If," says Plato, "you take a man as he is made by nature, and compare him with another who is the effect of art, the work of nature will always appear the less beautiful, because art is more accurate than nature." Maximus Tyrus also says, that "the image which is taken by a painter from several bodies, produces a beauty which it is impossible to find in any single natural body, approaching to the perfection of the fairest statues." And Cicero informs us, that Zeuxis drew his wondrous picture of Helen from various models, all the most beautiful that could be found; for he could not find in one body all those perfections which his idea of that princess required.

So far did the heathens carry their notions of ideal beauty, that they taxed Demetrius with being too natural, and Dionysius they reproached as but a painter of men. Lysippus himself upbraided the ordinary sculptors of his day, for making men such as they were in nature, and boasted of himself, that he made men as they ought to be. Phidias copied his statues of Jupiter and Pallas from forms in his own soul, or those which the muse of Homer supplied. Seneca seems to wonder that the sculptor, having never beheld either Jove or Pallas, yet could conceive their divine images in his mind; and

another eminent ancient says, that "the fancy more instructs the painter than the imitation; for the last makes only the things which it sees, but the first makes also the things which it never sees." Such were also, in the fulness of time and study, the ideas of the most distinguished moderns. Alberti tells us, that "we ought not so much to love the likeness as the beauty, and to choose from the fairest bodies, severally, the fairest parts." Da Vinci uses almost the same words, and desires the painter to form the idea for himself; and the incomparable Raphael thus writes to Castiglione concerning his Galatea: "To paint a fair one, it is necessary for me to see many fair ones; but because there is so great a scarcity of lovely women, I am constrained to make use of one certain idea which I have formed in my own fancy." Guido Reni approaches still closer to the pure ideal of the great Christian School of Painting, when he wishes for the wings of an angel to ascend to Paradise, and see with his own eyes the forms and faces of the blessed spirits, that he might put more of heaven into his pictures.

Of the heaven which the great artist wished to infuse into his works, there was but little in painting when it rose to aid religion in Italy. The shape was uncouth, the colouring ungraceful, and there was but the faint dawn of that divine sentiment which in time elevated Roman art to the same eminence as the Grecian. Yet all that Christianity demanded from Art at first, was readily accomplished: fine forms and delicate hues were not required for centuries, by the successors of the Apostles; a Christ on the Cross; the Virgin lulling her divine Babe on her bosom; the Miracle of Lazarus; the Preaching on the Mount; the Conversion of St. Paul; and the Ascension—roughly sculptured or coarsely painted, perhaps by the unskilful hands of the Christian preachers themselves—were found sufficient to explain to a barbarous people some of the great ruling truths of Christianity. These, and such as these, were placed in churches, or borne about by gospel missionaries, and were appealed to, when words failed, to express the doctrines and mysteries which were required to be taught. Such appeals were no doubt frequent, in times when Greek and Latin had ceased to be commonly spoken, and the present languages of Europe were shaping themselves, like fruit in the leaf, out of the barbarous dissonance of the wild tongues which then prevailed. These Christian preachers, with their emblems and their relics, were listened to by the Gothic subverters of the empire of art and elegance with the more patience and complacency, since they desired not to share in their blunder or their conquests, and opened to them the way to a far nobler kingdom—a kingdom not of this earth.

Though abundance of figures of saints were carved, and innumerable Madonnas painted throughout Italy, in the earlier days of the Christian church, they were either literal transcripts of common life, or mechanical copies or imitations of works furnished from the great store-rooms of the Asiatic Greeks. There were thousands—nay, tens of thousands—of men, who wrote themselves artists, while not one of them had enough of imagination and skill to lift art above the low estate in which the rule and square of mechanical imitation had placed it. Niccola Pisano appears to have been the first who, at Pisa, took the right way in sculpture: his groups, still in existence, are sometimes too crowded; his figures badly designed, and the whole defective in sentiment; but he gave an impulse—communicated through the antique—to composition, not unperceived by his scholars, who saw with his eyes and wrought with his spirit. The school which he founded, produced

soon after the celebrated Ghiberti, whose gates of bronze, embellished with figures, for the church of San Giovanni, were pronounced by Michel Angelo worthy to be the gates of Paradise. While the sister art took these large strides towards fame, Painting lagged ruefully behind; she had no true models, and she had no true rules; but "the time and the man" came at last.

THE SCHOOL OF FLORENCE claims a founder in Giovanni Cimabue, called by his own country the restorer, and by all other nations the creator, of the Italian or epic style of painting. He was born at Florence in the year 1240, of a noble family, and was skilled both in architecture and sculpture: the legends of his own land make him the pupil of Giunta; for the men of Florence are reluctant to believe that he was instructed in painting by those Greek artists who were called in to embellish their city with miracles and Madonnas. He soon conquered an education which consisted in reproducing, in exact shape and colour, the works of other men: he desired to advance; he went to nature for his forms; he grouped them with a new skill; he bestowed ease on his draperies, and a higher expression on his heads. His talent did not reside in the neat, the graceful, and the lovely; his Madonnas have little beauty, and his angels are all of one make: he succeeded best in the heads of the old and the holy, and impressed on them, in spite of the barbarism of his times, a bold sublimity, which few have since surpassed. Critics object to the fierceness of his eyes, the want of delicacy in the noses of his figures, and the absence of perspective in his compositions; but they admit that his colouring is bright and vigorous, his conceptions grand and vast, and that he loved the daring and the splendid. Nevertheless, a touch of the mechanical Greek School, and a rudeness, all his own, have been observed in the works of this great painter. His compositions were all of a scriptural or religious kind, such as the church required: kings were his visitors, and the people of Florence paid him honours almost divine: his picture, life-size, of the Holy Virgin, was borne in solemn procession to its sanctuary in the church, and the happy event was celebrated with music and feasting.

To Cimabue, who died in 1300, succeeded Giotto; the former, the Michel Angelo of his age; the latter, the Raphael:—he was country-born, and bred a shepherd; but a love of art came upon him while watching his flock: a ewe, which he had drawn on a flat stone by the wayside, attracted the notice of Cimabue, who took him to his studio in Florence, saying he was about to raise up a new ornament to art. He began by imitating his master: an Annunciation, still preserved, is one of his earliest works: the style inclines to what is called the dry, but there is a dawning of grace and elegance about it, which proves Cimabue to have been a true prophet as well as painter. In the hands of Giotto symmetry grew more correct, design more harmonious, and colouring more soft and natural: the meagre hands, the too-pointed feet, and the staring eyes—all relics of the Greek style—began to disappear. This salutary change, commenced by the master, was completed by the scholar; and though some send him to Pisa to learn this in the school of Giunta, there seems no occasion to go abroad for what he could learn better at home: less of the undesirable mechanism of the Christian Greeks appears in the works of Cimabue than in the works of the Pisan. It is conjectured by Lanzi, that, as Giotto was also a sculptor, and there were pieces of antique sculpture at Florence, he improved from them his taste for the exquisite and the beautiful. In confirmation of this, a style which partakes of statuary has been observed

in his compositions. Without the help of the antique, the biographer cannot conceive how this shepherd-painter could, in so short a time, have made such progress in art as deserved the admiration of Michel Angelo.

From whatever sources Giotto drew this more perfect inspiration, it soon became visible in his compositions. His series of pictures from the life of St. Francis, when compared with the paintings of Cimabue, show how far he excelled: even as the work advanced, the drawing became more correct, the faces more varied and expressive, the attitudes less constrained, and the grouping more natural. "To one who examines them with attention," says Lanzi, "the composition appears the most surprising; a branch of the art in which he seems not only to surpass himself, but even sometimes appears unrivalled." Occasionally, in his historical pictures, he called in the aid of buildings, which he painted of various hues—red, blue, or yellow, as was often the taste—or of a dazzling white, in imitation of Carrara marble. In one of these works he depicted, with unrivalled happiness, a thirsty man; and this performance is illustrated by a story, preserved by his biographers. One day, when the sun was very oppressive, Robert, king of Naples, said, "Were I you, Giotto, I would leave off working this hot weather." "And so I would, sir," replied Giotto, "if I were you." He was largely employed by popes and princes, in scriptural and historical compositions; and, what literature loves to remember him for, he painted the portrait of the illustrious Dante. Of his picture of Death and the Virgin, with the Apostles about her, the attitudes, Michel Angelo used to say, could not be better designed; his works were, indeed, universally admired for the correctness of the drawing, their graceful disposition, and a sentiment which elevates. His naked figures were, however, not so exquisite as those which are draped; which casts some doubt on his study of the antique: nor has he the high reach of Cimabue, though a more agreeable painter. He died in 1336, and Florence erected a statue to his memory.

But though Florence stood foremost in the desirable change which was effected, both in Sculpture and Painting, the improvement is not due to her alone: something of a similar transformation of the mechanical into the inspired was taking place in other cities of Italy: nor though Pisano in Pisa, and Cimabue in Florence, established schools of Art, and produced scholars of note, did all others grow out of theirs, nor all other pictures take the tone and hue of their productions. The old paintings of Siena, of Venice, of Bologna, and of Parma, are found to be dissimilar in idea, in choice of colouring, and in taste of composition; yet it must be confessed that Florence contributed, more than any other city of those days, to the progress of Art. Writers may strive to lessen the fame of Cimabue and Giotto, and their disciples, but they cannot get over the fact, that with them originated that style of painting which has brought her highest fame to Italy—that in Florence the transition took place from the old to the new style, which has brought modern Art most of its glory.

The fame and the success of Cimabue and Giotto brought forth painters, and created schools, all over Italy. The church, increasing in power and in love of magnificence, called Art in all its beauty into life: churches, which demanded the twofold embellishment of Sculpture and Painting, grew as numerous as heathen temples did of old; riches, as well as honours, were showered by his Holiness on men whose genius added a new ray of grace to Madonna, or conferred diviner airs on St. Peter or St. Paul; and, as much

of the wealth of Christendom found its way to Rome, the successor of the Apostles was enabled to distribute his patronage over all the schools of Italy. Of these the number extends to thirteen; and they are thus classed by the historians of Art:—1. The Florentine. 2. The Sienese. 3. The Roman. 4. The Neapolitan. 5. The Venetian. 6. The Mantuan. 7. The Modenese. 8. The School of Parma. 9. The School of Cremona. 10. The School of Milan. 11. The School of Bologna. 12. The School of Ferrara. 13. The School of Genoa. Of these, the Florentine, the Roman, and the Bolognese Schools, are celebrated for their epic grandeur of composition; that of Siena for its poetic taste; that of Naples for its fire; and that of Venice for the deep glory of its colouring.

The first worthy successor whom Lanzi can find for Giotto, in the Florentine School, is Buffalmacco, whose wit, in the enduring record of Boccaccio, has survived the fame of his pictures. He excelled in Crucifixions and Ascensions; his heads are deficient in beauty, as well as in variety; and there is a vulgar air about his women, which shows that he wanted taste to employ nature for himself. Some of the heads of his men have an air of natural earnestness, worthy of the first artists: he excelled in draperies, in which might be distinguished the various stuffs, and the texture of the linings; but he loaded them with flowers and fringes, and obscured their beauty by excess of ornament. In the genius of Andrea Orcagna, men imagined that of Giotto revived: he was the son of a sculptor, and was taught drawing by his elder brother, Bernardo, a painter of some note. He was an architect and sculptor, as well as painter, and the first who introduced the circular arch in the edifices of Florence. The favourite subjects of his pencil were Paradise and Purgatory; and, like Dante, he put those whom he disliked among the damned, and placed likenesses of those he loved among the spirits of bliss. In telling his story he loved to introduce episodes of weal and woe; but he was more skilful in images of sorrow than of joy. He discovers fertility of imagination, and spirit, equal to any of his contemporaries; in composition he was less judicious, and in attitudes less exact, than some of the scholars of Giotto.

The grandson of Giotto, Stefano Fiorentino, excelled all who had gone before him, according to Vasari, in every department of painting. He had a genius for penetrating and overcoming the difficulties of art: he was the first who introduced foreshortenings into painting; and he improved the perspective of compositions, and the expression of the heads. His works have all perished: but his genius revived in his son, Tommaso, whose works justified the name of Giottino, bestowed by his fellow-citizens, who averred that the soul of his great ancestor had transmigrated, and animated him. A *Pieta*, from his hand, exists in Florence, which strongly partakes of the manner of Giotto. But the School of Giotto produced, in Taddeo Gaddi, an artist who eclipsed all but the master spirit: he was a favourite pupil, and has been called his *Julio Romano*. Vasari, who saw both his frescoes and easel pictures at Florence, says he surpassed Giotto in both colouring and delicacy; but time, which stript the splendid finishing from the marbles of Greece, has done the like damage to the productions of Gaddi. His works were all of an historical cast: he painted some of the acts of our Redeemer on the ceiling of the Chapter House of the Spagnuoli, and the Descent of the Holy Spirit in the Refectory; on one of the walls he painted the Sciences, and accompanied them by portraits of their professors: he introduced allegorical

composition, which, in the hands of genius, approaches to poetry: the brilliance and clearness of his tints are still visible in his works. He died in 1352.

The followers of Cimabue and Giotto carried painting far beyond the term of infancy; but in some important qualities it was still but a child: it was deficient in happy light and shade, and in true perspective. Paolo Uccello, who had studied under Manetta, an eminent mathematician, perceived the error in perspective, and applied the remedy: all his works reflect his knowledge in that branch of science, whether he painted temples and churches, or exercised his genius in historic compositions. His figures are foreshortened with a skill new to Florence; his landscapes, with animals, and trees, and figures, are executed with a free hand, and fine perspective skill. Masolino da Panicale did the like for chiaro-scuro; he wrought as a sculptor under Ghiberti, and observed the true light and shade which statues produce: he practised colouring under Starnina, and both in sculpture and colouring became much of a master; and, happily uniting his knowledge of both, produced a new style of art, inclined indeed to the easy, but grand, determined, and harmonious, beyond all former example. He was prevented, by his too early death, from producing many works; but his ideas were wrought out with equal happiness and skill by his scholar, Masaccio, a name derived from the precarious subsistence on which he had to depend in his youth, for his real name was Maso di S. Giovanni: he was an artist calculated to make an era in Painting, for of him Vasari avers, that "what was executed before his time might be called paintings, but that his pictures seem to live, they are so true and so natural."

The great merits of Masaccio were soon discovered: he painted many historical works; the air of the heads reminded Mengs of the style of Raphael, while the postures and foreshortenings of the figures were more diversified, and of a better style, than the works of his master, Paolo Uccello: he was a painter of the mind as well as of the body. "The anatomy of the figure," says Lanzi, "is marked with truth and judgment. That figure, so highly extolled in the Baptism of St. Peter, which appears shivering with cold, marks, as it were, an era in the art. The garments, without being minute, present a few easy folds; the colouring is true, properly varied, delicate, and surprisingly harmonious; the relief is in the grandest style." He died in 1443, and it is supposed that he died by poison; several of the pictures which death hindered him from executing for the churches, were, after the lapse of many years, supplied by the younger Lippi. In the School of Masaccio the best of the succeeding Florentine painters studied: time has defaced many of his works, which the world commended. The portrait of a young man that seems to breathe, and is estimated at a high price, is in the Pitti Collection.

The loss which Florence sustained in Masaccio, was not wholly supplied by two monks who studied in the same school. The first of these, B. Giovanni Angelico, was remarkable for the beauty which he conferred on his saints and angels; he is called, in the spirit of comparison which distinguishes most of the historians of art, the Guido of his age, both for the lustre of his faces, and the sweetness of his colouring. One of his most popular pictures is the Birth of John the Baptist; and his "Heaven," in the church of Mary Magdalen, is not only the largest of his works, but it is also reckoned the most beautiful. In the tube-like folds of his draperies, and the

uneasy posture of some of his figures, judges have detected an imitator of Cimabue. The other monk, Filippo Lippi, was a genius of a gentler order: he was instructed by the works of Masaccio rather than by the artist himself; but his scripture histories have a beauty—a fulness of countenance in the angels—a sweetness of colouring, and a gracefulness of design, which he could borrow from no one. The neat folds of his draperies, the clearness and delicacy of his tints, mark him out from the painters of his day, rather than the gigantic proportions of the frescoes with which he adorned the church of S. Spirito: he sought to surprise sometimes, rather than to please, and several of his works are charged with being dry and hard: he died in 1469. Both these monks were equalled, many say excelled, by Benozzo Gozzoli, who studied under Angelico. He wrought, indeed, with a profusion of gold, more than was usual in frescoes; but his historical works display, in the opinion of Vasari, an uncommon power, and a prodigality of toil, fit to appal a whole legion of painters. His chief works are in the Campo Santa of Pisa, but many are at Florence: he died in 1478, and was honoured with a monument at the public expense.

At some distance of time, Gozzoli was followed by Raffaellino del Garbo, a scholar of the school of Lippi, who carried his skill to Rome, where, in the chapel of the Minerva, he painted a choir of angels on the ceiling, of a modest beauty, unsurpassed in the fuller day of Raphael himself: in a Resurrection, from his hand, at Florence, the figures, though small, are so graceful, so correct, and so finely coloured, as to give him rank with the best painters of the age. In these qualities he was equalled by Domenico Corradi, surnamed Ghirlandaio; he was the first Florentine who, according to Mengs, by means of true perspective, attained a happy method of grouping, and true depth of composition; he had also the merit of rejecting the large golden fringes with which the elder painters burdened their draperies. His works were, in the spirit of his times, of a religious character, but he introduced into them portraits of literary men and distinguished citizens: he has been largely commended by Vasari. Antonio Pollaiuolo became remarkable for his skill in composition, and more so for his anatomical knowledge of the human figure; he was the first Italian painter who dissected bodies, to learn the natural position of the tendons and muscles. Luca Signorelli designed figures with a true knowledge of anatomy; and, although he sometimes failed in choice of form, and was deficient in harmony of colour, in his tints and graces of handling he approached the after excellence of his school, and has been not only commended for spirit and expression, but his naked figures, in the cathedral of Orvieto, were not thought unworthy of being imitated by Michel Angelo. On looking at the paintings of those earlier days of Art, they appear to possess all that is required of action and of thought, and to be deficient chiefly in high ideal beauty, fulness of design, and harmony of colour; there is an air, too, of timidity, and a want of that wonderful freedom which a conscious mastery bestows.

All that the Florentine School seemed to want, was bestowed by Leonardo da Vinci, with the exception of colour, in which it never took the lead as it did in design. He was the natural son of a notary, and was born at a castle in Lower Valdarno, in the year 1452. "Nature," says Lanzi, "had endowed him with a genius elevated and penetrating, eager after discovery, and diligent in the pursuit; not only in what related to the three arts dependent on design, but in mathematics, in mechanics, in hydrostatics, in music, in

poetry, and also in the accomplishments of horsemanship, fencing, and dancing. He was so perfect in all these, that when he performed any one, the beholder was ready to imagine that it must have been his sole study. To such vigour of intellect, he joined an elegance of features and of manners, that graced the virtues of his mind." He was taught painting by Verrocchio, and, like his master, designed with more readiness than he painted; he loved, in his faces, elegance of form, and variety and dignity of expression, rather than fulness of contour: in all his compositions he inclined to the poetical and the historic, and desired to improve art rather than fill Florence with pictures. He gave that perfect relief and roundness, in which painting, till his own day, was wanting, and imparted to it true symmetry, grace, and spirit.

This great artist excelled also in sculpture, and, it is said, pleased himself more with it than with painting; he rarely finished any of his pictures; his fine genius surpassed the cunning of his hands; he could conceive what he could not execute to his mind; but this want of finish—this something, more exquisite still, which perfection demanded—was observed by very few, beside himself. In painting, he had two styles, one abounding in shadow, which called into brilliancy the contrasting parts; and another, of a more quiet and less splendid character, produced by means of the middle tints. In both, the happiness of the design, the emotions of the mind, and the delicacy of the pencil, were equally visible and unrivalled. In the subordinate parts of his pictures, he was as skilful and as happy as he was in those which were leading and principal; the ground on which the figures, whether saints or angels, stood—the sky overhead, the landscape where the scene lay, the flowers, the trees, and the buildings—nay, the satins which clad, or the jewels which adorned, the female figures in his historical compositions, were all alike gracefully introduced, and skilfully handled.

The biographers have divided the life of Da Vinci into four periods: the first includes his youthful studies in his native place; the second, the period of his labours at Milan, under Lodovico Sforza; the third, his residence of thirteen years in Florence, after the misfortunes of that prince; and the fourth refers to his visit to Rome, at the request of Leo the Tenth. To the first era, writers refer the Head of the Medusa, in the Royal Gallery, the Magdalen of the Pitti palace, that in the Aldobrandini palace at Rome, the Madonnas and Holy Families in the Giustiniani and Borghese galleries, and the Heads of Christ and St. John the Baptist, elsewhere in Italy. Some of the heads of these works are more delicate than select, and speak of the scholar of Verrocchio: not so, the Child lying on an embroidered couch, preserved at Bologna; it is of a higher order, though reckoned an early work. These, and other productions of equal merit, spread the fame of the artist, and the fame of the Florentine School.

When he went to Milan, Da Vinci took with him a new and curious lyre, of his own invention, and almost wholly of silver, and, in a contest with the regular musicians of the place, in the presence of Sforza, was declared the most skilful; he gave them, also, a taste of his spirit in poetry and eloquence, and all the city was in wonder at his talents. Nor did he astonish the people less by his mechanical inventions for the service of the prince, and, particularly, by his experiments in hydrostatics. He took charge of an Academy of the Fine Arts, established under the patronage of Sforza, by which the taste of Milan was formed and refined, and many eminent artists instructed in paint-

ing and sculpture: this, his biographers regard as the most glorious period of his life; but that glory was increased by his sublime picture of the Last Supper—once one of the wonders of art, and still wondrous, though injured by time, by barbarous soldiers, and by those professors of the art of destruction, known by the name of “Restorers.”

The misfortunes of Sforza drove Da Vinci from Milan back to Florence, where he lived for thirteen years. During this period he painted some of the finest of his works: of these is the celebrated portrait of Monna Lisa, on which he wrought four years, and yet left unfinished; the cartoon of St. Anna, to form a picture for the church of Servi, but which was never put into colours; the cartoon of the battle of Niccolo Piccinino, executed in rivalry with Michel Angelo, but never finished, for, on failing to paint it in a new method, in oils, he threw it aside, and allowed it to perish. The Madonna with the Child on her bosom, in the monastery of St. Onofrio at Rome, is in the manner of this period of Da Vinci's life: there are other pictures by his hand, which have been assigned to a time when his hand and mind were both in the highest discipline. Such was that famous work preserved at Mantua, but stolen, during the sack of the city, and sold to the Emperor of Russia: the subject is a Holy Family—a woman of a fine form, and majestic countenance, occupies the background; it bears the cipher of Leonardo. This, and other pictures, are touched with that beautiful, elevating, and penetrating spirit, constantly yearning after an excellence still diviner than it had hitherto reached. Da Vinci's own portrait, in the ducal gallery, is of the same high order; so is the half-length figure of the young Nun, commended by Dottari, which he called the chief treasure in the palace of the Marchese Niccolini; and the same may be said of the Christ disputing in the Temple, in the Doria palace; of the Vanity and Modesty, in the Barberini collection, with tints which no pencil has been able to rival; and of the Madonna of the Albini palace, who seems to request the lily which the infant Jesus holds in his hand, and which he draws back, as if loth to part with;—pictures of exquisite grace.

When in his sixty-third year, and in full strength of body and mind, Da Vinci renounced his art. He had been invited to Rome, but there, as well as at Florence, he was doomed to find a formidable rival in Michel Angelo, and to see the designs of that son of Anak preferred to his own, both in the capital and his native city. Disgusted with the pontiff, who, says Vasari, amused him with fine professions, and incensed at Michel, with whom, says Lanzi, he had a quarrel, he accepted the invitation of Francis the First, who, when he took Milan, tried to saw the Last Supper from the wall, and carry it to France; but he fell sick almost as soon as he arrived at Paris, and expired in the arms of the king. The style—all his own—of this truly great master, was less followed at Florence than at Milan: he left at the former city no picture to be publicly exhibited, and he taught no scholars; but he left at the latter place pictures of the highest rank, and pupils of the highest distinction. His genius was of the first order—very varied, and very inventive—and delighted in the calm, the solemn, and the majestic: in the simplicity of female loveliness, and the grandeur of man's mind, he has had some rivals, but no superiors.

Twenty-three years after the birth of Da Vinci, the far-famed Michel Angelo Buonarroti came into the world: he was of the noble family of Canosa, in Tuscany, and the pride of his line was alarmed when the boy

declared he would be an artist. He began to study under Domenico Ghirlandajo, and his first work was the head of a fawn: his high birth, as well as promising genius, opened to him the gallery of antique sculpture, and the palace doors of Lorenzo de Medici: this soothed the pride of his father, and enabled him to lay the foundation of his own fame, in the graces of poetry, the contemplation of Dante's creations, and the study of the works of Masaccio, and the Greek sculptures. His fine wit, his ready eloquence, and his talents for verse, were of themselves sufficient to obtain public favour; but to these he added a genius in painting, sculpture, and architecture, sufficient to immortalize three different artists. Writers fond of classical comparisons have likened him to Zeuxis, whose fame lives in the pages of Quintilian; nervous, muscular, robust; his attitudes daring, and his expression all life and energy: while those who could find resemblances more at hand, compared him to Dante, for, like that great poet, he delighted in vast and terrible subjects, and neglected or despised the attractions of the graceful, the tranquil, and the contemplative.

From the first dawn of his eminence, Michel aspired to equal or surpass the painters of his own day, and the sculptors of antiquity: he first measured his strength with Da Vinci, and strove to excel him as much by the rapidity of his execution as by his vigour of conception. "The cartoons of the battle of Pisa," says Lanzi, "prepared for a competition with Da Vinci, in the saloon of the public palace at Florence, are said to have been a wonderful production in drawing. Michel Angelo did not rest satisfied with representing the Florentines cased in armour and mingling with their enemies, but, choosing the moment of attack on their van while bathing in the river Arno, he seized the opportunity of representing many naked figures, as they rushed to arms from the water, by which he was enabled to introduce a prodigious variety of foreshortenings, and attitudes the most energetic; in a word, the highest perfection of his peculiar excellences." The animation and ardour of that heroic group is said to have been wondrous: the din of battle in their van had just reached the troops—some were starting from the stream—some were hurrying on their dresses—others snatching up their arms—some were calm, others fiery and impatient, while the clang of the trumpet, which called them to strife, seemed to rouse and kindle all. This first-born of his genius has perished, as well as that of his rival, Da Vinci. Cellini observes, that Michel, in his paintings in the chapel of Pope Julius, did not reach the dignity of this cartoon; and Vasari adds, that all who imitated it became eminent.

From this splendid work Michel was called to Rome by Julius the Second: he was called as a sculptor; but as he was poet, painter, sculptor, and architect, he was fit for whatever aspires to elegance; he was, therefore, desired to paint the ceiling in the Pope's chapel, which he began with reluctance, and desired the commission might be transferred to Raphael. Even the fiery ardour of Michel was too cold for his impatient patron; the hand of Da Vinci had been rejected because it began to prepare colours before it offered to touch the pencil, and the Pope, it is said, ventured to use threats to the indignant Angelo, to induce him to work. This roused a spirit not slow to rouse; he effaced at once all the work, and the trembling outlines which his assistants had traced from his designs, drew them all with his own hand, and, in twenty months, rendered the work fit for public exhibition. He desired to realize scripture in this vast design; and his figures of the

princes and prophets of old are pronounced, by Lomazzo, an honest judge, to be in the finest style in the whole world. "There, indeed," says Lanzi, "the dignity of the aspects, the solemn majesty of the eyes, a certain wild and uncommon casting of the drapery and attitudes, whether representing rest or motion, announce an order of beings who hold converse with the Divinity, and whose mouths utter what he inspires." The Moses, on the tomb of Pope Julius; the Christ, the Piety, and the David, are all of a similar order of works:—the first, which connects the early with the latter law, looks like one of the demigods of old, and seems something both of earth and heaven; whereof the latter, Vasari, a rapturous admirer, says, "it bears away the palm from every statue, modern or ancient, either Grecian or Roman." To believe this, we must forget the perfect unity, the true harmony, the high poetry, and the calm expression—breathing of Olympus—which distinguish the sculpture of Greece.

Michel was summoned into the Sistine Chapel by Paul the Third, and requested to work a few of his miracles on the ceiling, and on the walls. To the entreaty that he would paint in oil, he replied, that painting in oil was fit only for women, and that if he wrought at all it should be in fresco. When he had filled his mind with the "Last Judgment," he removed the plaster prepared by Frata, and substituted a ground of rough-cast, more suitable for his colours. He peopled his allotted space with innumerable figures, awakened by the sound of the last trumpet; by groups of bright angels, and by bands of condemned; by elected and rejected souls; by spirits rising from the tomb, others standing on the earth; some ascending into bliss, others descending into punishment. Though some have said that the expression might be improved, the colouring brightened, and the beauty of the contour amended, yet all have pronounced this to be one of the most marvellous of Michel's creations, and that vindicated his right to be master of the awful and the sublime. That he confounded Christian and Heathen history, by placing the angels of revelation beside the Stygian boatman, and Christ judging the righteous, with Minos sentencing the damned, has been urged against him by judges of many lands; while others have, with less wisdom, declared that he had no notion of either the graceful or the beautiful. "The Eve, in the Sistine Chapel, turns to thank her master," says Lanzi, "with an attitude so fine and lovely, that it would do honour to the school of Raphael."

On the genius of this mighty master of art, historians have exhausted all their praise, and poets and critics all their commendation. Fuseli, sensible that all, on this side of the day of Michel, was descent in loftiness of design, and in masculine force of handling, hesitated to trace the history of art farther, but wished to leave it, as he declared, on the mountain-tops, ashamed to descend with it into the valleys. But, though the gigantic gripe of Michel's hand, and the Titan-like reach of his mind, no one can deny, it is equally true, that, with his high merits, he had vast defects; there is a too visible straining in almost all his compositions; the muscles are swollen and inflated, and the postures are uneasy and extravagant; godlike deeds are not done in a calm and celestial manner; pain and joy are both to excess; he pushes expression to extremity. His great contemporaries, Da Vinci and Raphael, on the other hand, never seem even to do their best; there is none of Michel's "double double, toil and trouble" in all their compositions; they are tranquil, and "bide their time," in the certainty that serenity of expression

will, in the end, triumph. He seems resolved to conquer Fame by force, and to do nothing in the manner of other artists, either ancient or modern. His renown and his works are over all the earth: of his personal story it may be told, that he was as impetuous in his temper as in his works; that he drudged, in the rough-hewing of his statues, with the diligence of a common mason; that incensed, on a time, at the slow march of his assistants, he dismissed them with reproaches, and performed the work himself; and that, stung by the insolence of the offers of the Pope, he retired in disgust to Florence, and was with difficulty persuaded to return. He died at the ripe age of eighty-eight, in the year 1563. His last words were, "I resign my soul to God, my body to the earth, and my wealth to my nearest of kin." He was buried in Florence.

Many Florentines followed in the train of this consummate master, affecting his regal air and his stately step—leaving to Sebastiano del Piombo to fill up his vast outlines with the glowing colours of the Venetian School, and Ricciarelli to design so much in his spirit, as to make it doubtful whether the hand of Buonarroti had not actually touched the canvass. Baccio della Porta took a middle path, and, with something of both Raphael and Michel in his style, and more of his own, left paintings worthy of that great era of Art. His Holy Family stands high, for sweetness and beauty, among the thousands which the world inherits; his Madonna del Misericordia, in Siena, shielding the crouching devotees from the wrath of Heaven, is another of his popular performances; while the colossal figure of St. Mark, which he drew in scorn of those who reproached him for the modest stature of his Saints and Apostles, is of a beauty to deserve the exclamation of an admiring foreigner—"A Grecian statue, transformed into a picture!" He has the merit, too, of inventing that useful figure, now so generally used, with joints, corresponding in motion to the human form, on which painters and sculptors arrange their draperies. His method of studying was, to draw his figures naked, and then drape them; a clumsy form, he knew, could not possibly dress well.

Andrea del Sarto is called, by Vasari, "the most faultless painter of the Florentines—for perfectly understanding the principles of chiaro-scuro, for representing the indistinctness of objects in shadow, and for painting with a sweetness truly natural." His graceful countenances and smiling eyes; his fine architecture; his draperies, complying with every condition of life; and his modest, or subdued expression, whether of joy or of sorrow, which never transgress decorum, have been felt by all. His works are of the historical order: he studied the cartoons of Da Vinci and Michel Angelo in Florence, and perfected his style so much by his diligence at Rome, that, in the Baptism of Christ, the Visitation, the Birth of the Baptist, the Birth of the Virgin, and the Holy Family in Repose, his rise may be distinctly traced from the stiff to the graceful, from the rank of Albert Durer to that of Raphael. His Pieta, purchased from the Nuns of Lugo, and placed in the Tribune, is an honour to the School of Florence. It is painful to add of this eminent artist, that he died in domestic misery and wretchedness, in the forty-second year of his age.

Jacopo Carrucci imitated, and it is said rivalled, his master, Del Sarto; while Rosso displayed a more creative fancy. "He disdained," says Lanzi, "to follow any of his countrymen or strangers; and indeed one recognises much originality in his style. His heads are more spirited, his head-dresses

and ornaments more tasteful, his colouring more lively, his distribution of light and shade broader, and his pencilling more firm and free, than was usual in Florence." But his grand spirit was deformed by extravagance; he injured a fine picture of the Transfiguration, by delineating a band of gipsies at the foot of the mount. In Domenico Ghirlandaio a milder spirit appeared, who aimed, in his scriptural compositions, at elevating nature to the standard of the ideal beauty perceived by Da Vinci and Raphael in the statues of Greece. A swarm of painters who called themselves the imitators of Michel Angelo, now succeeded: they might have found natural grace in Giotto; unborrowed elegance in Masaccio; spirit in Rosso; light and shade in Da Vinci; and grandeur enough in Michel, far more than they could execute in art: but men of their stamp of understanding reject the lowlier and strike at the higher, unconscious of their want of wing to bear them so close to heaven. Their works are not, however, in Florence, but in Rome: they tried, where Michel wrought his miracles, to perform their enchantments; they transferred into their compositions that statue-like rigidity, that strength of limb, and the markings of the origin and insertion of the muscles—that severity of the countenance, and those positions of the hands and bodies, which characterized his awful style—but without comprehending the principles of that extraordinary man, without thoroughly understanding the play of the softer parts of the human figure, either by inserting them in wrong situations, or by representing in the same manner those in action and at rest—those of a stripling and of a man: they imagined they were working in their master's spirit, while they no more resembled him than a dead resembles a living body. Amongst these, though not of them, Antonio Tempesta stands honourably eminent for his battles and his landscapes; many of the historical pictures in the Vatican are from his pencil, and display great spirit and animation in the heady fight, and natural beauty in the scenes and accessories.

Design, the leading characteristic of this School, was adhered to by Lodovico Cigoli, and Gregorio Pagani, who, when young men, about the year 1580, infused a bold system of colouring into the now languid style of the Florentines. The fundamental maxims of design had been carried to excess, and generated the cold and the timid: these artists sought to add to high design and scientific perspective, the fine light and shade, and bright colouring of Corregio: they were followed by Francesco Furini, called the Guido and Albano of the Florentine School. His works consist chiefly of Nymphs—and of Magdalens, scarcely less noted than his Nymphs; he excelled more in the delicacy of his hues than in his modesty of sentiments: with him, painting drew its subjects from poetry more than from scripture. Carlo Dolci, with moderate powers of invention, and with little force, either of colour or drawing, obtained a high reputation by his graceful Madonnas, on whom he bestowed such exquisite finish, as, in the sight of some, amounts to a fault; yet nothing is turgid or cold; all is modesty, harmony, and repose. With Dolci, the long line of eminent Florentine artists may be said to cease. Pietro da Cortona, invited to Florence in 1640 by Ferdinand the Second, endeavoured to lift the lowered banner, and renew the national cry of historic painting; but though the body gave a convulsive throb or two, the soul of Art had taken its flight.

THE SIENA SCHOOL—the Eve to that Adam, the Florentine—stands second in the proud list of Italy; but if the elder be the more masculine, the

younger has been numbered with the more lively and poetic ; “for,” says P. Valle, “it displays a peculiar talent for invention, animating with glowing images the stories it represents, filling them with allegory, and forming them into fervid and poetic compositions.” The origin of the school of this little state has been proudly traced, by native writers, to Greece and the Crusades ; and, if we accept Madonnas without minds, and Saints without spirit, for works of art, no doubt but it ascends into a very venerable antiquity. Guido is the first name which an historian who desires to be charitable can place in the roll of the painters of Siena ; Mino stands second ; and, as both lived in the days of Cimabue, they are supposed to have been influenced by his fame or his works : the Virgin and Child, and Angels of Mino, are declared surprising for the age. We come more into light when we name Simone di Martini, the painter of Laura, and the friend of Petrarch : he is supposed to have studied under Mino ; his style reminds artists of that of Baroccio : in his Assumption of the Virgin, the fame of a choir of Angels, which seemed to float in the air, has reached our own times. Pietro Lorenzetti, according to Vasari, executed, in 1335, pictures with a better design, and in a superior manner to any thing in Tuscany ; and, he adds, that he became a better master than either Cimabue or Giotto. Bernardo da Siena, who flourished in 1370, painted saints and angels with taste, and animals with an accuracy then new to art ; he paid uncommon attention to the feet and hands. The pencil of Taddeo, as that of the best master of the year 1410, was employed to embellish the chapel and hall of the Palace of Siena ; he painted sacred subjects, and, more original still, a series of illustrious heads, from the history of Greece and Rome ; they were habited as Siennese ; the portraits were ideal, but mind was represented and pictured with dignity.

From Taddeo, to his nephew and disciple Domenico Bartolo, is admitted to be a long step ; in the Pilgrim’s Ward of Siena Hospital, he painted the history of its foundation, and the dispensation of Christian charity, to the indigent, the sick, and the dying. The old dryness of style is gone, greater freedom is come, and, with it, a more scientific manner of composition : rich and varied ideas he shared in common with his school : from these pictures Raphael borrowed both of costume and character. In Matteo di Giovanni critics have hailed the Masaccio of Siena ; but he is far behind the Florentine, though his expression was more varied, his draperies more natural, and his anatomy more correct, than his native school had hitherto exhibited. He is the first of Siena who wrought in oils, by which he imparted softness to his figures ; and, from his intimacy with Francesco de Giorgio, a celebrated architect, he gained a fine taste in buildings, which he embellished ingeniously with basso-relievos. It is recorded of him, that he excited the Neapolitan School to adopt a less antiquated style.

A law, which imposed the payment of a florin upon any foreign painter who came to work in Siena, and fixed the limit of recompense which he should receive at twenty-five florins, was regarded as inhospitable by strangers, and, in the end, proved injurious to the fame as well as interests of these proud but narrow-souled republicans. This law kept the great masters of other schools from approaching her gates ; and, by the end of the fifteenth century, the fame of Siena in Art was humbled below that of Florence. The nobility perceived the decline of the native school, and, to the great dissatisfaction of the ignorant populace, brought to its aid, first, Genga, the disciple of Pietro Perugino ; and, secondly, Signorella, through whose example the

school threw off the remains of a style which had descended from the Christian or eastern Greeks; and design, and colour, and perspective, all attained to excellence in a few years. Such is the influence of unfettered genius.

The first of the native Sieneſe who was rightly touched by this new awakened ſpirit, was Jacopo Pacchiarotti; he thought on Pietro Perugino firſt, and then on Raphael. He appears great in compoſition; his *Viſit of St. Catherine to the Body of St. Agnes* is one of his moſt eſteemed works: there is ſuch life in his heads, and ſuch grace in his expreſſion, as have made him, oftener than once, to be compared to Raphael. Giannantonio Razzi was a citizen of Siena, though his birthplace is diſputed. His early pictures, from the life of Alexander the Great, in the Farnese Palace at Rome, have few marks of the facility, dignity, and grace of Da Vinci, whom he is ſaid to have ſtudied, but they inherit his light and ſhades. His works in Siena, the fruits of maturer age and ſtudy in Rome, have excited the admiration of connoisseurs, who prefer his *Flagellation of Chriſt*, in the cloiſter of St. Francis, to the figures of Michel Angelo; nor is his *St. Sebastian*, in the Ducal gallery, overlooked, which is ſuppoſed to have been copied from an antique Torſo. The *Swoon of St. Catherine of Siena*, in the chapel of St. Domenico, is in the manner of Raphael. Perezzi affirmed that no ſwoon was ever more literally pictured; there is an unborrowed air about the mental parts of this work: he found his models among the Sieneſe, whoſe heads poſſeſs a natural gaiety, openneſs, and ſpirit. His genius has been depreciated by Vasari, a writer not frugal of praiſe to others; but he could not be an indifferent painter, of whom Annibale Caracci ſaid, “Razzi appears a very eminent maſter, of the greateſt taſte: few ſuch pictures as his are to be ſeen in Siena.”

Mecherino takes rank after Razzi: he firſt imitated Pietro Perugino; nor did he ever wholly diſmiſs, though he ſtudied in Rome, a certain dryneſs, which he caught from that maſter. He painted, on returning to his native place, a ſeries of works in a ſweet ſtyle, in which he made choice of beautiful airs for the heads, and frequently impreſſed on them the portrait of his miſtreſs. He afterwards aſpired to excel in the maſculine and ſevere ſtyle of Michel Angelo, and, in ſeeking vigour, became coarſe in his proportions, and harſh in his expreſſion. His works are numerous, and, like thoſe of his country, of the hiſtorical order; his colouring is clear and cheerful, and ſtill bright. “His merit,” obſerves Lanzi, “was greater in diſtemper than in oil colouring; and his hiſtorical freſcoes do him greater honour than his other paintings. His ſkill was great in diſtributing them to ſuit the architecture; and he treats his ſubjects copiouſly, with dignity, and with perfect nature: he imparts grandeur by his architectural views, and elegance by his introducing the uſages of antiquity.” He loved to deal in difficult ſhortenings, ſuch as ceilings require, and in peculiar lights; of his figure of *Justice*, the feet are in dark ſhadow, gradually brightening upwards, and the head is crowned with a celeftial halo, ſuch as, it is ſaid, Corregio alone has equalled.

The moſt and timid Baldassare Peruzzi was bred up in difficulties, and died ere his high merits became known, even in his native place: after loſing his all, when Bourbon’s ſoldiers ſacked Rome, he wandered with his wife and children from city to city, picking up a morſel of bread by making deſigns in architecture, and by pictures, in which the claſſic beauty recalled to mind the marbles of Greece. He approached Raphael in his freſcoes: to

his Judgment of Paris, and the Sybil foretelling the Birth of Christ to Augustus, he imparted a loveliness and an enthusiasm unsurpassed by the highest masters. On all his works there is the stamp of a fine imagination: had he coloured as well as he designed and drew, he would have ranked with the highest painters. He is one of the noblest architects of his time; and his Farnese Palace is conceived, according to Vasari, with such exquisite grace, that it seems the work of enchantment rather than of human hands.

But in the midst of this rise in Art, the fortunes of Siena seemed to borrow their hues from those of her son, Peruzzi; after a noble struggle, she was robbed of her freedom, and lost with it most of her artists, the worthy recorders of her actions. This happened in 1555: in time, she recovered from her misfortunes, and, beginning to lift her head in painting, produced Arcangiolo Salimbeni, who loved precision more than fulness of design: in this he was followed by Pietro Sorri, and by Casolani, who added to precision, and natural rather than ideal grace, a genius prompt to conceive, and a hand quick to execute. "Casolani is truly a painter!" was the exclamation of Guido; and when Roncalli looked on his Martyrdom of St. Bartholomew, he said, "All the art of his time is contained in that picture." But Francesco Vanni, born at Siena in 1663, is accounted by many the best artist of that school, and is numbered among the restorers of Italian painting in the sixteenth century. He mastered the elegant and florid style of Baroccio, of which his Humiliation of Simon the Sorcerer is sufficient proof; but his St. Raymond walking on the Sea is supposed to be his first work in Siena, though this praise has been claimed for his Marriage of St. Catherine, and also for his Dispute about the Sacrament, in the cathedral of Pisa. His works, it is said, were not at first, as they are now, held in high esteem in his native place: the influence of his name and example was long, however, felt; and his youngest son, named after Raphael, equalled him in grandeur of design, and exquisite mastery in shadows and colour. He may be called the last of the elder race of artists of Siena. The fervid genius and poetic vein of the little republic, was for a time revived by Guiseppe Nasini, in the early part of the last century, whose historic compositions display a taste for allegory, a great command of pencil, and an imposing air, which stuns as much as it delights the beholder.

THE ROMAN SCHOOL has been traced into the thick gloom of the dark ages, by historians more anxious in the cause of vanity than of truth; but of painters who have left no marks behind them, and of works at once obscure and barbarous, who would desire an account? Centuries of labours, in the mechanical style of the Christian Greeks, passed before the light appeared which was to show the world that the School of Rome rivalled, in sublimity and the ideal, the grand and serene sculpture of Greece. Luco stands first on the rolls of Art, a painter of Virgins and Saints; but of him, or of Cavallani, who, instructed by Giotto the Florentine, painted gospel scenes with some approach to skill and intelligence, it is less necessary to speak, than of Gentile da Fabriano, whom Facio extols as a man of universal art—who represented not only the human form, and edifices, in the most correct manner, but painted also the stormy appearances of nature in a style that struck terror into the beholder. Of a better order we must regard Fra. Carnavale, a Dominican, the heads in whose pictures seem to speak, and are free and unaffected. He was studied by Raphael, as well as by Bramante,

and flourished early in the fifteenth century. Piero Borghese is recorded as one of the most memorable artists of his time. He painted, according to Vasari, about the year 1458, became blind at sixty years of age, and remained so till his death. He mastered the principles of mathematics, imitated the effects of light, marked correctly the muscles of the naked figure, and studied his draperies with a care new to the Roman School.

In these, and in higher things, Piero was worthily succeeded by Pietro Perugino. This distinguished painter was born in 1446, and is supposed to have studied the works of Masaccio; he is hard, indeed, and dry, but atones for it by the grace of his heads, particularly in his boys and women, which have an air of elegance and a charm of colour unknown to his contemporaries. It is pleasant to behold, in his pictures, the bright azure ground which affords such high relief to his figures. He had little invention; his works are numerous, but not varied; he repeated himself often in his Crucifixions, Ascensions, and Holy Families; and the landscape which had served the figure of a Saint, he transferred, without scruple, to that of a Madonna. Andrea Luigi di Assisi was the assistant rather than the disciple of Perugino, and brought a larger style and greater softness of colour to the Roman School: he was struck blind early; but his loss was supplied by Orazio di Alfani, who, with much of the suavety which distinguishes Baroccio, is said to bear a great resemblance in his works to Raphael. He was chief of the Academy of Design, and painted scenes from scripture, and histories of saints, real or imaginary.

The historians of Art, on approaching the bright day in which Raphael, Michel Angelo, Corregio, Giorgione, and Titian, all flourished, pause to inquire the cause why such men were sent into the world in clusters; and, having settled that Nature had a grand meaning in it, hasten to describe the wonders which they performed. To Raphael is assigned the highest place in the temple, where dramatic life and divine grace and beauty are worshipped. He was born in 1483, at Urbino, and studied at first with his father, an artist of no uncommon powers. At the age of seventeen, after having improved under Perugino, whose style he soon excelled, he painted St. Nicholas, with the figure of Satan cast under the feet of the Saint; the spirit of Evil is freed, by the taste of the boy painter, from the horns and hoof of the elder artists, and wears the genuine hue of Ethiopia. Another work of these youthful days is a Crucifixion, in which the figures might pass for those of Perugino, except the Virgin, the beauty of which Pietro never equalled. A Madonna, raising gently a veil of the most delicate texture from the Holy Infant as he lies asleep, is another celebrated work of his boyhood. He went a step or two farther into his own region of loveliness, in the Marriage of the Virgin. "The two espoused," says Lanzi, "have a degree of beauty which Raphael scarcely ever surpassed in his mature age, in any other countenances. The Virgin particularly, is a model of celestial beauty. A youthful band, festively adorned, accompany her to the espousals. Splendour vies with elegance; the attitudes are engaging, and the veils variously arranged. In the midst of these accompaniments, the principal figure triumphantly appears, not ornamented by the hand of Art, but distinguished by her native nobility, beauty, modesty, and grace. On first beholding this performance, we are astonished, and exclaim, How divine and noble the spirit that animates her lovely form!"

These works made Raphael the wonder of his master and his fellow stu-

dents; but it was some time before they brought him, with the world, the fame which he deserved. The bent of his genius, voluptuous as well as graceful, led him to that ideal beauty in which literal transcripts of life have little share, and to that divine grace and tranquil loftiness of expression which so few have either aimed at or reached. To ensure success in this department, neither study nor art is sufficient. A natural taste for the beautiful; an intellectual faculty of combining the several excellences of many individuals in one perfect whole; a vivid apprehension, and a sort of fervour in seizing the momentary expressions of passion; and a facility of touch obedient to the conceptions of the imagination;—these were means which nature alone could furnish, and these he possessed from his earliest years. Whoever ascribes the success of Raphael to the effects of study, and not to the felicity of his genius, does not justly appreciate the gifts which were lavished upon him by nature. This reach of genius was peevishly denied to him by Michel Angelo, who declared, that Raphael did not inherit his excellences from nature, but obtained them through study and application; but neither study nor application could bring down that glory from heaven, which shines through all his compositions like light through crystal.

It has been supposed, that when Raphael went to Florence he enjoyed the society of Da Vinci, examined his merits in his works; and that he also made the acquaintance of the less accessible Michel Angelo, then risen into eminence: it is more certain that he saw much to admire in the works of Massaccio, whose Adam and Eve he copied afterwards, in the Vatican; and that, in return for teaching the true principles of perspective to Fra. Bartolommeo, he acquired from that artist a better style of colouring. This new knowledge he employed in his great picture, at Siena, of the Life and Actions of Piccolomini, in which he was aided by Pinturecchio: he was then but twenty years of age; but his composition was more rich and free, and in a far grander style than that of either his master, Pietro, or his assistant. In the year 1508 he went to Rome, where his first study was the ancient sculpture of Greece, and the second, to show with the pencil his own notions of the beautiful in form, and the godlike in expression. Michel Angelo did not observe Raphael's rise without emotion: conscious of the sublimity of his own conception, to the grandeur of his outlines he called in the aid of the glowing colours of F. Sebastiano, and expected to triumph: but Raphael, alone and unaided, produced a serious of works combining unusual fertility of invention, with calm ideal beauty, and a grace and loveliness new to Art. These works represented not the common scenes of human life, nor the gross actions of the heathen gods—they embodied all that was lofty in science, sacred in religion, and heroic in human nature.

His first work adorned that apartment called by the Pope *La Signatura*: on the ceiling he painted Religion, Philosophy, Poetry, and Jurisprudence; and wrought on the façades, illustrative of each, four grand historical pieces. In that which accompanies Religion, he sees as in a vision the Evangelists, the leading saints, and the chief of the sacred writers; while the Trinity, depicted in the air above, and the symbols explanatory of that divine mystery below, connect faith with fact, and the visionary world with the substantial. With this work the Pope was so much pleased, that he caused the paintings of other artists—and some of them of no mean name—to be effaced, that the whole chamber might be embellished by his masterly hand. It has been remarked, that the rapid improvement of the artist is visible

when he adds the historical pictures illustrative of the other three figures : in Philosophy he represents Socrates instructing Alcibiades ; and the morose Diogenes stretched on the ground with his book in his hand ; and Archimedes instructing his scholars in geometry : in Jurisprudence he honours or flatters the successors of Saint Peter, and places Gregory by the side of Justinian : to Poetry he dedicates Parnassus, and peoples the holy hill with the ancient and modern masters of song ; of these Dante is the most striking figure, and seems possessed with the Muse more than any of his companions. In this chamber the great painter has given examples of such dignity of conception, such breadth and calm vigour of style, and such a happy dramatic handling of history, as no other artist had hitherto exhibited.

Whilst Raphael was at work in this first chamber, Michel Angelo was at work in the Sistine Chapel ; and as the latter allowed no one to see what he was doing, the creations of this great and daring spirit, when he threw the doors open and admitted the people, struck Rome with wonder. It is allowed by all, that Raphael wrought with a bolder hand after he beheld how much freedom was tolerated in his great rival ; and this was manifested in his celebrated picture of Heliodorus driven from the Temple by the prayer of Onias the high priest. In this production, the armed vision that appears to Heliodorus scatters lightning from his hand, while the startled neigh of the steed is heard amidst the attendant thunder. In the numerous bands, some of whom are plundering the riches of the Temple, ignorant of the cause of the amazement and terror exhibited by their leader, consternation, joy, and abasement are expressed. In the high priest Onias he has painted Pope Julius the Second—a judicious stroke of flattery, for the Pontiff was then living ; but he was dead when the other chambers were painted : he who succeeded loved flattery also.

This was Leo the Tenth, whose history is painted on the walls and ceilings of the remaining chambers, with equal beauty and dignity. There Raphael happily typifies the release of Leo from imprisonment in Ravenna, by representing his predecessor, St. Peter, released from prison by the angel, and exhibits an instance, ever since admired, of his intimate knowledge of light : the soldiers grouped without the prison are shown by the mingled beams of the moon and the light of a wavering and unsteady torch ; while from the Angel comes a stream of divine splendour, surpassing, without resembling, all other lights. The same strain of epic flattery he pursues, in the march of Attila checked by Leo the Great ; and also in the battle with the Saracens off Ostium, when Leo the Fourth turned the tide of victory in favour of the Christians : but his most admired piece is the City on Fire, miraculously extinguished by the same Pope. It is midnight ; the fire, which has spread greatly, is increased by a violent wind that agitates the flames, which leap from house to house. The affright and misery of the inhabitants is carried to the utmost extremity : some rush on with water, but are driven back by the flames ; others with naked feet, robes put on in haste, and disordered hair, seek safety in flight. Women turn with imploring looks on the Pontiff, and mothers clasp their children, and gaze on him with hope. The portraits introduced into these compositions have found many admirers : some praise them for their accuracy, some for their ease and grace, but few or none for a rarer merit—their harmony with the rest of the subject : Raphael was nine years at work in these three papal chambers.

He found leisure, amid these great works, to paint some of more moderate dimensions : he ornamented the gallery of Agostini Chigi with the story of Galatea ; and also, with the aid of his pupils, he painted the Marriage of Psyche, at whose bridal banquet he collected the heathen deities, and depicted each with such propriety of character, and elegance of form, as all but rivalled the Greeks. His altar-pieces are numerous ; that of St. Cecilia, who, charmed by a melody superior to her own, lets her musical instrument drop from her hands, and that of Christ ascending Mount Calvary, are among the most celebrated : his Madonnas brought a grace and a meek divinity of expression to the aid of religion, which influenced all succeeding Virgins ; and his Holy Families, when added to the legions which almost choked the churches, were observed to rise above them all in that quiet dignity which in the end affects more than the most startling postures. His picture of St. Michael vanquishing the Dragon has been copied into marble by Flaxman—a kindred genius.

The crowning glory of all his compositions is the Transfiguration, painted in emulation of that celebrated one by Michel Angelo and Fra. Sebastiano, in the chapel of St. Peter. “ This is a picture ” (I use the words of Mengs), “ which combines more excellence than any of the previous works of Raphael. The expression is more exalted and more refined, the chiaro-scuro more correct, the perspective better understood, the pencilling finer ; and there is a greater variety in the drapery, more grace in the heads, and more grandeur in the style.” This sublime picture realizes all that the imagination, which mingles the devout with the poetic, can conceive of the glory of heaven and the grandeur of earth : the Saviour appears in the midst of a radiance altogether celestial ; the majesty of his form is forgotten in the divine expression of his face, and that meekness which bids the humblest to hope ; three of his favourite disciples are permitted to see him hovering, more gracefully than a dove on the wing, between Mount Tabor and heaven ; while, unconscious of this, a band of his disciples continue the story of the divine mission, by casting out an evil spirit from a youth, in whose fate a beautiful maiden—and modest as she is beautiful—is visibly interested. Ere this sublime work was well finished, a mortal illness seized on the painter, and deprived the world of his unrivalled genius, on his birthday, the Good Friday of 1520, when he was but thirty-seven years old.

This great artist was almost as beautiful in his person as he was in his works ; he was mild, too, and had none of the surly impetuosity of his rival, Michel : he was no scholar ; but with his pencil he was an historian of a high order, and in his works one of the most classical of men. He did not, indeed, more than any other modern artist, equal the exquisite geometrical symmetry, the perfect unity, and the poetry breathing from the form of the Grecian statues ; but no sculptor, Heathen or Christian, ever endowed a figure with the looks holding intercourse with the skies, and that tranquil loftiness of expression, which belong to the heads of Raphael.

His most distinguished scholar was Julio Romano, who resembled his master less in delicacy than in force, and drew with more vigour than he painted. Vasari insinuates that the heat of original conception cooled as he laid on the colours. He excelled in martial subjects, and imitated Michel Angelo more than was acceptable ; for, though his designs are of a lofty order, and the whole mechanism of the human body is obedient to his hand,

his motion is sometimes too vehement. His middle tints are reproached with being too dark; but Poussin admired this asperity of colour in his *Battle of Constantine*, as suitable to the subject. His *Madonnas* and *Saints* are not so plentiful as his cabinet pictures, which are accused, with justice, of being too free. Mantua regards him as the true founder of her school. A boy, who was at first a servant in the studio of Raphael, became one of his principal scholars: this was Gianfrancesco Penni, who painted, in the gallery of the Vatican, the histories of Abraham and Isaac; he had a happy talent in landscape. But Perino del Vago was, in design, at the head of all those, says Vasari, who assisted Raphael; he was the true founder of the School of Genoa, and shared in that variety of talent which distinguished his great master. Polidoro da Caravaggio, from a mechanical labourer in the Vatican, became an artist of high celebrity; he excelled—an art which he learned from Raphael—in the imitation of antique basso-relievos, and painted them in *chiaro-scuro*, which the critics of Rome pronounced to approach the ancients. He was scared from Rome by the plague, travelled to Naples, and passed into Sicily, where he was murdered by his servant. “With him,” says Lanzi, “invention, grace, and freedom of hand seem to have died.” But of all the scholars of Raphael, he who resembled him most in the air of his heads, and the grace of his attitudes, was Pellegrino da Modena, whose *History of Jacob* has been called “the incomparable.”

The style of Raphael was assumed by Girolamo Siciolante, who painted *Pepin bestowing Ravenna on the Church*, when he took prisoner Astolfo, king of the Lombards; but his Scripture pieces are reckoned his best. His manner of painting was bright and pleasant, and his execution happy. Of the two brothers Zuccaro, Taddeo, the eldest, was reckoned the ablest: he adopted a style which, though not very correct, was unconstrained and engaging, and very attractive to such as did not look for grandeur of design. Girolamo Mutiano excelled in painting military dresses, and, more than all, in representing hermits and anchorites—men of severe aspects, with bodies attenuated by abstinence: his style inclines more to the dry than to the florid, and something of the too strong anatomy of Michel Angelo has been observed in his works.

The Roman School had exhibited symptoms of decline when it was restored, but not to its original grandeur, by Frederigo Baroccio of Urbino, who was born in 1528, and, formed on the style of Corregio, sought to bring back the true principles of Art, more particularly colouring and *chiaro-scuro*, in which it was deficient. While embellishing the apartments of Pius, his talents aroused that jealousy which, with artists, is not difficult to rouse, and awakened those evil feelings to which Italy is too prone; under pretence of a friendly banquet, he was presented with a cup of poison—he drank, but did not die—and fled, and painted at a distance from the treacherous metropolis. Though he at first copied Corregio, he did not finally use his style, but rather imitated it with the freedom of a master. In the heads of his children, and of his female figures, he sometimes approaches him closely; also in the natural fall and flow of his drapery, and in his outlines, as well as the foreshortenings; but he falls below him in grandeur of design, and in the witchery of light and shade. “It is, however, delightful to see,” says Lanzi, “the great variety of colours he has employed, so exquisitely blended by his pencil; and there is, perhaps, no music more finely harmonized to the ear than his pictures are to the eye.”

He made use of clay models, in order to ensure natural attitudes, and secure true light and shade; and most carefully he copied them in, for he refrained from introducing a line which was not justified by the model. From his design he prepared a cartoon the size of the proposed picture, and traced the outlines on his canvass; he then proved the disposition of his colours on a small scale, and proceeded to the work. His subjects, according to Bellori, were chiefly of a religious hue: on the *Perdono* he consumed seven years: the fine perspective, the beautiful play of light, the speaking faces, and the colour and harmony of the work, cannot be imagined, says Lanzi, by any one who has not seen it. He died in 1612.

Morigi da Caravaggio came from Milan, and sought to recall the Roman School to force and truth, by drawing his forms from living nature, and composing his colours of few tints. He was of a dark and melancholy genius; he let but little light upon his compositions, and overcharged them with cloud and darkness. His men seem the occupants of caverns, into which a solitary ray contrives to penetrate; yet there is a charm in the very violence of his contrasts. He declared that he had sought the beautiful of artists in Nature, without finding it; he contented himself with the heads and bodies of ordinary people, and sought to raise them into the regions of poetry by placing them in strange positions, and showing them by strange lights. He delighted in painting famished heads and wasted forms; and some of his pictures were expelled from the churches, because they excited disgust and loathing. He looked on the fine sculptures of Greece, and said to the bystanders, "Nature has given me better models in you than I can find in all these fine statues." When Annibale Caracci looked on his pictures, he exclaimed, "God be praised! I have at last found a painter in my lifetime." But Rome, that had hitherto found her best artists beyond her walls, at last produced one within her own gates whom she delighted to call son. This was Andrea Sacchi, born in 1600: he studied under Albani, and grew skilful in design and in colour; he was anxious to excel: it was not so much the duty, he said, of an artist, to give many, as to give perfect pictures to the world: acting on that maxim, his works are rare. The figures in his compositions are few, but the attitudes are ruled by the subject—each takes its appropriate place, without crowding or constraint. Grave heads, becoming attitudes, draperies neat and simple, a chaste colouring, and a harmonious tone, which gives repose to the eye, render him a favourite. He refused to descend to the minute, and purposely, it is said, left some of the subsidiary parts of his productions unfinished. Pietro da Cortona united landscape with historic design, and supported, with his numerous disciples, the name, if not the fame, of the Roman School for a time: but its descent from the eminence to which Raphael and Julio Romano had raised it, was visible; nor could the Rape of the Sabines, nor the Battle of Alexander, both noble pictures in Pietro's best manner, retard it. The light which had shone for centuries was, in 1713, obscured to a glimmer by the death of Carlo Maratti, who in his works displayed a sense of the graceful and the beautiful, and a conception reaching into the poetic.

For the NEAPOLITAN SCHOOL of Painting a lineage extending into Greece has been claimed; but Tommaso de' Stefani, who was contemporary with Cimabue, and a Master Simone, who by his works won the per-

sonal regard of Giotti, are the first whom the industry of Lanzi can discover as at all worthy of being called painters. Simone caught the air at least of his Florentine friend, and bestowed it on a picture of that patron of the Arts, King Robert of Sicily, while his son, Francesco, painted a Madonna in chiaro-scuro, in the church of St. Chiara, which has been extolled: but their names were soon to be eclipsed by that of a young blacksmith, Antonio Solario, who, out of love for an artist's daughter, forsook the labours of the forge for the studies of the academy, and produced pictures, of which the heads seemed alive: he embellished his historic compositions with landscape, and drew his draperies from nature. As love of beauty made him a painter, a sense of it found its way into his pictures; some of his Madonnas are very beautiful: he died in 1455, and left many followers.

The two brothers, Pietro and Polito del Donzello, are mentioned by Vasari as painters of the Neapolitan School; but he neglects to tell us where they were instructed. "They distinguished themselves," says Lanzi, "in the painting of friezes, and trophies, and subjects in chiaro-scuro, in the manner of basso-relievos, an art which I am not aware any one practised before them. The portraits of Pietro had all the force of nature; and it is not long since, that, on the destruction of some of his pictures in the wall of the palace of the Duke of Malalona, some heads were removed with the greatest care, and preserved for their excellence." Bernardo Tesauero, of whom little is certain but that he painted with skill, belongs to this period: he made visible approaches to a high style, by more judicious invention, and more nature, in his figures—more expression and harmony in composition, than any of his forerunners. Luca Giordano was so struck when, for the first time, he saw the Seven Sacraments of Tesauero, that he declared there were parts in it which no age had surpassed: gravity and judgment were its characteristics. The rise of the Florentine and Roman Schools, and indeed the wonderful impulse which was given generally to the genius of Italy, had an influence on the School of Naples; the style of the earlier painters was abandoned, and a better and brighter one adopted.

The chief of this welcome reform was Andrea Sabbatini. Smitten with the first picture which came to Naples of Pietro Perugino, he instantly set out on foot for Perugia, to put himself under that eminent master; but on the way, having overheard travellers extol the pictures of Raphael, he changed his purpose and walked to Rome. He studied with that illustrious master but a little while, for the death of his father compelled his return; but that little while was sufficient to work the change which was necessary: except Julio Romano, he is said to have been the happiest of his imitators; but he emulated Raphael rather than imitated him. His designs are correct; his heads, postures, and colouring are excellent, but his muscles appear stronger than either his sentiments or attitudes require. His frescoes, now destroyed, are extolled as miracles of art by the judges of his day: in the churches, some of his Madonnas, of an enchanting beauty, are still to be seen. Giambenardo Lama painted a Piéta, which exhibited unusual vigour of conception and accuracy of design; his manner was soft and natural: in style and colour, Lama was surpassed by Pompeo dell'Aquila, whose frescoes in his native town, and his Deposition from the Cross at Rome, were numbered among the works of genius and art.

The wealth as well as the taste of Naples, brought painters of all ranks and of all places. "The flame-like rapidity of Tintoretto's style at Venice,"

says Fuseli, "and, soon after, the powerful contrast of Caravaggio's method at Rome, and the eclectic system of the Caracci at Bologna, divided Naples into three parties of nearly equal strength, led by Corenzio, Ribera, and Caraciolo—differing from each other, but ready to unite against all foreign competition." The first of these was, by birth, a Greek; he had ideas ever ready, and a matchless celerity of pencil: he imitated Tintoretto; embossed his glories in dropping clouds, and bestowed an expression on his heads, such as the Venetians seldom reached: the second was born a Spaniard, and imitated Caravaggio, but surpassed him in invention, mellowness, and design: he loved to exhibit the terrors of evil passions, features horrible or loathsome, and paint the spasms of Ixion on the wheel, and St. Bartholomew under the knife: the third was a follower of the Caracci, and one of their ablest; and all three were men, violent, overbearing, and implacable. They drove, by their united insults, Annibale Caracci back to Rome in the burning heat of summer: they attacked Cesari with a fury which induced him to consult his safety, and retire to Cassino; and when the commissions which they had left undone were given to Guido, he was warned to be gone or prepare for death—an intimation which was at once obeyed. To these distinguished masters Domenichino succeeded; but the enemies of Guido were his enemies also: they cried him down as a cold and insipid painter, harassed him by calumnies, and finally compelled him to fly: he was induced to return; but he returned to die, either by poison or vexation, or both.

From this dark passage in the History of Italian painting, I proceed, with some relief of mind, to the history of succeeding artists. Of these, Massimo Stanzioni is reckoned the best example of the Neapolitan School, or rather the ablest of those who trod in the steps of the Caracci. He was a disciple of Caraciolo, but studied also under Corenzio, who in his frescoes yielded to few—indeed, he had a little of many schools. On going to Rome, and making acquaintance with Guido, he desired to unite the design of the Caracci with the colouring of the other; in the latter of which he succeeded so well, that he was called the Guido of Naples. Orta contributed three members, all at the same period, to this academy: Domenico Finoglia had fine expression, fertility, correctness, good arrangement, and a happy general effect; Giacinto de Popoli is more admired in his composition than in his figures; and Guiseppe Marullo, who left some beautiful productions at St. Severino, and other churches. But few were so favoured by nature as Bernardo Cavallino, who composed subjects, both profane and sacred, with great judgment: his figures are full of expression and spirit, and have a grace and simplicity all their own. In colouring he imitated Guido, and he sometimes glanced at Rubens. He died in 1656—an example of genius and debauchery.

Salvator Rosa is the boast of Naples; and some have added Aniello Falcone: the former was born in 1614, and brought up under Francenzano, a relation as well as a painter: he began his career by painting battles, or rather, wild landscapes, into which he turned "the current of a heady fight:" he was distinguished early in life for a poetic elevation of soul, daring conceptions, freedom of hand, and splendour of colouring. He delighted in scenes of savage magnificence and ruined grandeur; his spirit loved, like that of the poet's Satan, to stray in lonely glens, and to gaze on ruined castles. The bloom of summer, the ripe abundance of autumn, or the bickering fires or cheerful pastimes of winter, had no charms for him: he kindled his summer clouds with lightning; he sent firebrands and whirlwinds among the

standing corn; and brought winter, famished and gaunt, from the north, to scatter hail and snow among the shivering children of men. "Savage scenery," says Lanzi, "broken rocks and caves, wild thickets and desert plains, are the kind of landscapes in which he generally delighted: his trees are shattered, torn, and dishevelled; and in the atmosphere itself he seldom introduced a cheerful hue, except occasionally a solitary sunbeam. His style was original, and may be said to have been conducted on a principle of savage beauty, as the palate of some persons is gratified with austere wines. His pictures, too, were rendered more acceptable, from the small figures of shepherds, mariners, or banditti, which he introduced in almost all his compositions: he was reproached by his rivals with having continually repeated the same ideas, and, in a manner, copied himself." His style, his ideas, his handling, were all his own—he is like no one; and our professors usually warn students against imitating the dash of the savage Rosa, whose works are a sort of will-o'-wisps, which mislead and bewilder.

Of Aniello Falcone, the Neapolitans say less than they do of Rosa, though the academicians admire him more. His battle pictures show great talent, and are a sort of relief from that excess of scripture pieces which at first adorned, and at last incommoded the church:—"Animated," says Lanzi, "in his expression; select and natural in the figures and actions of his horses; and intelligent in military affairs, though he had never been in the army, nor seen a battle." He consulted probability in all things, and had a fine eye for colours: he had many disciples: Salvator himself studied under him for a time.

The genius of Luca Giordano was considered by Maratti of the highest order: he was born at Naples in 1629; studied under the fierce Ribera, and afterwards with Cortona, and made himself master of the secrets of light and shade, and the arts of composition. He had unequalled celerity of hand, and an extraordinary talent for imitating every known manner; he could work with equal skill like Albert Durer, Bassano, Titian, and Rubens. At the court of Spain there is a Holy Family of his, so much resembling Raphael, that whoever, as Mengs says, is not conversant with the quality of beauty essential to the works of that great master, would be deceived by the imitation of Giordano. He took from all; his style is made up from many; he is neither natural in tone nor in colour, and still less so in his chiaro-scuro; in that he is ideal, and wholly arbitrary: he pleased, notwithstanding, by a certain deceptive grace and attraction, which none have found easy to imitate. The expulsion of the Money Changers from the Temple is much admired; his frescoes are looked on as wonders; every beholder is forcibly struck with that historical piece, which represents the Israelites suffering in the Desert, seeking relief from the image of the Serpent. He travelled into Spain, where he painted much, and returned in old age, laden with wealth.

Of the scholars of Giordano, the best was Paolo de' Mattiis: when he wrought with care, as in the Immaculate Conception, or in St. Girolamo appearing and speaking to St. Savcrio in a dream, he left little to desire, either in his composition, the grace of his contour, or in the beauty of his countenances. His colouring was delicate and soft; but he wanted that variety in design which marks the great master: with him and Francesco Solimene, this school, which was widely famed for fancy and freedom, may be said to have expired; it continued to produce painters, but none of commanding powers, though many of merit.

The history of the VENETIAN SCHOOL occupies the whole of the third volume of our translated Lanzi, who relates, with minute prolixity, the stories and the trials of the barbarous artists who dwelt in the land before whose lights appeared, which announced the sun of Tintoretto and Titian to be at hand. The oldest efforts of Venetian Art are believed to be at Verona; they represent the mysteries of man's redemption; there are some apostles; some martyrs; the righteous ascend, with the aid of the archangel Michael, to heaven; the wicked descend, without any help, to hell. These are supposed to be of the eleventh century, and the works of the Christian Greeks; pictures and statues came in abundance from Constantinople, when that eastern capital was stormed by the French and Venetians; but Art was not to be roused by foreign example. At last Giotto, of Florence, came in person to Padua, and in some works of a scriptural nature, remarkable for native grace and wild grandeur, kindled a love of elegance in the republic. Of Giusto Padovano, who painted the history of John the Baptist; or of Guarentio, a Paduan, who in 1360 displayed, in the opinion of Zanetta, a rich invention, spirit in his attitudes, and felicity in his draperies, we shall say no more than that they preceded Lorenzo, who was paid, in 1358, three hundred gold ducats for one altar-piece; and Niccolo Semitecolo, who, in 1367, painted the history of St. Sebastian, preserved in the Chapter Library of Padua; of which the naked parts are tolerably well drawn, and the proportions, though inclining to the extravagant, bold and free. Though these men are supposed to have felt the influence of Giotto, there is little of his manner in their compositions, nor any indication of the coming splendour of the Venetian School.

The first artist whose works exhibit the rudiments of a better style is Andrea da Murano, who lived in 1400: he was hard indeed and dry; but he painted a St. Sebastian so remarkable for the beauty of its torso, that Zanetti suspected it must have been copied from an ancient statue. He taught his art to Bartolommeo and Antonio Vivarini, whose colouring was warm and brilliant, and whose Madonnas and Saints had dignity with their devotion. In the hands of Bartolommeo, Art took a long stride towards eminence: he was the first of the school who painted in oils; his last picture, produced in 1408, represents Christ risen from the Dead, and may stand comparison with the best works of the time. Of the same family was Luigi Vivarini, who painted St. Girolamo, in competition with Giovanni Bellini, whom he equals, and Carpaccio, whom he excels; he has pictured the Saint caressing a lion, to the alarm of some monks, who hurry away in terror; the composition is fine, the passions tolerably well expressed, the colours soft and delicate, and the architecture solid, and in the ancient taste. To Gentile da Fabriano, who painted one of the naval battles of Venice, and raised several scholars, the origin of what is called the great Venetian School is imputed: but it was less indebted for eminence to its founder than to Giovanni Bellini, who in his earliest pictures desires to ennoble and enlarge the national manner. Inspired by Giorgione, he conceived his subjects boldly; gave roundness to his forms, warmth to his colours, and, if he had succeeded in acquiring greater delicacy in his contours, his works might have been instanced as finished examples of what is called the modern style of Art. Under Bellini, Giorgione Barbarelli, born in 1478 at Castle Franco, studied till he excelled his master, and in his turn became at least his inspirer: from a certain grandeur, both of form and mind, he obtained the

name of Giorgione. "Impelled by a spirit conscious of its powers," says Lanzi, "he despised that minuteness in the art, which yet remained to be reformed, and substituted for it a happy freedom and audacity of manner, in which the perfection of painting consists." In this view he may be said to be an inventor, no artist before his time having acquired that mastery of pencil, so hardy and determined in its strokes, and producing such an effect in the distance. From that period he continued to ennoble his manner, rendering the contours more round and ample, the foreshortenings more graceful, the expression of the countenance more warm and lively, as well as the motions of his figures. His draperies, with all the other accessories of the art, became more select, the gradations of the different colours soft and natural, and his *chiaro-scuro* more powerful and effective. This great artist died young, but he lived long enough for immortality: other schools excelled in design and in drawing, but he added that rich deep style of colouring, which in the hands of Titian grew still more effective and memorable. How those immortal tints were produced has been the wonder of all painters of all schools; on examination, Ridolfi declared that his colours bore little resemblance to those used by the ancient Greeks, and as little to the tawny brown and azure colours employed by modern artists. The oil colours which he used still retain their brilliant hues; the cause of which, others than Lanzi attribute to the strong mixture of colours, and to the full and liberal use of the pencil. His works are chiefly of the scriptural kind: the Child Moses rescued from the Nile, and presented to the daughter of Pharaoh, is reckoned one of his happiest efforts; nor is his Dead Christ, or the Tempest stilled by St. Mark, less wonderful in design, sentiment, and colour.

The most distinguished of Giorgione's scholars was Sebastiano del Piombo, the associate of Michel Angelo in his labours at Rome: he filled up, with the glowing colouring of his Venetian master, the more than mortal outlines of the great Florentine; and the rare skill with which he accomplished this, may be seen in the Raising of Lazarus, in the British Gallery. Sebastian possessed no great original powers of invention; he was quick to commence, but slow and hesitating in composing his figures; he was, as Thomson the poet says of himself—

"Fond to begin, but still to finish loth."

An altar-piece from his hand has been mistaken for the work of his master, so happily did he imitate him; but he wrought with a less timid pencil in domestic pictures: these he dashed off in great numbers, and we nowhere meet with more beautiful hands, or more natural hues, than in these hasty compositions. In Rome, Vasari affirms that he was pronounced by Michel Angelo superior to Julio Romano; a judgment which remains to be confirmed by posterity. Others of note followed: Lorenzo Lotto painted John the Baptist embracing a Lamb, in a manner at once innocent and dignified; Jacopo Palma distinguished himself by the refinement and harmony of his hues; Rocco Marconi crowded much beauty into little space; and Pordenone surpassed, in the opinion of Vasari, all his predecessors in conception, in design, in boldness, in the use of his colours, in grandeur of relief, and in every other attribute of Art. The best work of the latter artist is the Marriage of St. Catharine, a composition full of grace and grandeur.

Titian, who studied under Bellini, was born in 1480: at his outset he imitated Giorgione, and wrought in his fine free unshackled manner, till he

found out a style of his own, less bold and clear indeed, but with all the magic influence possessed by artlessness and truth. His first picture, in what has ever since been called the Titian manner, was painted in 1507; it represents the Archangel Michael, with Tobias at his side: his next work was that of our Saviour, for the College of Cerita: to these we may add his Bacchus and Ariadne, painted in 1514, and now in England—three of his grandest pictures, spared by accident and time. The deep and lustrous colouring of these works has never been questioned by critics and artists, who, in examining them, pronounce judgment on his genius; and on no painter has such various opinions been given. Mengs denies the right of Titian to rank with good designers; Michel Angelo obliquely condemns him, when he laments that the art of design had not been sooner taught to the painters of Venice; and Fresnoy pronounces the figures of his men imperfect, and his draperies insignificant. On the other hand, Algarotti says, his San Pietro Martire is free from every shade of defect; Agostino Caracci declares that his Bacchanal, and other pictures in the collection of the Duke of Ferrara, are prodigies of art, and the finest paintings in the world; Zannette assigns him the first rank in design amongst all the great colourists, and adds, that he was uniformly elegant and correct in his female forms, and elevated, great, and learned in those of his men; and Reynolds in his discourses affirms, that “although his style may not be altogether so chaste as that of some other schools of Italy, it nevertheless possesses a certain air of senatorial dignity, and he shone in his portraits as an artist of first-rate character.” His works are very various; historical groups and single figures, of a poetic or scriptural kind, and portraits, which in execution, if not in conception, excel all that the world ever saw. It is said that he had not studied the exquisite statues of Greece, by which the Florentine and Roman Schools were enabled to look so chaste and so stately; yet there is a Venus from his pencil, in the Gallery of Florence, which rivals, it is said, her namesake in Grecian marble; his Venus, in our British collection, for roundness and loveliness, looks at once both flesh and marble; while some of his Bacchanals prove, that if he refrained from looking at the beauties of Greece, he had a beauty in his own mind, which supplied him with all that he desired of the graceful, the harmonious, and the lovely. There are six pictures attributed to his hand in the private gallery at Blenheim, two of which are of surpassing beauty; they represent the Loves of the Gods, and are not unworthy of the name.

Of the exquisite colouring of Titian much has been written: artists have endeavoured to penetrate into the mystery of his light and shade, while others wonder at the effect, and are careless about how it is produced. One class imagines that the secret resides in the colours themselves; another avows, that the sorcery arises from the brilliant hues of the varnishes with which the paints were mingled or overlaid; while a third imputes the deep abiding lustre to the unrivalled slight of hand which laid them on. To discover the secret, experiments have been made, old pictures dissected, and speculations of all kinds hazarded, and it remains a secret still. “I have mentioned,” says Lanzi, “the lucid clearness predominating in the Venetian paintings, and more especially in those of Titian, whom the rest adopted for their model: I then pronounced it to be the result of very clear primary grounding, upon which a repetition of colours being laid, it produces the effect of a transparent veil, and renders the tints of a cast no less soft and luscious than lucid; nor

did he adopt any other plan in his strongest shades, veiling them with fresh colours when dry, renewing, invigorating them, and warming the confines that pass into the middle tints. In his naked forms he cautiously avoided masses of strong shades and bold shadows, although they are sometimes to be seen in nature: for the most part he affected a deep and glowing light, whence in various gradations of middle tints he formed the work of the lower parts; and, having resolutely drawn in the extremities stronger than in nature, he gave to objects that peculiar aspect which is more lively and pleasing than the truth. Thus, in his portraits he centres the chief power in the eyes, the nose, and the mouth, leaving the remaining parts in a kind of pleasing uncertainty, extremely favourable to the spirit of the heads and to the whole effect." "Titian was the first," says Mengs, "who knew how to avail himself of the ideal of different colours." The making of colours was, in those days, a part of the painter's art, and the hand that formed and prepared them, we may suppose to be cunning at laying them on: but neither the revelations of artists, nor the conjectures of critics, have enabled any painter, since those days, to give his pictures that fine transparency, which, while it veils the nymphs and goddesses of Titian, exalts and adorns their beauty.

He was alike successful in his scenes of terror or of gaiety, and had the skill to make his landscape illustrate the story. In the death of St. Peter he has painted a terrific wood, which gives force to the sentiment; and in his Martyrdom of St. Lawrence he mingles the gross and wavering glare of the torches with that supernatural splendour which falls from above upon the Martyr. The character of the subject in his Bacchus and Ariadne accords with the voluptuous outlay of colours; the startled flight of the lady, and the godlike agility of her pursuer, with the all but anxious gladness of old Silenus and his nymphs, correspond with the cold blue of the clouds, the deep green of the trees, and the rose and lily lustre of the alarmed Ariadne. His portraits have descended to us the theme of unmingled admiration: they are, one and all, natural, expressive, and vigorous, and seem to breathe and think; on a distant view, they lose none of their force, and on a close look the reality of character is manifest: in some of them, the hairs of the head might be numbered, and the pores of the flesh counted, while over all is breathed a veil of lucid gossamer, which, like the cestus of Venus, no one can copy or paint. Fuseli, who was no great master in colour, and spoke with contempt of its magic, when he desired to compliment a lady, swore that her eyes were the eyes of Titian. He lived to a great age. Vasari saw him painting in 1566, when in Titian he said he could no longer see Titian: but he was not aware of the decline of his powers, and took commissions to the last.

The followers and imitators of Titian were numerous. Girolamo Dante caught his master's skill of hand, if he failed to reach his spirit: Bonafazio made it, in some of his pictures, a matter of doubt whether they were from his hand or that of Titian. Lodovico Fumicelli approached him closely, both in design and colour: Moretto painted women and children into his history pieces in Titian's best manner; and Pietro Rosa, his favourite pupil, excelled in clear and vigorous colouring. The most distinguished, however, of all who studied under Titian, was Jacopo Robusti, the son of a Venetian dyer, and for that reason surnamed Tintoret. His genius, it is said, was soon perceived by his master, who, in a fit of jealousy, forced him, by expelling him from his studio, to become eminent. This did not damp the

ardour of one proud of heart: his circumstances were low: he retired to an humble apartment, but wrote over the door, "Michel Angelo's design, and the colouring of Titian." Nor did he fall far behind his boast: he copied the best pictures; he studied nature for himself, and he made small models in wax, and, by the light of a lamp, produced strong shades, which helped him in the use of a bold *chiaro-scuro*. In the art which he thus mastered, he united an imagination fertile in new ideas, and a grasp which seized the boldest of human passions, and held them till his pencil expressed them on the canvass.

The genius of Tintoret is classed, by Vasari, with the stern and the terrible; and travellers assert that his works are of the highest order. The *Miracle of the Slave*, painted in his thirty-sixth year, is accounted one of the wonders of the Venetian School. The colours are those of Titian; the light and shade extremely strong, the composition accurate, and the figures animated with mind. Of the like rank is his *Supper of our Lord*, and the *Crucifixion*, which, along with other merits, is remarkable for exhibiting something striking and new, on a subject which has found painters by the thousand. His colouring, though deep and transparent, scarcely reaches the excellence of Titian. In his composition he aims at the startling, and in his figures more at the lively and the animated, than the grave and serene, where thought resides. His pictorial fire was admired by Pietro da Cortona, but Paul Veronese reproached him for working in every style, as if he desired to unsettle the principles of Art. He had vast power and rapidity of pencil, and triumphed in play of light, in difficult foreshortenings, in harmony and relief, and in the beauty of his tints. His son, Domenico Tintoretto, followed in his father's steps—but with hesitation and trembling.

Bassano composed a style which, while it reflected much of Titian and Tintoret, contained the rudiments of that manner known by the name of the Flemish: his baptismal name was Jacopo da Ponte; he came of a race of painters; his ambition was to strike out a style which, like that of Titian, should carry his name with it. His conceptions are lofty; his genius varied and popular. His *Samson slaying the Philistines*, partakes of the boldness of Michel Angelo; and the *Return of Jacob*, and the *Adoration of the Shepherds*, are works of a high order. His altar-pieces are, in some instances, sublime, particularly his *Entombing of Christ*; *St. Roche interceding with the Virgin for People infected with the Plague*; the *Offering of the Wise Men*; and the *Seizure of Christ in the Garden*. He painted from nature, and his daughters were his *Queens*, his *Magdalens*, or his *Madonnas*. His colours every where shine like gems; his greens have an emerald tinge peculiar to himself, and some of his pictures are largely imbued with the sweetness of Titian. He sometimes descended from the loftiness of scriptural compositions, and painted fireside scenes of no common beauty.

While Venice was rendered famous by Titian and his companions, Verona rose into distinction through the talents of Paulo Cagliari—the Paul Veronese of the Academies, and of all to whom high Art is dear. He was the son of a sculptor, and was born in 1532; attached himself to the manner of Titian; neglected the antique for the study of nature; and delighted in large compositions, where he had room to display the magnificence of his invention. The *History of Esther*, in the church of St. Sebastian in Venice, was the first work which intimated a genius of the first order. In his *Apotheosis of Venice*, he let his imagination fully loose. That *Sea-Cybele* is seated as an

immortal, crowned by Glory, celebrated by Fame and Honour; Freedom and Peace are her attendants; while beneath this splendid group are bevy of beautiful ladies, warriors riding to battle, and the grave and venerable seigniors of that warlike republic. His devotional pieces are of the same dignity: the Marriage of Cana; St. Gregorio feasting the Poor; the Supper prepared by Matthew for our Lord; the Feast of Simon—all bear the impress of a masterly hand, and show that he could unite beauty with dignity, and delicacy with passion. "Were it given me," said Guido, "to choose which painter I would be, I should prefer Paul Veronese; in others, every thing appears the effect of art; he alone seems all nature." In Venice we meet with several of his pictures yet glowing with the peculiar grace he shed over them: a remarkable specimen is seen in that belonging to the noble house of Pisani, exhibiting the family of Darius presented to Alexander, which surprises as much by its splendour as it affects us by its expression: equal admiration was, before its decay and restoration, bestowed on his Rape of Europa, which he drew in various groups. In the first, she appears among her virgins, caressing the animal, and desirous of being borne by him; in the second, she is seen carried along, applauded by her companions, as she enjoys the scene, riding on the shore; in the third, she cleaves the sea in terror, lamented by her train of virgins. Numerous Nymphs, Madonnas, Goddesses, and Muses, came from his hand, all displaying varied beauty of form. The Marriage of St. Catharine was his favourite picture; it is in the collection of Pitti. He died in 1588; and though Venetian Art did not die with him, it lost much of its glory, and gradually went to decay.

THE SCHOOL OF MANTUA is the oldest of the Schools of Upper Italy, and claims to be the mother of those of Modena and Parma; it shows relics, indeed, but no miracles of ancient painting, and boasts of Madonnas, and Saints, and Angels, in common with the other schools of the land. Andrea Mantegna, of Padua, seems to have been the first who brought true Art to the place; his picture of Victory, and that of the Virgin extending her protecting mantle over Francesco Gonzaga, have been largely commended: though painted in 1495, the lustre of the latter work is not at all impaired. "Each separate head"—these are the words of Lanzi—"might serve as a school, from its character and vivacity, and not a few from imitation of the antique; while the design, as well in its naked as in its clothed parts, expresses a softness which sufficiently repels the too general opinion, that the 'stiff style' and that of Mantegna are much the same thing." His masterpiece—and in this we follow the opinion of Vasari—is the Triumph of Cæsar, represented in different pictures, which fell a prey to the Germans on the sack of the city.

The style of Mantegna influenced that of his age, and imitations of it spread beyond his school: the science of foreshortening, attributed to Melozio, was improved by the sons of Andrea, and others of his scholars; among whom, Francesco Monsignori painted animals with such skill, that it is said he imposed upon a real dog with a dog of his own making: he also excelled in architectural delineations. But the School of Mantegna had to yield to one which, it is said, excited the envy even of Rome—the School of Julio Romano. Frederick, Duke of Mantua, a prince of an enlarged mind, prevailed on the great painter to reside at his court, and employ his fine talents in embellishing the city, and establishing a school of that high art which had

rendered Florence and Rome so famous. He first collected such ancient marbles as time and barbarians had spared in Mantua, and, uniting with them the best pictures he could find, and the best drawings which could be made of the antique statues in Rome, as well as the works of Raphael, he arranged them and illustrated them by historical and critical remarks. Nor was this all: when he prepared the cartoons for the Battles of Troy, the History of Lucretia, and the War of the Giants, he caused his disciples to delineate them on the walls, while, with his own hand, he corrected the defects, added new beauties, and impressed his own peculiar character on the whole. By this mode he instructed his followers, lessened his own labours, and rendered the story which he painted consistent and continuous. For hardihood of design, his War of the Giants approaches Michel Angelo: he treated of war with the ardour of Homer, and of love with the softness and elegance of Anacreon. But Julio Romano could only instruct—he was unable to create genius. The fame of his school, and the creations of his pencil, were as a halo to the city: but Mantua, at that time, bore no men-children who were destined either to lead or command; neither the excellence of Ghizi in design, of Camillo in landscape, nor of Clovio in miniature, could keep the body living when the soul had fled; and the school fell, as well as rose, with the great Julio.

THE SCHOOL OF MODENA became eminent through the influence of the name and works of Raphael; but it boasts of a very respectable antiquity in Art, wholly its own, and can exhibit a list of pictures of Saints and Madonnas beyond the year 1300. Some resemblance to Giotto and his school has been seen, or imagined, in an altar-piece of 1377. Vasari, who seems to have inquired anxiously, says, that in every age there were excellent artists in that place. The most distinguished of those earlier children of Modena was Antonio Begarelli, a sculptor, who had a fine air in his heads, and whose models appeared so excellent to Michel Angelo, that he exclaimed, “If this clay were to become marble, woe betide the ancient statues!” But Pellegrino was the first who brought true Art to his native town. His earliest work was an altar-piece, which found admirers: he then went to Rome, where he became the disciple of Raphael, and aided him in the immortal works of the Vatican. On his return to Modena he painted the Nativity of the Virgin, which adorns St. Paolo; a work imagined with much of the grandeur, and executed with all the elegance of his sublime master. He died too soon for his country: he was murdered in the streets of Modena, by the friends of a young man who had fallen in a duel with one of his sons: this was in 1523. Alberto Fontano, and Nicolo dell Abate, sustained the eminence of the school: the latter has been the theme of praise to poets and to critics; but the works which he left behind him scarcely support his reputation. The style of Corregio succeeded to that of Raphael, which, in its turn, gave way to that of the Caracci: in the latter school, Schidone is said, by Malvasio, to have studied, when he contended with the younger Abate. It is more certain that he painted the story of Coriolanus, and a figure of St. Geminiano restoring a boy to life, in which the presence of the styles of Corregio and the Caracci are recognised. Pellegrino seems the only man of Modena whose reputation was destined to reach the present times, save Schidone, who studied Corregio, as well as the Caracci, and left works behind him which are not readily to be forgotten. The painters of Modena distinguished themselves

in architecture, and were inventors of that artificial marble, which supplies to lands that produce but rough freestone, the place of the more solid, but scarcely more splendid material.

While other schools of Upper Italy had to invite great artists from a distance, to show them the way to eminence, that of PARMA produced a master-spirit of its own, to lead it into light; but many a clumsy Saint and dull Madonna had to be painted before the coming of Corregio. The first production in which something like the dawn of Art appeared, was a Baptismal Font, which displays, it is said, some taste in the composition as well as in the draperies: this was painted in 1260. Bartolommeo Grossi wrought in a better style, in 1460, and his history of San Antonio Martire still exists. Lodovico da Parma, besides manufacturing Madonnas, painted scripture-pieces; and Cristofore Caselli produced, in 1499, a painting for the Hall of the Consorziali, which historians have pronounced beautiful: he is said to have been the master of Parmegianino. The state of Art was low, however, in Parma, in spite of the claims which have been made in favour of the family of the Mazzuoli, when Antonio Allegri da Corregio, a youth, as well as a stranger, was called in to paint, on the cupola of the cathedral, the Assumption of the Virgin.

This great and very original genius was born in 1494: his parents were poor, and his education limited: we have no notice where or with whom he studied: he saw neither the works of Michel Angelo, nor the marbles of Greece, but rose up, no one knows how, except by the force of nature and self-discipline, to an eminence which few have reached. Art found him poor, and always kept him so; and, so struck was Annibale Caracci with the mere report of his low estate, that he bewailed it with tears: yet Lanzi has ingeniously striven to remove the reproach of extreme poverty, by describing the profuse way in which he lavished upon his pictures the most valuable colours—the finest lake and green, with a strong body, and repeated retouches. Of his early works there is little known with certainty: in his native town of Corregio he painted a small altar-piece of wood, with a skill which induced a duke of Modena to covet it: on one of the compartments was delineated a *Rest of the Holy Family during the flight to Egypt*, which seems to have been present to the mind of Sir Joshua Reynolds, when he tried his pencil on a similar subject. This—not one of the most perfect of his works—was surpassed when, with powers grown more towards man's estate, he painted the *Virgin adoring the Divine Infant*; yet this, also, is wanting in that perfect taste which is found in the later compositions of Corregio. His *Taking of Christ in the Garden* has been praised for its natural beauty; his *Christ's Agony in the Garden* has a central and supernatural light, which haunts all who but once look on it: it is now in the collection of the victor of Vittoria, who found it on the field of battle.

The Assumption of the Virgin, in the cathedral of Parma, seems to have been painted for people either ignorant or brutal: the canons of the church disliked the work, and paid with reluctance the price, which was but small, in copper money, by way of insult. When Titian beheld this vast and sublime work, one of the dignitaries told him it was unworthy of notice, and was intended soon to be defaced. "Take care what you do!" he exclaimed; "for, were I not Titian, I would wish to be Corregio." In this wondrous picture the artist has surpassed all but Michel Angelo and Raphael; and, as they

could not be surpassed, he has fairly equalled them. "In the background," says Lanzi, "the figures of the Apostles appear expressing feelings of surprise or piety: in the upper part is represented a crowd of happy spirits—yet distributed in the finest order—with a number of angels, some employed in assisting the ascent of the Virgin, others singing and dancing, and the rest engaged in celebrating the triumph with songs, and torches, and the scattering of flowers. All the faces beam with beauty and triumph—a halo gives light to the whole." He did not, however, always paint for holy places in this holy manner: the adventure of Leda he indeed painted with astonishing beauty and decorum; but, in working for the abbess of St. Paolo, he neglected not to observe that the nuns lived without grates, and made use of their eyes, and pleased them with a naked Juno hung (indecorously, though) from heaven, as Homer describes, and naked gods, and nude vestals, unbecoming the cloister.

Mengs, in his estimate of Italian genius, gives the first place to Raphael; the third to Titian; and bestows the second on Corregio. Antonio has, indeed, imagined an ideal beauty, with not so much of heaven in it as appears in Raphael, but surpassing that of nature, yet not too lofty for our love; for, in every lineament and limb, it reminds us of loveliness we have seen or fancied on earth. He is one of the most delightful of painters: Art seems to strive with Nature, and Nature to contend with Art, which shall give the most charms, or bestow the greatest glory, on his compositions. "Thou alone, Corregio, pleasest me!" was the exclamation of Algarotti, when he beheld his St. Jerome in the Academy of Parma. He is charged with incorrect expression in some of his contours; and it has been said that he wants the variety of Raphael. "His youthful and infantine heads, in particular," says Lanzi, "are greatly celebrated; the faces beaming with so much nature and simplicity, as to enchant, and to compel us, as it were, to smile as they smile. His colouring is equal to the beauty and grace of his designs; it has a clearness and a brilliancy rarely to be seen in others: the objects appear as if viewed through a glass; and towards evening, when other paintings begin to fade, in the decay of light, his are to be seen in greater vividness, and like phosphoric beams shining through the darkness of the air. His mastering quality and distinction, above all other artists, is his knowledge of lights and shades."

But when the light of Corregio was withdrawn at the brightest, another appeared in Parma, and one scarcely less brilliant. This was Francesco Mazzuoli, commonly called Parmegianino: he studied under two of his uncles, and hesitated, for a time, between their style and that of Corregio: but he had too much confidence in his own powers to work in the manner of another, when he was capable of forming one of his own; and this he achieved by meeting with Julio Romano at Mantua, and Raphael at Rome, and, inspired by their works and his own meditation, formed a style which the world has pronounced original. His style is, indeed, noble and dignified, with few figures and wonderful grace of manner—such grace as made critics say, that the spirit of Raphael had passed into him. Among his designs are to be seen repeated specimens of the same figure, drawn for the evident purpose of reaching, as Lanzi observes, the highest degree of grace in the person, the attitudes, and in the lightness of his drapery, in which he is admirable. It is asserted, that he sometimes carried his desire to excel so far as to border on effeminacy; and that, in pursuit of the graceful, he selected proportions

somewhat too long, no less in respect of body than in fingers and throat, as may be observed in his celebrated Madonna at the Pitti palace, which has obtained the name of "long neck." His colouring has been well pronounced moderate and modest, as if the artist feared, by too much brilliancy, to offend the eye. If grace alone would save a name from forgetfulness, Parmegianino is safe: he has that almost to excess—a fault so rare, that it amounts to a merit: he has been accused of neglecting expression.

His works are scriptural, historical, and poetic: of the latter, the picture of Love making his Bow and Arrows has been justly celebrated: at the feet of the god are two cherubs, one laughing, the other weeping—an allusion which all can feel and understand. Some of his saints belong to the region occupied by Raphael: his St. Margarita, at Bologna, was often visited by the Caracci; and Guido declared in a transport, that it excelled Raphael's St. Cecilia. He too, like Corregio, was early withdrawn from the world; but his place was, in some degree, supplied by his cousin and pupil, Girolamo Mazzuoli: he excelled in perspective, and could boast of ease and harmony, and fine light and shade, but his figures incline to the careless; his grace, to affectation; and his action, to violence. But though Corregio and Parmegianino raised the School of Parma into eminence, and left clever disciples and expert imitators, and although sustained, for a while, by the new spirit of the Caracci, it grew gradually less and less brilliant, and ceased, at last, to produce works capable of fixing the admiration of mankind.

THE SCHOOL OF CREMONA, according to the historians of Italian Art, produced its pictured legends, and Saints, and Madonnas, as early as the year 1213; but it first began to emerge into light when, in 1497, Melone and Boccaciano, two Cremonese artists, were employed on the frieze of the new cathedral. The former painted several histories of the Passion, and an altar-piece representing Christ descending into Hell, in which the figures are numerous, and the colouring soft and vigorous. His knowledge of the naked figure is beyond that of his age, combined with a grace of features and of attitudes, which convey the idea of a great master. Boccaciano is the Mantegna of Cremona: he studied Perugino, and, though less regular in his composition, and less beautiful in the air of his heads, he has more spirit in his attitudes, and more variety in his colours: but his figures are too robust, and seem loaded with their draperies. The works of these men wore the character of the times, and they seldom deviated from the public path of scriptural composition, or religious legend. They were succeeded by Giulio Campi, and Camillo, the son of Boccaciano. Camillo was the leading genius of the Cremonese School: his style, which he formed for himself, was at once strong and beautiful: Lamoza pronounces him able in design, and a noble colourist. His Raising of Lazarus, and the Woman taken in Adultery, are less to his credit than the Four Evangelists, in which he has, without any knowledge of the works of Corregio, wrought in his style with much feeling and taste. Giulio Campi has been called the Lodovico Caracci of this school: he studied under his father; but from Julio Romano he derived his dignity of design, and his knowledge of anatomy; his variety and fertility of ideas were his own, though Lanzi doubts it. He caught not a little of the high spirit of Raphael in a visit to Rome; nor did he fail to be touched with the glow of Titian, whose colouring he imitated. His style partakes of the manner of many different

artists: in his Pentecost we have the vigour of Julio Romano; in his Saints Pietro and Mareellino, there is much of Titian; and in his Holy Family, at Milan, there is all the natural grace and skill required in a happy imitator of Corregio. Two brothers and a nephew of this artist rose to eminence in Cremona: of the latter it is said that he was the most timid, but most correct of the name; that he had not the magnificence of Julio Romano, but more of ideal beauty, and of that nameless charm which captivates the heart.

Had the Campi united, they might have formed a lasting school; but they lived asunder; each maintained a separate academy, and taught their disciples rather how to imitate them individually, than the united excellence of them all, as was taught by the Caracci: hence it arose, that while the disciples of the latter distinguished themselves, as Guido and Guercino did, by the novelty and originality of their manner, the students of Cremona restricted themselves to the imitation of their several masters; and, as their range of observation was limited, so has been their fame. One of the most remarkable of their disciples was Battista Trotti, who contended in Art with Agostino Caracci, and executed works of great loveliness in the heads, and of a graceful roundness in the figures: he is accused of want of variety in design, and of a certain harshness, which the critics of Cremona have striven to extenuate. After the death of Trotti, the school began to decline, and, to give vigour to its exhausted powers, sought in foreign artists what it could not produce for itself. The name of Cremona, like an expiring war-cry, was heard once more in the land; but the sound was faint, and soon ceased.

THE SCHOOL OF MILAN can produce, like all others, its list of early artists, and enumerate the processions of saints, the choirs of cherubs, and the Madonnas, which they painted; but the first who united sentiment to shape seems to have been Vincenzo Foppa, who flourished about the year 1407, and distinguished himself so highly, that Ridolfi calls him the real founder of the Milanese School. Some of his works still exist, which, for the design of the figures, the natural air of the heads, and the arrangement of the draperies, are very commendable. When Bramante arrived at Milan, the fame of his genius in architecture accompanied him, and made him resolve to abandon the pencil. His paintings are yet to be found in the land: his proportions are square, his countenances full, the heads of his old men grand, and his colouring lively. His masterpiece is a St. Sebastiano, in which scarcely a trace of the style of the fourteenth century is visible. One of his pupils, Bartolommeo Suardi, painted with such skill as deceived the eyes of animals; but he had higher merit—he painted a Dead Christ, the legs of which, from whatever point they are viewed, are seen with equal advantage—an illusion of which he was, as Lanzi asserts, the inventor.

In the pictures—and they were mostly of a devotional kind—which Donato Montorfano painted, a peculiar clearness has been observed in the features, as well as natural ease in his attitudes: there is a delicate air, and sometimes an earnest sentiment, in the heads. But the impulse given by the presence of Leonardo da Vinci to the Milanese School was of a more poetic order than it had yet received: he was unsurpassed in the grand effect of his chiaro-scuro; he instructed his pupils to regard light as a gem—not to lavish it too freely, but reserve it always for the best place: hence we find,

in the works of his disciples, that fine relief which makes the figures seem to start from the canvass. He was the first who taught the art, which few can reach, of being at once minute and sublime. "He was not satisfied," says Lanzi, "with only perfecting the heads, counterfeiting the shining of the eyes, the pores of the skin, the curls of the hair, and the beating of the arteries; he likewise displayed each separate garment, and every accessory, with minuteness." He led the way to an enlarged and dignified style—to the source and nature of expression, the most philosophical and elevated branch of the art—and prepared the world for Raphael.

The disciples of Da Vinci learned from their master that dramatic unity of action, which is a great charm in historic composition: the faces of their figures became oval, their lips smiling, their outlines true, though inclining to the dry, and their colouring temperate. Cesar da Sesto painted the head of an old man in the Da Vinci manner with a force and truth which surprised the beholder: he was long esteemed as a model in design, in attitude, and in the art of employing his lights. His works are from scripture story, and the legends of the church. He was content, it is said, with making occasional efforts in the grand style of which he was master. Andrea Salai, and Marco Uglione stand next in eminence among Da Vinci's immediate disciples: the former wrought out with taste and feeling some of the divine conceptions of his master; and the latter, who had surprising variety and spirit in his compositions, added an expression to which few Lombard painters attained. He aimed, in his figures, at elegance of proportion: in Pavia he copied the Last Supper of Leonardo with a skill which lessens, in some degree, our regret for the fate of the original. But Da Vinci's last, and some say his most successful imitator, was Bernardo da Luino: he approached his master, both in design and colouring, and, out of Milan, some of Luino's pieces passed for his. His heads seem to live; their looks and motions seem to expect a reply. In his Christ Scourged, the countenance is full of humility and piety; all that he painted was consistent with history or belief: ancient times were not permitted to shake hands with later, as we see in too many pictures.

Gaudenzio Ferrari, commonly known as Gaudenzio Milanese, is said to have departed from the Da Vinci style, and wrought in the more antique spirit of Foppa: his reason for this has not been told: when he had studied with Raphael and Julio Romano, the old dry manner in a great measure forsook him, yet still enough was left to give a harsh air to his figures, and recall the memory of departed barbarism. He was, in spite of these defects, a great artist. "He appears"—these are the words of Lanzi—"truly unequalled in his expression of divine majesty, the mysteries of religion, and all the feelings of piety." He excelled in strong expression; he avoided excess of muscular power; his attitudes were, as Vasari assures us, wild and terrible—wherever the terrible and the wild were required. In the pictures of Lomazzo, who aimed at originality, we always discover original traits; he makes the infant Christ put the keys, in a playful way, into the hands of St. Peter; in his Sacrifice of Melchisedec he introduces a combat in the distance, with perfect historic propriety; but he sometimes mingled the sacred with the burlesque, and may be accused of overloading his subjects. Foreign artists, as native painters of note grew scarce, flocked into Milan: of these, the Campi, and the Semini, and the Procaccini, introduced new styles, and instructed many scholars: but in spite of the example of

Camillo, Giulio Cesare, and Carlo Antonio, of the race and school of the Procaccini, Art began to languish. It is true that the rare genius of Daniello Cresspi endeavoured to revive the glory of his native place. His colouring is powerful; his expression true; his taste in selection pure: in the Church of La Passione, where he painted his Grand Descent from the Cross, he left some portraits of distinguished cardinals, composed in the best Titian manner. His last pieces, consisting of Acts from the Life of St. Brunone, at Milan, are, of all his works, the most admired. That of Parigino is particularly celebrated, in which, rising from the bier, he declares his state of reprobation. "What desperation," says Lanzi, "he exhibits! what horror in the faces of the beholders!" Cresspi died at the age of forty, in the year 1630, a victim to the plague; and with him we may close the page of painting in Milan.

THE BOLOGNESE SCHOOL claims to itself the artist Oderigo, who was found by Dante in Purgatory, in the year 1300; but Franco, who approached at a respectable distance Giotto of Florence, seems to be the first who left any memorial of his powers, viz., the Virgin seated on a Throne, bearing date 1313. An unknown artist, with a happier hand, left some scripture pieces in the Madonna di Mezzaratta, displaying a fancy, fire, and style of colouring which attracted the notice of Michel Angelo and the Caracci. Jacopo Aranzi followed, and excelled in representing deeds of arms and acts of a heroic kind: he wrought in the style of Giotto. Lippo di Dalmasio painted Madonnas with a genius which Guido Reni never ceased to admire. "Lippo must have been aided," he used to say, "by some supernatural hand, for he has excelled all the moderns in the majesty, sanctity, and sweetness of the Virgin Mother." He painted the History of Elias in fresco with great spirit. This was in 1409, after which period the school began to decline through an influx of pictures from Constantinople, overcharged with dark lines in the contours and folds, and as rigid and dry as mosaic work. But a truer style was introduced by Marco Zoppo, who studied in the Venetian School; and this was carried into excellence by Francesco Francia. This great artist was born at Bologna in 1450: he was, till middle age, a medallist; and the fame of his heads induced him to extend his skill to larger compositions. Of these, his Madonnas made Raphael say that he never beheld any more beautiful, more devotional in their expression, or more finely composed, by any artist. His style partakes of Perugino's choiceness and tone of colours, and of the fulness of outline and flow of drapery of Bellini. In the composition of his pictures he sometimes takes the infant Christ from the bosom of the Virgin, and puts him under the care of a saint or an angel, on a distinct ground. His fame was so high, that, on Raphael sending his Saint Cecilia to Bologna, he entreated Francia, if he perceived any error in it, to correct it. This occurred in 1518; though Vasari makes the Bolognese artist expire, from excess of passion, on beholding that grand work, Malvasia proves that he died long afterwards, in a good old age. He was equalled, some say surpassed, by his son Giacomo, who painted the Nativity of our Lord, more soft in point of design, but with features less beautiful, and in attitudes bordering on extravagance. In the progress of study he acquired a manner more easy and free: his heads are animated, but less select, less studied, and less beautiful than those of his father.

The School of the Francias produced several scholars, but they were sur-

passed by those artists who studied under other masters. Of these, Francesco Primaticcio, who completed his education under Julio Romano, carried his talents to the court of France, where with Rosso the Florentine he introduced Roman Art into that country with all the beau-ideal of ancient painting and sculpture. In his forms, his motions, and his colouring, he is easy and chaste; and some of his female figures have been called "altogether enchanting." A painter of higher merit, namely, Pellegrino Tibaldi, though born in the Milanese, learned all by which he became distinguished in Bologna: he was the son of a mason; a love of Art came early upon him; his style was formed on that of Michel Angelo, and was vast, and bold, and correct, and tempered with a softness which induced the Caracci to call him the reformed Michel. His pictures from the Odyssey are the most perfect, in Vasari's opinion, of his works; others prefer his Hercules the Monster-slayer, where he approaches the terrible Michel without imitating him; while his Entrance of Trajan into Ancona, and the Exploits of Scipio, are said by Lanzi to be conceived in a more refined and graceful taste than is common with Tibaldi. These are large compositions; but some of his pictures on a small scale are wrought with all the exquisite finish of a miniaturist, and full of a fine spirit, and vivid in their colouring. He was an accomplished engineer, and a favourite with the Spanish Philip the Second, in whose court he resided more than twenty years.

While these distinguished painters were employed abroad, the School of Bologna was not destitute of genius: Lorenzo Sabbatini became one of the most graceful and delicate painters of the age; his pictures of a devotional character have been taken by critics for the works of Raphael: he was copious in conception, master of the subjects which he selected, and rapid in execution. He excelled in Allegory, and his picture of Faith confounding Infidelity, has had many admirers, both for the choice of subject and the skill of the execution. His friend Orazio Samacchino followed his steps: in his picture of the Purification there is a majestic yet tender expression of piety, in the leading group; while the infant figures conversing near the altar, and the girl holding a basket with two doves, on which she is gazing, please us with their mingled simplicity and grace. His saints and his prophets partake of the grand and the sublime in sentiment: he delighted in lofty compositions, and loved the daring.

But the fame of the Bolognese School was not yet at its height. The three Caracci came to elevate it into a region of thought too lofty for other spirits than those of the Florentine and Roman Schools. Lodovico, the eldest of these illustrious men, was pronounced by his masters, Fontana and Tintoret, to be too inactive of intellect to become a great painter; and, so little did his fellow students understand his genius, that they called him "The Ox," because he was, in their minds, slow and heavy; but he was, all the while, conscious of his own merit: neither harsh taunts nor injurious opinions discouraged him. While the other students blindly followed in the train of those who had gone before them, and lay like slaves chained at the footstools of the Romanos or the Titians, Lodovico went to nature, and studied her both in shape and sentiment, with such ardour and success, that he was, in time, prepared to challenge the opinion of the world, by a style of composition as natural as it was new. He did not, however, wholly rely on his own fancy, or trust to nature alone: at Rome, and at Florence, he devoted himself to study the excellence which he perceived in Corregio and Parmegianino; and,

having corrected his own notions, and confirmed his own views, he resolved to return, and teach the artists of Bologna that a new master in Art had appeared.

To accomplish this, he had been silently preparing his two cousins, Annibale and Agostino Caracci, to aid and assist him. These men, with souls which sympathized with all that was beautiful in Art, were of very different dispositions: Agostino was a fine scholar, and a poet; his manners were refined, and his wit was polished: Annibale considered that to read and write was sufficient for Art, and neglected letters; he was blunt and morose, and, when compelled to speak, his tone was contemptuous and satirical. The firm temper and agreeable manners of Lodovico kept the turbulent Annibale in awe, and enabled him to direct the different powers of each into one course, and thus form a school of their own, which was destined to bear their name, and render it famous over the earth. They were of humble origin, and at first had to hold a twofold contest, both with prejudice and fortune. Their first work was the History of Jason: it was regarded with scorn by the elder brethren of the easel—men commended by poets, and adorned with medals: their next work, the History of Æneas, divided, like Virgil's Epic, into twelve parts, and full of elegance and poetry, found more to praise, and fewer to censure it; but, not content with this, they continued to produce, with astonishing rapidity, great works, all vigour and truth, and to which the artists who censured them could only oppose a visible feebleness and languor. Having triumphed, as true genius should always triumph, the Caracci established an academy of painting, and supplied it with casts of Grecian statues, designs from the highest masters, and prints from the noblest pictures: they introduced, too, the study of anatomy and the naked figure, and every requisite for high Art. The value of such an establishment was soon seen, and the worth of such instructors felt. Guido, Domenichino, and Albano, entered the studios of the Caracci. When their histories in the grand hall of Magnani were displayed, the whisperings of censors ceased: Cesi said he would become a disciple of their school; Fontana lamented that he was too gray-headed to profit by it as he wished; but Calvart, an impetuous man, could not be mute—he murmured his disapprobation. The maxims of the School of the Caracci are recorded in a sonnet by Agostino. "Let those," he said, "who desire fame, keep ever in their mind the design of the Roman School: remember Venetian action, and light and shade; never weary in imitating the colouring of Lombardy; kindle at the fires of the terrible Michel; seize Titian's living truth, Corregio's pure and crowning graces; aspire to the heavenly symmetry of Raphael, and Tibaldi's solid sense; and neglect not to add Primaticcio's learned thought, and Parmegianino's graceful sweetness."

Lodovico had less fire than either of his cousins, but he excelled them in grace and grandeur; in scripture works he was particularly great, and his Madonnas have a wonderful sweetness: simplicity and elegance distinguish all his compositions; his touch is lively, and his expression lofty. His breadth of light and shadow, the simplicity of his colouring, and the solemn effect of that twilight, which seems diffused over his pictures, have been commended by Reynolds. He died in 1619. Annibale had more fire, more boldness and singularity of thought: his designs were more profound, his expression more lively, and his execution firmer: he inclined more to profane and poetic subjects, than to the sacred; yet his Birth of the Virgin is beautiful, and his Descent from the Cross very pathetic: he died in 1609. The pictures of

Agostino are rare, for his time was much occupied in delivering lectures, and in engraving; one of the most celebrated of his pictures is the Communion of St. Jerome: the style is great, the draperies are broad and elegant, and in the heads there is a noble character. He was not lavish of his figures: twelve he reckoned sufficient for any historical piece; and even in battles he was frugal. In colouring he inclined to Tintoret; Annibale to Corregio; and Lodovico to Titian. His picture of Poetry, in the Farnese gallery, and his Cephalus and Galatea, seem conceived by a poet, and painted by an artist of ancient Greece: he died in 1602. "The three Caracci," says Lanzi, "may be almost said to define the boundaries of the golden age of painting in Italy. They are her last sovereign masters."

Domenico Zampieri, otherwise Domenichino, is esteemed as the noblest pupil of the Caracci. He was an enthusiast in Art: he shunned all society at a time of life when others seek it, and devoted himself to study; or, if he now and then entered the market-place or the theatre, it was in order that he might observe the passions of the people; and in this school of nature he acquired, says Bellori, that power in delineating the human soul, in colouring like life, and raising those emotions with his pencil which are awakened by the poetic wands of those enchanters, Tasso and Ariosto. His style of painting is almost theatrical; he in general lays the scene amid a splendid architecture, which gives a character of reality to his compositions; and there he produces his actors: his forms are selected from the finest models which nature, corrected by scientific art, can supply. He expresses the virtues or the vices with equal truth and vivacity: the former have looks sweet, sincere, and generous, and inspire love of the good; the latter create, with their guilty features, an aversion to vice. Even the light of his pictures helps on their stories; it brightens on the good, and darkens on the bad. His Scourging of St. Andrew, his Communion of St. Jerome, and the Martyrdom of St. Agnes, are productions of a high order. "In these paintings one great attraction consists," says Lanzi, "in the glory of the angels, exquisitely beautiful in feature, full of lively action, and so introduced as to perform the most gracious offices in the pieces—the crowning of martyrs, the bearing of palms, the scattering of roses, and the waking of sweet melodies." Yet, with all his merit, and the visible beauty of his works, Domenichino was, for a time, derided to such a degree, that he was destitute of commissions, and had thoughts of commencing sculptor: the spirit of party passed away, and he at last took his place among the masters.

Francesco Albani aimed at the same object in Art as Domenichino, and shared in his taste for select design, and in his powers of pathos: his female forms, so natural and elegant, procured him the name of the Anacreon of painting; and, as the poet loved short odes, so he loved little agreeable points in poetry or history, which required but one or two delicate and graceful actors. His favourite themes were Venus in Slumber, Diana in the Stream, Danae on her Couch, Galatea in the Sea, and Cupid Pointing or Tempering his Darts. But by many, Guido, born at Bologna in 1574, is esteemed the great genius of the school: he excited, from the first, it is said, both the wonder and jealousy of the Caracci; for they saw his rare genius for Art, and his desire for high distinction. He studied Albert Durer, imitated the Caracci, and aimed at giving relief, as well as accuracy, to the muscles. He founded his style on one of the sayings of Annibale Caracci, who, pointing to a picture by Caravaggio, said, "To that manner might be opposed one wholly

contrary: in place of a confined and declining light, to exhibit one more full and vivid; to substitute the tender for the bold; oppose clear outlines to his indistinct ones; and introduce, for his low and common figures, those of a more select and beautiful kind." The impression which these words made were soon visible in his pictures.

Sweetness was the charm which Guido sought, and he sought it in composition as well as in colouring: he perceived, too, that ease was necessary to obtain this; and that both sweetness and ease required beauty of form, and serenity of sentiment. In grace he surpassed all others, and drew, as Passeri says, faces of Paradise. His *Fortune*, his *Aurora*, his *Helen*, his *Herodias*, and his *Magdalen*, are still regarded as wonders: the power of beauty he sought in nature, in his own sense of loveliness, in the works of Raphael, and the marbles of ancient Greece. To Guido the Medicean Venus was an inspiration, and he never looked on the works of Paolo Veronese without emotion: he aimed less at copying beautiful faces, from either art or nature, than at stamping on the canvass those visions of ideal beauty which were ever and anon presenting themselves to his mind. One of his pupils inquired in what part of heaven existed the beauteous features which he drew; he pointed to the heads of the gods and goddesses of Greece, and said, "You will find them there, if your skill is equal to the task." The variety of his beauty is not more remarkable than the upward look which he loved to give his countenances, increasing and fixing the sentiment by his artful confusion of the headgear, and a certain disorder of the tresses. He died in his native place in 1642: his chief pupils were Semenza and Gessi: the former had learning and vigour; the latter had spirit and rapidity.

Giovanni Francesco Barbieri, better known as Guercino, though born out of the district, is included among the artists of Bologna, from a rumour that he studied under the influence of the style of the Caracci, though his earliest manner seems to incline to Caravaggio; and, even in his second and best, he loved, like that great artist, to obscure the outlines, not from ignorance, but a desire of despatch. His heads have graceful turns, his figures easy attitudes, and his colouring is sound and juicy; but he has been accused of never reaching pure elegance or high dignity, either in shape or sentiment. "Often," says Lanzi, who is fond of saying pretty things, "in comparing the figures of Guido with Guercino's, one would say that the former had been fed with roses, and the latter with flesh." Lionello Spada succeeded, and became one of the leaders of the school: he claimed the honour of introducing a new style, well studied in the naked parts, natural in colour, with good relief in light and shade; but too ruddy in the shadows, and often too startling in design. He loved to paint the *Death of John the Baptist*, and *Holy Families*, with heads fuller of expression than of beauty. Lorenzo Garbrieri emulated Guido, whom he desired to humble: he abounded in ideas wild and mournful; and had both grandeur of form and vigour of expression. The spirit of Luceio Massari was festive and joyous; his works are in a happy vein, and breathe of cheerfulness: his style resembles that of Annibale Caracci. Yet he did not hesitate to paint subjects of a pathetic or tragic kind; and he was qualified to excel in them: his *Slaughter of the Innocents*, and his *Fall of Christ*, show high feeling and pictoric fire. But though in these and other artists the lights of the Caracci still shone, it was with a declining lustre—darkening, like day, as the sun descends.

FERRARA acquired a fame far beyond what could be hoped from its limited power and population: influenced by such poets as Boiardo and Ariosto, it displayed a genius fervid and inventive, and established a school, which took an honourable place beside those of higher, though not haughtier states. The first of Ferrara's recorded works illustrates her poetic character. In 1240 Gelasio di Nicolo painted the fall of Phaeton, for the first lord of Ferrara; and, for its bishop, an Image of our Lady, and an Ensign of St. George. From a visit of Giotto, too, Art may be supposed to have received some advantages; but all the earlier paintings have perished, and a barren roll of names alone connects antiquity with the year 1400, when Galasso Galassi flourished. His works consist of a History of the Passion: the heads are well studied for that period, and the beards and hair have a more natural wave than customary in the old church pictures. "He produced some altar-pieces, which boast," says Crespi, "a depth of colouring combined with architecture; countenances and drapery not ill designed." He was living in 1450, when Antonio da Ferrara, and other painters, wrought for the state or the church, and were admired to be forgotten, like Cosimo Tura, court painter in the time of Borso d'Este, whose style was dry and mean; or Stefano da Ferrara, who is recorded by Vasari as an artist of a higher degree: he painted the Miracles of St. Antonio, and an altar-piece in the Church of the Madonnina, in a manner approaching the easy and natural. To these names may be added that of Lorenzo Costa, who is said to have studied his works with much care, and left disciples, all excellent designers and good colourists. Of these, Ereole da Ferrara was the most celebrated, whose Death of the Virgin, and Crucifixion of Christ, "display," according to Vasari, "a novelty in the draperies—a knowledge of foreshortening—an expression of passionate grief—such as can scarcely be conceived."

But the most flourishing times of the Ferrara School were those of the two Dossi and Benvenuto da Garofalo, whose talents were employed by Alfonso d'Este, the patron of Titian and Ariosto. Dosso Dossi and Giovanni Battista Dossi were born at Dosso, near Ferrara, and were disciples of Costa: they were ten years at Rome, and resided four years in Venice, where they studied the best masters, and, for subsistence, drew portraits from the life. The latter was of a moderate genius, and of a nature spiteful and malevolent; the former excelled in drawing and in design, and was of a nature candid and open; both were esteemed by Ariosto, who has immortalized them in his national poem; for this, the elder made an agreeable return, by drawing the great poet's portrait. The most remarkable of Dosso's works are his Four Doctors of the Church, St John in Patmos, and Christ Disputing among the Doctors; the head of St John is regarded as a masterpiece in expression; and, in the latter picture, the attitudes of the doctors express their surprise at the divine sentiments of Jesus. "He has," says Lanzi, "the gracefulness, the tints, and chiaro-seuro of a great master." Garofalo was born in 1481: he received instructions from Panetti, and afterwards studied at Rome with Raphael, who esteemed him so much, that he wished him to abide and perfect himself in Art; but he listened to the solicitations of Duke Alfonso, and returned to Ferrara, where he painted the Slaughter of the Innocents, from clay models, real draperies, and living figures. He soon afterwards painted the Resurrection of Lazarus, and, more celebrated still, his Taking of Christ: these three great works were all finished before the year 1524, and no higher productions came afterwards from his pencil: they exhibit, in a certain stiff-

ness of design, some remains of the fourteenth century; but they are finely composed, full of animation, and as softly as they are carefully coloured. His St. Peter Martyr is admired for its force; his Helen for gracefulness and ease; and his Madonnas for an air of that heavenly kind which men say is found only in Raphael, though more or less visible in all who excelled in representing the Virgin divinity. The eminence of the School of Ferrara was also well sustained by Girolamo de Carpi, who took lessons from Garofalo, and who, it is said, was inspired in Art by a picture from the hand of Corregio; though others assert that he loved Parmegianino more, and derived from him his gracefully classed and fringed garments, and the air of his heads. He wrought both for church and state: of works for the former, he executed a Madonna and several Saints, full of grace, and partaking of the Florentine and Roman manner: the Pentecost and the St. Antonio are esteemed for the variety of their beauty: of works for the latter, we may name the Sixteen Princes of Este: he loved the graceful and tender subjects of poetry and history; and, in his style of embellishing his pictures with feigned bassi-relievi, he had no successors. He died in 1577.

While Garofalo and Girolamo were displaying the attractions of the Art, a young man of the School of Michel Angelo appeared, who aspired after the bold and the terrible—a character all but new to Ferrara: this was Bastiano Filippi. His first attempts were rude and uncouth, till, animated by the genius of Michel, he was enabled to execute a Last Judgment, which rises, it is said, nearer to the sublime art of his great master, than any work which the school can boast of. It displays grand design, great variety of character, fine grouping, and that grand repose, which, in scenes of sorrow and pain, the sculptors of Greece seem only to have known. He resembled Michel too in other matters than sublimity; he allowed his personal feelings to mingle in his pictures: he flattered those he loved, by placing them with the righteous, and satirized those he hated, by ranking them with the damned: nay, more, among the latter he limned a lady who had failed in her vows to him, and, among the former, he pictured one who had been faithful, and who regards the faithless one with looks of scorn. He was more careless than becomes a great painter. In a more pleasing spirit wrought Ippolito Scarsellino, who, from his admiration as well as study of Paulo Veronese, has been called the Paul of Ferrara. His style, though derived from that source, presents such a difference as a master-mind will bestow even in the art of imitation; and his works are the offspring of an intellect well grounded in the theory of the Art—of a gay and animated fancy, and of a hand, though unequal, always spirited and rapid. He seems, like other artists of high name, to have seldom courted the merit of originality by a newness of subject: he contented himself with John the Baptists, Pentecosts, Annunciations, Assumptions, and Marriages of Cana, and that class of scriptural pictures on which the pencils of greater artists had performed their enhancements, leaving little for lesser minds to do, than to make a scale by which to measure their own inferiority. The year 1597 brought a change upon Ferrara: the long reign of the Esti closed, and with them, much that was grand in the School of Painting which they fostered, ceased. The followers of the Caraeci endeavoured to renovate the decaying grandeur of Art, and they succeeded for a time; but the vigorous beat of the native pulse had become faint, and the infusion of the foreign blood served only to keep a body living, which was unable to speak or walk.

THE SCHOOL OF GENOA, though named last, can scarcely be called least of the ancient Schools of Italy: it was late, indeed, in becoming eminent, which is the more remarkable, since it was in the field with works as early as the year 1101. The first name in the list of its artists is later. On the edge of a painting of the Virgin, between two angels, there is written, "Franciscus de Oberto, 1368." The style has nothing Giottesque in it; the artist's name fails to localize itself; which cannot, it seems, be said of Isolo d'Cybo the monk, a poet, historian, and artist, who loved to paint birds and fish, ships and cities: the same may be said for Voltri, whose altar-pieces were extant in the days of Soprani, who praises them without particularizing their merits: but a native of Niza, Lodovico Brea, is regarded as the true founder of the School of Genoa: he flourished from 1485 to 1513; his works are numerous, and of a historic kind; they are remarkable for the beauty of the heads and vividness of the colouring; they seem to belong to no known school. His originality was inherited by two of his disciples, named Antonio Semine, and Teramo Piaggia, who had for their patron the munificent Doge Ottaviano Fregoso: they wrought conjointly, and inscribed both their names on the works which they painted; and in their Martyrdom of St. Andrew they introduced both their own portraits. Brea's style may be traced, it is said, in that still beautiful work; but it is Brea's style purified, and rendered correct and graceful. "There is a clearness," says Lanzi, "in the countenances, which rivets attention—an union of colouring that attracts."

While Art was thus advancing, the storming of Rome by the Constable Bourbon scattered the School of Raphael, and drove Perino del Vaga to seek shelter in Genoa, where he arrived in 1528, in a state of distress; he was welcomed by Prince Doria, who employed him to embellish his magnificent palace; and this high task he executed with such skill and success, as to make it doubtful, say the historians of Italian Art, whether Perino in Genoa, or Julio in Mantua, have best sustained the style of Raphael. "In the War of the Giants against the Gods," observes Lanzi, "we seem to behold in conflict the same persons whom Raphael has represented as banqueting in the Casa Chigi. If the expression be not so noble, the grace so rare, it is because that grand specimen of Art may be emulated by many, but excelled by none. It may be added, that Perino's style is less finished than his master's, and that in his drawing of the naked figure, he, like Julio, partakes of the style of Michel Angelo." It must be mentioned, to the discredit of this artist, that when he had made his designs, he gave them to his pupils to execute, and seems not to have superintended or retouched them. He, however, raised the art by his own labours as well as example; and it is honourable to Genoa, that many of its learned men studied painting—which seems to account for the true historic costume and character in the national pictures.

One of the first scholars of Perino was Lazzaro Calvi, who, associating his elder brother, Pantaleo, in his studies, produced several historical compositions in colours and chiaro-scuro, of the best style: he was, however, conceited and extravagant, and, worse still, he endeavoured to lessen the reputation of artists whom he was unable to excel: this was but too visible, when he painted the Birth of St. John, in opposition to Luca Cambiaso: his picture was a noble work, but he failed to crush his rival, whose productions attracted the notice of Prince Doria, who employed Cambiaso to paint a work for him in the Church of St. Matteo. This so exasperated Calvi, that he threw down his pencil, nor lifted it again for twenty years. Meanwhile

Luca, who refused to seek instruction out of his native country, or frequent any other school but the studio of his father, continued to keep the attention up which he had awakened. His style shows a leaning to the Roman School; but his own genius impelled him often into an original track of his own. "Where this originality appears," says Lanzi, "we should not wish Cambiaso other than himself, and where it does not appear, we should not wish him any thing but an imitator." His Rape of the Sabines has been extolled as worthy of Raphael; the magnificence of the buildings, the beauty of the horses, the alarm of the virgins, the ardour of the invaders, and the various episodes, unite to form a picture, which the far-famed Rape of the Sabines by Rubens, cannot induce the world to forget.

The two sons of Semini, Andrea and Ottavio, though they bowed to the authority of Perino, resolved to drink at the fountains of Art; and, repairing to Rome, studied Raphael and the remains of antiquity, particularly the sculptures of the Trajan Column. The talents of the elder were inferior to those of the younger brother, who painted the Rape of the Sabines, in the Doria palace, with a skill which induced Procaccino to believe it came from Raphael: Andrea wants delicacy, and sometimes accuracy, yet he is, on the whole, a painter of note, and a successful follower of one whom all must follow, since none can excel. The school was supposed to be on the decline when Giovanni Battisti Paggi came to enliven it by his talents, and adorn it by his noble birth: he was born at Genoa in 1556, and studied under Cambiaso, whose style he adopted. His genius was of a high order: his Holy Family, and his St. Catherine of Siena, are works of merit: the latter represents the liberation of a condemned person, and is considered a fine performance, exhibiting a delicacy and grace which almost justify a comparison with Corregio. He adorned Genoa with many grand pictures: the Slaughter of the Innocents, which he painted in competition with Rubens, in 1606, is regarded as one of his best.

On the death of Paggi, Domenica Fiasella became the chief instructor in the School of Genoa: he studied the works of Raphael; he had a felicity in conceiving grand historic compositions, and gave great life to the heads, and an admirable colour throughout. He, too, painted a Slaughter of the Innocents, and Madonnas; but these latter had great similarity of feature, and were deficient in the ideal. Valerio Castello is one of the greatest of this school: he was born in 1625, was Fiasella's disciple, and improved his taste by a liberal study of the great masters: his Rape of the Sabines has gained for him many admirers, and his Slaughter of the Innocents is reckoned a careful, copious, and well-arranged composition; but his best pictures are the representation of battles, in which the heroic ardour of the men, the spirit of the horses, and the stir and tumult of a heady fight, are painted to the life. Giovanni Battista Carloni painted Moses Striking Water from the Rock, the Israelites Passing the Jordan, and Joseph in Egypt giving audience to his Brethren; this departure from the too often travelled track of Saints and Madonnas, marks an originality of mind, at a time when originality was on the wane in Art; and the painter justified his boldness by the production of a series of pictures which realize those splendid events. "It is not easy," says Lanzi, "to mention a work on so vast a scale, executed with so much zeal and care; compositions so copious and novel; heads so varied and so animated; contours so well expressed, and so strongly relieved; colours so enchanting, so lucid and fresh, after such a lapse of years. The

reds are as deep as purple; the blues appear sapphires; and the green, above all, which is a wonder to artists, is bright as an emerald." It is true that his splendid colours have been called crude by some, when compared with those of Corregio and Andrea del Sarto; but others have found a charm in the difference—so various is human taste. Ratti, with the desire of being useful, dissected Carloni's workmanship in fresco, and concluded, "that, in decorating the ceilings and walls of rooms, he previously laid on the dry wall a colour-ground to protect his work from the action of the lime. These paintings he executed with the most elegant gradations, and the most surprising harmony; hence his frescoes have all the richness of oil colours." He died in 1680. Painting, in Piedmont, produced no leading artists; and, though Lanzi gathers a few of its more distinguished professors together and calls them a school, they can claim no peculiarity of style, no originality of conception, no ruling token of either colour or composition to know them by, or entitle them to stand apart from the rest of Italy, and challenge the attention of the historian of Art.

THE GERMAN SCHOOL OF PAINTING disputes with Italy the merit of first lending to Religion the help of Art, and leading the way to the multitude of Madonnas and Saints with which the world is swarming. But though no one can doubt that the former was early in the field, the writer would be hardy who asserted that the latter was ever even approached in the expression of divine beauty, or in sentiments and shapes which speak of heaven. That the genius of Germany was equal to the magnificent creations of Italy, no one will deny who knows the fine flights she has taken in poetry and romance. But Germany was denied the sight of those models of proportion and beauty, the marbles of Greece, by the aid of which the genius of Italy directed its steps to excellence: she had no better guide than such samples as those Chinese Greeks, the artists of the eastern Empire, supplied to the western market; and these were saints and angels, painted in glaring colours on a ground of gold, surrounded with silver glories, weak in outline, feeble in sentiment, and wholly deficient in harmony and perspective. These eastern compositions were employed by the priests to explain, to an illiterate people, the sublime mission and story of Christ, the miraculous conception, and the characters and actions of his chief disciples; but when the priests of the west no longer agreed with those of the east, the former acquired the mastery, and, bending Art to their own purposes, filled Germany, as well as Italy, and Spain, and France, with pictures of her equivocal saints and apocryphal miracles. Art became here, as elsewhere, not so much the handmaid of Religion as of the views and ambition of the Church of Rome: the Pope was installed, by the obedient hand of the painter, as the true successor of Saint Peter; and Christ was seen, in every church, giving him charge of his flock, and delivering into his hands the symbolical key of dominion.

All Germany, in very early days, seems to have been one vast studio for Saints, Angels, and Madonnas. In Austria the Abbot Reginbald awakened a taste for these commodities about the year 900: St. Thiemo, of Saltzburgh, aided; Gisela, of Hungary, called on Art to help the Church; and several of the princes of the land accepted costly presents of pictures from the Greek emperors: even the missionary priests used the pencil, it is said, with skill; and St. Methodius, who converted the Slavonians, is mentioned as a distinguished painter. To Bavaria and Franconia, the

love of Art was carried by the zealous divines: painting was made an article of education in the monasteries of the Benedictines; and Alfrid and Ariram distinguished themselves: in Heilsbronn still exist paintings of the time of Otho, the bishop of Bamberg, who died in 1139. But the period which elapsed between 1150 and 1350, has been called the golden age of German Art, as well as of poetry: painting then excelled, say the historians, in purity of style, depth of expression, and quiet loveliness. The scene where Painting performed these miracles was Cologne: the works consisted of religious histories and legends of the saints; they were painted on linen, laid or glued on panel; the ground was richly gilt, and the colours so excellent, as even at this distant day to be still bright and fresh. The number of the works of art of those times is incredible: they are of every shape and hue; they appear in altar-pieces, ceilings, embellished manuscripts, in needlework, in altar-cloths, and on that brittle commodity, glass. But, in spite of the high commendations of historians and travellers, we must, we fear, regard most of the earlier German works of art as matters picturesque rather than pure, and old rather than excellent. They are, one and all, deficient in that tranquil grandeur of expression—the fine unity of parts, and exquisite grace and accuracy of drawing—which were reached, and at a later period, by the master-minds of Italy. There is, indeed, a certain wild air in some of those compositions, which indicates original thought; but, when it is unaccompanied by science, it is the offspring of accident rather than of study, and is always united with such deficiency as no taste can overlook. There is as much difference between one of these works and a production by Da Vinci, as between Alaric and Hector—the one all rudeness, and the other all courtesy; the first a warrior rough and terrible—the other a hero in act, and a god in look.

A brighter day for German Art was at hand; a painter appeared who was to extend, by his works, the fame of his country, for the first time, to far lands. This was Albert Durer, descended from a Hungarian family, and born in May, 1471, at Nuremberg, where his father was a goldsmith. One Martin Haspe taught him drawing, and Michael Wolgenuth, whose style was hard and dry, instructed him in painting. But, like the other great artists of his time, he did not limit his education to the pencil; he made his mind familiar with history and science, and was regarded as an accomplished person, when, at the age of twenty-six, he ventured to exhibit his picture of the Three Graces. This was well received, and his name induced Mark Antonio Franci to imitate Albert's next work, the Life of Christ, on copper; this the Artist resented as an invasion of his own right, and preferred his complaint, but obtained no redress. His skill in engraving equalled at least his talent in painting, and aided largely in diffusing his fame abroad; the painters of Italy perceived this advantage, and began to commit their works to copper, in which they soon excelled. But Durer did not avail himself of his original genius to get into a new track of thought: he painted Adam and Eve; Christ bearing the Cross; the Offering of the Wise Men; the Passion; the Assumption; and the Virgin, in which he took his own wife, who was much of a scold, for his model. Neither did he communicate to these stock-in-trade subjects a loftier beauty, or a more pathetic grace: his imagination was indeed lively, his composition striking, and his execution

happy; but the topics which he touched with his pencil had already received all that high genius could do for them: it was hopeless to contend with Da Vinci, or with Raphael, in matters of grandeur or grace. He took nature too much as he found her, and wanted that taste of selection, without which there is no close approach to pure beauty. He excelled, it is true, the painters of his own land: their formal outlines, their heavy draperies, their want of harmonious tints, and their harshness of expression, were in his hands modified and improved; but that writer must be of a strong faith who can believe with Fuseli, that his colouring excelled that of Raphael, in juice, and breadth, and handling. He was the wonder of Germany in his day, and justly so, for his genius was very varied: he sent his own portrait to Raphael, painted on cloth, without colour, only heightened with shades and white, yet exhibiting a vigour and elegance which surprised the illustrious Roman. He died at Nuremberg in 1528.

Though the style of Lucas Kranach, born two years after Durer, is said to be inclining to the gothic, there is an original air discerned amid the stiffness and ill-defined extremities of his figures. His works are chiefly portraits: he loved to delineate the heads of old men and old women, as their characters were readily laid hold of; but he did not, though his style was barbarous, hesitate to paint subjects of a nature not at all barbarous: such are his pictures from the pages of the poets, and his Lucretia, large as life, and naked, and of a beauty till then unknown in the land. He copied the costume of his own time, and, like Albert Durer, became as widely known for his engravings as his pictures. At the same time lived Hans Burgmair, who wrought under Durer, and followed his style, both in painting and engraving: his historic pictures at Augsburg have merit; but his engravings on wood are beautiful, and still regarded with admiration. Both Hans Baldung and John Schaeuflein studied under Durer, and distinguished themselves by works of an historic order, and still more so by engravings on wood; but the most successful of the disciples of Albert was Christopher Amberger, a native of Nuremberg, where his name and works are still held in esteem. He painted the History of Joseph in twelve pictures which have not wanted admirers; but his portrait of the Emperor Charles the Fifth, was both well paid for and applauded: the critics likened it to Titian, and Charles gave the artist thrice the amount of his price, and a gold chain and medal. He wrought in wood from his own compositions.

In another order of artists stands Giulio Giorgio Clovio, who was born in Croatia, in 1498. He gained the rudiments of his knowledge in Germany, but he completed his studies at Rome under Julio Romano, where he loved to gaze on the works of Raphael and Michel Angelo, till he caught a little of their beauty and spirit. His pictures are mostly confined to Italy. His Building of Babel is praised by Vasari, till language seems to sink under the excess of his admiration; and yet the picture itself is said to warrant the rapture of the critics, so curiously minute and elegant is the composition; so delicate the naked figures; so correct the perspective. His masterpiece is a Descent from the Cross, in Milan. His works denote an original turn of thought, which few of the German artists seem to be without.

The name of Hans Holbein is familiar to all who love English history; for he has preserved the looks of some of the most eminent men in this isle. He was born at Basil in 1498, studied under his father, and

painted our Saviour's Passion, Death's Dance, and a Peasant's Dance, when a very young man. Erasmus, whose portrait he drew with a happy skill, persuaded him to carry his talents to England, where he rose to high favour with Henry VIII.; painted princes, princesses, and peers; resided in the palace, and enjoyed a small pension. He was a man of a large and vigorous mind, and excelled in many elegant arts. He was modeller, painter, draughtsman, designer, and architect: his invention was fertile, and his hand ever ready. There is a certain air of stiffness in his historical compositions, as well as in his portraits; but it is more than redeemed by tenderness and force—by the reality of life, and a taste at once neat and poetic. He died of the plague, in London, in the year 1554.

The works of the German School are obscured by allegory: from this the pictures of John Rothenhamer seem to be free, but they are, nevertheless, open to the charge of repeating, at least in the choice of subject, the works of others. He studied in Italy, and painted Annunciations, groups of Saints, Magdalens, and Madonnas; and, straying now and then from the church into the regions of the muse, delineated Nymphs and Gods. Though the air of his native land was visible in his works, his attitudes were graceful, and his colouring agreeable. But the painter in whom his country fondly saw a second Raphael, was Christopher Schwarts, born at Ingoldstadt in the year 1550. He had a genius for grand compositions, which he encouraged by studying under Titian, at Venice; but he is accused of having neglected the force of fine drawing and high expression for the charms of fine colouring. He united a certain German vigour and originality to the attitudes and arrangements of the Roman and Venetian Schools; but he never fairly attained the high grace and simple elegance of the great masters of Italy. He wrought chiefly for the churches. His Entombing of Christ is in the Gallery of Dusseldorp. The fairs, markets, sports, and buildings of Vallhenburgh, are executed with a clear and delicate touch, and in a lively tone of colouring. The figures which he loved to introduce are correct and natural. The portraits of Daniel Block are remembered in other countries than Germany, particularly those of Christian IV. of Denmark, and the great Gustavus Adolphus of Sweden. His colouring is agreeable, his postures easy, and his characters natural and true.

Though Durer may be said to have founded a school, the artists of Germany seem to have risen into distinction unaided by any thing like that academic education and study which distinguish the painters of Italy. The little instruction which they obtained, was sometimes confirmed and heightened by visiting Florence and Rome. John Schoonfeld, born of a noble family in Suabia, studied at Rome, where he corrected his taste by the best models, and aspired to compositions of a scriptural and poetic nature. A Descent from the Cross, by his pencil, is in the Senate House of Augsburgh, in which both figures and expression are said to be fine. Of a different nature were the works of John William Bower, who was a native of Strasburgh, and born in 1610: he trusted to nature; yet he remained from studying her much, and he wanted patience to master the antique. He was fond of picturing battles, and marches, and sieges, and skirmishes: he wrought with spirit: his colouring was brilliant, but his drawing hurried and inaccurate. Gaspard Netscher, a native of Prague, inclined to history, but, following the public taste, painted portraits in small

with wonderful truth of expression and vividness of colour. In the Paris collections there is one of his half-portrait and half-historic pieces—a Musician instructing a Lady to play on the bass-viol—charmingly painted. The Gathering of the Manna, and the Last Supper, by Daniel Syder, are commended by the Italian critics under whom he studied. Of a higher style were the scriptural pictures of Matthew Elias, born at Cassel in 1658. From watching cows on the wayside, he became a distinguished artist, and painted Miracles, and Saints, and Resurrections, for the church, and portraits for the state. He seems to have sought out no “pastures new” for his imagination, but contented himself with subjects exhausted by higher minds and happier pencils.

Of Felix Meyer, who excelled in landscape, such marvels of his quick conception and rapidity of hand were told, as brought work to him from all those princes who desired to have the walls of their galleries and palaces covered with waving woods, crumbling towers, green hills, and foaming waterfalls. He died in 1713. While Meyer supplied the princes with landscapes, Christian Reder furnished them with battles—battles where the Christians fought with the Saracens, and were always victorious. Of a similar taste was Joachim Francis Beisch, a Swabian, who painted the wars waged in Hungary by the Elector Maximilian against the Turks; the landscape parts of which he touched with tenderness and spirit. The like martial ardour appears in the works of George Philip Rugendas: he delineated fights, both with foot and horse, and, happening to witness the siege of Augsburgh, he sketched the whole scene—the assailants and the assailed—with both life and vigour: he has taken his place in the list—by no means a numerous one—of the good painters of battles. Anthony Faistenberger loved softer and less stirring scenes: he peopled his landscapes with shepherds and shepherdesses, and, for cities under siege, gave temples and torrents, rough rocks, and unpruned woods. John Rodolph Huber indulged his fancy at first with landscape; but a visit to Italy induced him to prefer human sentiment and emotion, and he painted many historical pieces for the Duke of Wirtemberg. His touch is light, his colouring bold; but he failed to equal the loftiness of sentiment visible in the great artists whom he took for his models. In colouring, John Kupetzke has been compared to Rembrandt, and, in drawing the human figure, to Vandyke: he excelled in portraits, and finished his heads with great care. Lambert Zustrus studied under Titian: his Christ baptized by John is reckoned his best work, though it shows a little of what the Italians call the Gothic style of Germany. Other names might be added; but it may suffice to say, that, save those of Mengs and Zoffany, they are little known out of their fatherland. A new and a higher spirit has of late awakened in Germany, and the poetic genius of the land has applied its quickening intelligence to the Fine Arts.

THE SCHOOL OF SPAIN has a roll of early artists, and a list of paintings to produce, of a respectable antiquity; but the former are without fame, and the latter without shape or soul: the fountain of her art is muddy, nor is the fuller stream perfectly pure and deep. Without referring to those who, in barbarous times, wrought in stone and wood, or on parchment and glass, or, when religion gave light to painting, produced the first Babes, and Virgins, and Saints, we may briefly say, that Antonio del Rincon is allowed to be the earliest who vindicated, by his productions, the genius of his country. He

was born at Guadalaxara in 1461; caught a love of Art from the old mechanical workmen of Spain; carried his desire to excel to Rome, where he studied under competent masters, and, returning home, was honoured by the appointment of painter to the munificent Ferdinand and Isabella. His works are of the kind called historic: he embodied the legends of the church, nor did he hesitate to employ the portraits of the living to represent the dead or the forgotten: time and accident have wasted his productions: those which he expected to carry his name to future ages, perished when the palace of the Prado was burnt: they had a shade of the Moorish character in them. Blas de Prado carried the art a step farther towards excellence: his Descent from the Cross shows talents akin, it is said, to those of Parmegianino: he was also skilful in portraiture, and painted in Barbary the daughter of the Emperor of Morocco, for which he was highly rewarded. The next painter drew his inspiration from another source; this was Fernando Gallegos, born at Salamanca in 1500, and who became the scholar of Albert Durer: he followed this German master with a success which procured him the patronage of the Emperor Charles V. There is a touch of the gothic in all his works. But Pedro Campana drank at a purer fountain; he went to Rome, and studied Raphael, and is now named with those who give as much honour as they draw from the Roman School. He painted the triumphal arch at Bologna for the reception of Charles V.; and in Seville executed his famous pictures of the Nativity and Purification: he also painted a Descent from the Cross. These artists seem to have trod carefully, as far as their choice of subjects enable us to judge, in the footsteps of others: the next on the list was of a more original turn of thought.

This was Luis Morales, the pupil of Pedro Campana, called, on account of the pious subjects which he painted, *El Divino Morales*, but, as others with more truth assert, because of the air of heaven shed over his performances. He departed from the fixed and settled rules of both attitude and expression; he painted the Virgin with a melancholy but heavenward look; and our Saviour meekly enduring, in his mortal part, the indignities of the world, but, in thought, vindicating his divine descent and godlike mission. In sweetness and expression he has been likened to Da Vinci: he died in 1586. The fine symmetry of the figures of Pedro de Marmolija induced the biographers to believe that, during his travels in Italy, he had studied under Raphael: his pictures are distinguished for a certain grandeur of style and sublimity of character; the more admired, because not at all common to his country. Gaspar Becerra was born in Andalusia in 1520; and, like the great artists of Italy, was painter, sculptor, and architect. He is reported to have improved himself, in these kindred though very distinct lines, under Michel Angelo; and aided in freeing Spanish Art from much of its barbarism, by introducing a happier taste, and more scientific style. Sinking the painter in the sculptor, he undertook to carve a Virgin for Queen Isabella, whose taste he found severe in matters of art: luckily, a vision of the Virgin came to him by night: with this revealed form in his thoughts, he went to work, and won the applause of both the queen and the church. It has not been told that Luis de Carbajal, when he painted the History of the Virgin for Toledo, had recourse to the poetic spirit of Becerra to sanction the form and sentiment with which he endowed her; nor are they such as to warrant a descent from heaven, though they support the character of Spanish Art. He died in 1591.

Pablo Céspedes was more remarkable for the modesty of his character than for the originality of the subjects which he painted: but the church dictated to Art in his day, and long afterwards; and it is always regarded as heresy to refuse to repeat, in form and colour, the legends which the priests had an interest in believing. Céspedes painted Annunciations, and Nativities, and Lives of the Virgin, but in a way which proved the impulse Raphael and Michel Angelo had given to Art: he had a spirit all his own when he found room to exert it: he died with the reputation of one of the finest artists in Spain. Of Miguel Barrosa, who studied under Becerra, little is known, save that he painted the St. Paul preaching at Athens, in the Escorial—a departure from the trodden track of Virgin-Mothers, or those doubtful legends with which the churches of the world abound. Hitherto the genius of Spain had deviated but little from the pattern-pictures required by religion; but Francesco Padouanino hazarded something of another order: he painted a scene from history, of two persons unjustly doomed to death, but saved by the interposition of a saint: it is a fine work; capital both in drawing and in colour, and pencilled with rare delicacy. This artist was born at Padua in 1552; and his son, Ottavio, painted pictures not unworthy of his father. Of the merits of Bartolomeo Gonzalez in historical painting, little has been said by the biographers: he was chief painter to Philip III.; and his pictures still exist: but it would seem that Art had become insipid and mannered; for to Francesco Herrera, born at Seville in 1576, the honour is assigned of lifting into the vigour of nature the style of Spanish painting. His colouring was transparent and bold, and his figures had great fire, both of character and relief: he excelled in scripture pictures; but those of a more homely and rural nature, such as fairs, marketings, and festivals, preserve his reputation in Spain. He was also a sculptor and architect; and left a son, who approached, but did not equal him in art. Francesco Pacheco had the honour of instructing Alonso Cano and Diego Velasquez; there is both dignity and accuracy in his compositions, which are of the scriptural order: we are now approaching the classic period of Spanish Art.

Giuseppe Ribera, known in Italian Art by the name of Spagnoletto, was born at Xativa, near Valencia, in the year 1589: he was of small stature, but his passions were gigantic, nor was his genius little: he studied at home under Ribalta, and at sixteen travelled into Italy, where he alternately imitated the very different styles of Corregio and Caravaggio, with a success which was pronounced wonderful; but his gloomy nature inclined him, at last, to the latter; and, like him, he delighted in subjects which excite dread and horror; and these he painted with surprising force, both of drawing and colour. To him, the slaying of St. Bartholomew, the stoning of St. Stephen, the broiling of St. Lawrence, the murder of the Innocents, Prometheus tortured, and Cato tearing out his bowels, were subjects in which his spirit rejoiced: but Ixion on the wheel came quite up to his taste; and this he painted with such distressing force, that a single look, it is said, misformed a babe in the womb of its mother. He filled Naples with his compositions: they are conceived with a freedom which is even painful to contemplate, and executed with a force which puts nature on the rack; yet, when he forgot himself, and deviated into postures graceful and easy, his expression was noble, and the whole beautiful.

Nature was in a sweeter mood when she created Don Diego Velasquez: he came of an ancient race; and was born at Seville in 1594, where he

studied under Francesco Herrera, a rigid master, but of great ability. He forsook the scriptural track and legendary highway to fame in painting, and selected subjects from nature, which at first he treated in the manner of Caravaggio; but, on seeing more graceful models, he changed his style, and sought to unite that of Guido to the manner of Luis Tristan, whose happiest works he called the best of all works. One of his earliest pictures—a work of wonderful nature and expression—represents an old Aquador in a tattered cloak, giving a drink of water to a boy; the figures were portraits: this, or some other of his productions, attracted the notice of the prime minister, Olivarez, who invited him to his house, sat himself, and persuaded the king to sit for his portrait also. The prime minister praised this performance, and all the court applauded it; and it merited their applause: the king is in rich armour, and on horseback, with that serene and almost melancholy loftiness of look which distinguishes most of the portraits of this ancient master. He studied the history of his country; and in his picture of the Expulsion of the Moors, where he entered the lists against three rivals, succeeded so completely, that Philip increased his pension. To prepare him for other efforts he was sent by the king to Rome: his studies, limited to eighteen months, were visible in his picture of Jacob recognising the Coat of Joseph, as well as in the Infidelity of Venus, and the Crucifixion—a work sufficient of itself for immortality. He was the friend of Rubens, who felt his genius; and though he continued the friend of Olivarez after his disgrace, the king, so far from resenting it, rather loved him the more for it, and continued to heap commissions on him, and dealt out with a liberal hand both gold and commendation. He died suddenly of a fever, in the blaze of his fame.

At the same period lived Alonso Cano, called, from his talents for painting, sculpture, and architecture, the Michel Angelo of Spain: he was a native of Granada: though he studied under two masters, he seems to have owed more to nature than to instruction, and excelled, with the exception of Velasquez, all his contemporaries. He derived his fine drawing and simplicity from the antique sculpture, and executed many historical compositions, in a fine taste and feeling, for the embellishment of the church. He was of a noble family, and of a noble mind, for he refused to accept pay for his productions, declaring that he wrought for fame, not lucre. “Wretch!” said he to a lawyer, who doubted the excellence of one of his works which he had executed in twenty-five days, “Wretch!” he exclaimed, “I have been fifty years learning to make it in twenty-five days!” He died poor and famous. With Cano may be named Bartolomeo Roman, who studied under Velasquez, and whose historical pictures Palomino declares equal to those of Rubens: also, Juan Galvan, whose best picture is the Birth of the Virgin: and Francisco Lopez Caro, who painted some of the Victories of Charles V., in the palace of the Prado.

Of another order of painters was Francisco Collantes, born at Madrid in 1599, who brought landscape into repute in Spain. He handled his scenes in a masterly style, and filled them with decayed castles and temples in ruins, contrasting the mouldering works of man’s hands with the green hills, and the running streams, and the ever-living beauties of nature. Juan de la Corte lived at the same time, and distinguished himself in landscapes, into which, instead of churches, and lawns, and running streams, he poured the current of a heady fight. He also painted scripture-pieces. Of Antonio Contreras, his contemporary, or of Geronimo Espinosa, all that history enables

us to record is, that they excelled in scripture painting, and that the latter, in particular, executed an altar-piece of merit, representing the miracle of Transubstantiation. Little more can be said of Franeeseo, or of Antonio Fernandez, than that they stood high in public esteem, and painted historical subjects with applause. Pedro Nunez was an exquisite colourist: Garcia Reynoso painted history well, and landscapes better: and Cristobal Salmeron exhibited his powers in a bull-fight—a national pastime which offers much to a painter of genius. Something better may be said of the genius of Antonio Castillo, who treated landscape, history, and portrait with equal success, and whose works are still in high esteem; his drawing is excellent, but his colouring wants freshness and purity: nor should Don Juan Carreno be omitted in the list of artists who did honour to this period; his conceptions are good, his colours brilliant, and his compositions rich: he embellished the palace of Philip IV. with frescoes, and died at the head of a large school, in 1685.

The chief boast of Spain is Bartolomeo Estevan Murillo, born at Seville in the year 1618: at first he painted small pictures for exportation to South America, and, gaining food and raiment from these, he took a wider look into the realms of Art, and, resolving to work his way to Rome, the fountain-head of intelligence, he reached Madrid, where he had the luck to meet with Velasquez, who, perceiving his great powers, gave him employment in the Escorial, and persuaded him to abide in Spain. He returned to Seville after a three years' absence, and astonished the citizens by a picture of the Cloister of St. Francis, where he put forth his strength both in colour and expression. But his fame rose higher when he painted the Death of Santa Clara, and St. James giving Alms; in the first of which he equals Vandyke in colouring, and in the second rivals Velasquez in expression. His celebrated picture of the marriage of St. Catherine, for the grand altar of the Capuchins at Cadiz, has, from its sweet colouring, and natural vigour of expression, been pronounced his happiest work. His fame is well established in England, where his pictures are in request: his Flower Girl, and Peasant Boy, in Dulwich Gallery, are fine specimens of nature and truth; while his Holy Family, in the National Gallery, without reaching that elevation of sentiment so conspicuous in Da Vinci, Raphael, and Corregio, more than approaches them in sweetness of colouring and natural freedom of touch. He found in his native country all the materials for the excellence which he attained: he studied the flowers of the field, and painted them with a cunning till then unknown in Spanish Art; he stopt when he met a picturesque mendicant, and a few movements of his pencil converted him into a saint; and even the commonest peasant presented to his eye a subject which he could render interesting by the truth of his handling, and the vivid richness of his colours. He is often coarse, but never mean; often incorrect in drawing, but never weak in character; and the variety and vigour of his genius place him at the head of Spanish Art: he died in 1682.

We are sensible of a serious descent from Murillo to Antonio Castrejon, born in 1625, who had the merit of finding an untouched subject—that of St. Michael subduing the Dragon, which he painted for the Church of San Miguel, in Madrid. Originality is a rare merit: the works of man abound with repetitions, nor are the pictures of Juan Guevara an exception: he painted, at Malaga, the Elevation of the Cross, the Ascension, and the Assumption: in portrait he imitated Vandyke. In Juan de Valdez we find more breadth of character: he was a sculptor and an architect: he painted,

from the Old Testament, the History of Elijah, and from the New, the Triumph of the Cross: we are not told by whom he was taught; his pictures have a touch all his own. Don Juan de Alfaro, born in 1640, is pronounced one of the most ingenious painters that Spain ever bred: his picture of the Guardian Angel proves, more than his picture of the Nativity, that he could feel the value of a new subject: but he was so incensed by a tax on paintings, that he threw down his pencil, and refused again to lift it. Of Juan de Cabezalero it may be said in brief, that an Assumption and a Crucifixion from his hand, have been commended by the critics: the same sort of praise has been extended to Pedro Athanasio; and his Conversion of St. Paul is singled out as his ablest work. The grandeur of the style of Matteo Gilarte is spoken of by some, and his inaccurate drawing by others; but all unite in praising his pictures from the Old Testament—Esther in the presence of Ahasuerus, and Jacob wrestling with the Angel: nor do critics hesitate to speak well of one which he painted from the New—the Miracle of the Loaves and Fishes. The design, the postures, and the colouring of Francesco Camillo are much commended: his subjects of a devotional kind, and chiefly from the New Testament, or church tradition, are still popular. The excellence which Isadore Arredondo reached in historical painting, obtained from Charles II. letters of nobility: his picture of the Incarnation has been extolled by Palomino. This list may be closed with the name of Claudio Coello, painter to Philip IV., who was employed in the Escorial, where he painted an altar-piece representing the Communion of Saints, in a style not unworthy of Titian, it is said, or of Rubens: he died in 1693.

More names might be given, and more pictures enumerated; but this, while it proved the extent, would fail to exalt the merits of the school, for the days of its splendour were those of Velasquez and Murillo. It will have been observed that the painters of Spain sought few subjects for the pencil, in either the poetry or the history of their country; they deviated sometimes, indeed, into landscape and portraiture, and once or twice found matter worthy of their best colours in the pastimes of the people: but the staple commodity of manufacture was of a devotional kind;—processions of holy men; suspicious miracles of traditionary saints, and legends, real or imaginary; and when these fruitful sources failed, the History of Christ, and the Acts of the Apostles, though painted a thousand times over by all the brushes of Italy, as well as Spain, were ever ready to supply the want of imagination. The natural ease and natural colouring of Murillo, and the gloomier graces of Velasquez, are excellences not to be forgotten, though not to be compared with the high works of Italy.

THE FRENCH SCHOOL OF PAINTING was, for centuries, only a figure of speech: its professors were undistinguished men, who wrought in stone or in wood, and stained glass or embellished parchments: or, if they ventured into the regions of thought, it was but to trace some hereditary Madonna, or established Apostle, with a timid and a servile hand. Even when the high spirit of Italy began to be felt in the world, that of France seemed rebuked under it; and the colouring of Venice, the design of Florence, and the outline of Rome, were the words by which the progress of painting was known. It was, indeed, long before the original genius of the nation asserted its dignity—before it triumphed in its unassisted strength; and this was not to be accomplished till servile obedience to foreign example and precept began to

relax, and France discovered that she had subjects and scenes of her own of a high order, and children capable of embodying and stamping them with the peculiar character of her people. Though Italy had her centuries of light before the day of France came, yet the latter had, nevertheless, longed for the aid of true Art to her church, and desired that the courts of her princes should have the help of its splendour: she purchased Madonnas and Saints in the eastern market: some of her sons, on whom the love of painting fell, repeated, with the accuracy of machines, the scripture heads and legendary groups of the barbarous masters; or furnished portraits, formal and death-like, of the heads of the state or of the church:—nothing better was done, though kings lifted the pencil, and princesses applauded.

With the reign of Francis the First the artists of the land began to exhibit something of life: they forsook their exhausted models and worn-out subjects, and, fired by the presence of the accomplished Da Vinci, and guided by the example of Rosso the Florentine, and Primaticcio of Bologna, aspired after correct drawing and unexhausted sentiment. The veil was lifted up—we fear, but partially—from the statues of Greece, and their truth, and grace, and harmony, pointed out by those who felt or could emulate their excellence. The French, a lively and imaginative people, obeyed this new impulse; and to John Cousin, born near Sens in 1538, is ascribed the honour of founding the national school of painting. He was skilful in perspective, had, like all the earlier painters, taste in architecture, and a correct, but not very vigorous fancy for design. His large oil picture of the Day of Judgment was admired for its sentiment as well as for its size. The fame of having raised the character of the national painting must, however, be shared with Jacques Blanchard, who flourished even earlier, and brought from Rome and Venice the air and taste of the pictures of Italy. The force, and clear colouring of his compositions, obtained for him the name of the French Titian; his Descent of the Holy Ghost, in the church of Notre Dame, is even at this time esteemed. If to Cousin and Blanchard must be ascribed the honour of founding the French School, with Simon Vouet must remain the fame of furnishing it with the ablest scholars. He was born in 1582: his conception was vigorous, his imagination fruitful, and he possessed a wonderful facility both in composing and executing; he had many qualities, but none in the highest perfection; for those who applauded his works sighed amid their applause, and said he was not so elegant as Raphael, so pure as Domenichino, and was less life-like than the Caracci. His compositions have unity, and propriety, and expression—he studied the affections of the soul. It was said of him, that he only required one stroke of the pencil to express what he conceived: he had the merit of aiding to destroy the insipid mechanical manner of his country, and pointing, if he did not lead the way, to a better, because a more natural and elevated taste. He excelled in portrait, and had a pension from France, where he died in 1641.

With Simon Vouet flourished a greater name, though then of less influence—that of his rival, or, as some say, his enemy—Nicolas Poussin. He was born at Andelay, in Normandy, in 1594: the civil wars had reduced the circumstances of the family, once numbered with the nobles; and the future inventor of the Grand Historical Landseape went to Paris at the age of eighteen, with a small sum of money in his pocket, to study an art to which his own taste, as well as that of his father, had directed him. He first studied under Elle, a Fleming; but when he saw the splendid compositions of the

Italian Schools, and the statues of Greece, he made them his masters, and borrowing scenes from the one, and shapes from the other, united them both in those marvellous landscapes, which breathe with perfect ease and nature the true spirit of antiquity. He was at first employed by those wisest of the sons of the church, the College of Jesuits, for whom he painted six large pictures, now in Notre Dame, representing the History of the Virgin: and then he accompanied Marino the poet to Rome, where he studied and possessed himself of the very spirit of ancient sculpture. This he had an opportunity of proving in his pictures of the Death of Germanicus, and the Taking of Jerusalem by Titus—works of a high kind, and which made his name known to Louis the Thirteenth, who persuaded him to return to Paris, where he gave him a pension, apartments in the Tuileries, and commissioned him to paint the Last Supper for the altar of the Church of St. Germain. Having completed this picture—a work all dignity and vigour—he was desired to paint for the Louvre the Labours of Hercules: but this was too much for the malignity of Simon Vouet, who, entering into a partnership cabal with Fouquieres, a landscape painter, so effectually embittered his existence that he privately withdrew to Italy, and no persuasions—and many were used—could induce him to return. He, however, painted for his country: his pictures were eagerly purchased in Paris: he painted, too, for his adopted land; and his Massacre of the Innocents, the Annunciation, and the Flight into Egypt, are still in the Italian collections. In England his fame is high, from his Phocion washing his Feet at a public Fountain—an emblem of the purity and simplicity of his life; his Silenus, with Nymphs, Satyrs, and Centaurs sitting in a landscape truly classic; his Bacchanalian Dance; his Cephalus and Aurora, in which the poet unites with the painter; and that most sublime and terrific of all compositions, Phineus and his Followers turned to Stone at the Nuptials of Andromeda. He died at Rome in 1665, leaving a name not destined soon to be eclipsed in the grandeur of landscape, or in the peopling of his scenes with groups historical and poetic: his colouring is sometimes a degree too cold, and his drawing a shade too rigid; but his genius triumphs over all his faults.

To Gaspar Poussin, whose sister the celebrated Nicolas married, we owe some landscapes of a high order: they are distinguished by the same beauties, and by the same blemishes, as those of his illustrious brother-in-law. At the same time lived Peter Valentino, whose pleasure it was to depict scenes in the camp and in the tavern; soldiers quarrelling in their cups, and gipsies telling fortunes. There is some firmness in his pencilling, and his colouring has both nature and force: though he painted scripture scenes for the church, his heart was with humbler life, and he impressed no little of the spirit of the nation in his pictures: he died in 1632. The Poussins learned no little from the antique sculpture, and Valentino owes much of his fame to his study of Caravaggio: but Claude Lorraine owes his excellence to nature alone. He was born in the year 1600: he obtained some knowledge of perspective from Paul Brill, together with the method of preparing colours; but he sought in the field and the forest, in the sunrise and sunset, and in the twilight, when the air is clear and the dew falling, for those hues which form the glory of his pictures, and which render a sight of them as refreshing to sad eyes as a look at nature herself. He painted nothing for which he had not the sanction of nature: as he walked in the fields he marked the different appearance of the same prospect, as the day ascended or declined; and he wrought at his

landscape till he brought it up to the image which he had in his mind, and impressed upon it the result of his own observation. His pictures are all very valuable: ten of them are in our National Gallery, and some of these are his favourite compositions: the Embarkation of the Queen of Sheba; the Marriage of Isaac and Rebecca; a Morning Landscape; the Italian Seaport; and St. Ursula; are all distinguished from each other, not only by diversity of scene, but by the hour of the day, and the influence of the heavens. His genius was with unanimated nature; his figures, though he laboured them with much care, seldom rose into life: he died in 1682, and left a fame second to none in the calm and lovely representation of the beauties of nature.

Though Pierre Mignard, who studied twenty years at Rome, sought to infuse into his compositions, which were mostly of an historical order, the excellence of Raphael and the Caracci, he found a seat but on the footstool of the throne to which he aspired. He was recalled from Rome, and painted the portraits of half the princes of Italy by the way; and when he arrived, the king of France first sat to him, then ennobled him, and made him his principal painter: he was remarkable for the grace of his style, and the charm of his colouring. To Du Fresnoy, born in 1611, France is more indebted for his poem on the Art of Painting than for his pictures; and they are not without merit. The uncommon readiness of hand, the light touch, the natural colouring, and graceful attitudes of Sebastian Bourdon, all aided in making him famous in his day. His Dead Christ, and the Woman taken in Adultery, are amongst his best works: his landscapes seem of the fancy rather than of nature: he was born in 1616. With the artists of this period may be named Chaveau, who was distinguished for the fire and vigour of his compositions. Hitherto the historical works of French artists were influenced by the religious and poetic pictures of Italy: the heart of the country had so small a share in them that they could hardly be called national; their landscapes were more truly the offspring of the soil.

We have said that Simon Vouet gave some good scholars to the world; the ablest of these were Le Sueur and Le Brun; they were both of an age, both had the same love for the great masters, both desired to obtain the applause of posterity, and both have obtained it. Eustache Le Sueur, called by his country the French Raphael, was born at Paris in 1617, and studied the pictures of the Roman School, and the beauty and expression of the antique marbles. Resolved to be bold and simple, he cast off, as a garment that suited him not, the affectation and frippery which prevailed too much in the national school; and, desirous of the high air, rather than the exact costume of Raphael, he started at once in the race of originality, by painting St. Paul casting out a Demon. He ventured still further, by undertaking to relate, in a series of pictures, the History of St. Bruno, for the Carthusian Monastery of Paris: for the Louvre, too, he painted his St. Paul preaching at Ephesus, and the Descent from the Cross; both fine works. He never visited Italy, and his pictures are seldom—too seldom for his fame—seen out of France. His works are of high merit; the conception is poetic, the attitude simple and noble, the expression in harmony with the subject; and though there is a certain hardness in his style, his compositions have one and all an air of grandeur, such as true artists desire. He died at the age of thirty-eight. Charles Le Brun, we are told, had

Scottish blood in his veins, and was born in 1619, at Paris, where his father had some fame as a sculptor: his merit—shown early—obtained for him the friendship of Poussin, the notice of Cardinal Mazarin, and the patronage of the court. From the first his works had the aim and mark of high history: his Triumph of Alexander over the fortunes of Darius was painted for the court, and it is said the king and his great minister loved to sit and watch the pencil of the artist as it delineated that first great war waged by Europe against Asia. Nor was Le Brun solicitous about his own fame alone: he obtained from the court several new advantages for the Royal Academy of Painting and Sculpture, and formed the plan of an academy for French students at Rome. His works are numerous, and of great merit: his Passions are in every student's hand, and may be accused of having more of action than of mind: of his picture of the Magdalen some one said, "She weeps." "That is not all," replied the artist, "I wish to hear her sigh." His genius was extensive and fruitful; his designs give the dramatic stories of their subjects; and he was happy in imitating the agitation and rapture of battle. He had something of old Simon Vouet in his colouring, which was too general in its character: his figures are now and then short, and his heads have been accused of a sameness of both look and expression. He died childless in 1690.

After Le Brun, the star of French Art ceased to ascend; yet pictures of merit continued to be produced. Pietro Mola, born in 1621, formed from the colouring of Guercino, and the design of Paul Veronese, a style at once bold and beautiful, and employed it with success on his great picture of Joseph and his Brethren. The battlepieces of Jacopo Cortese, a native of Franche Compté, were produced at the same time. He prepared himself for success in this line by presence in the field, and by study under Albano: his scenes of war are painted with uncommon spirit: in beholding his pictures we seem to hear the shouts of the men and the neighing of the horses. Cain slaying Abel obtained distinction, while yet young, to Noel Coypel, who loved to avoid subjects which other artists had exhausted; and when the king of France desired pictures from his hand, he painted Solon taking leave of the Athenians; Trajan giving Audience; Ptolemy Ransoming the Jews; and Alexander Severus distributing Corn to the Romans. Poussin and Le Sueur were the objects of his imitation: he was rector of the academy at Paris at his death, in 1707. His pictures of balls, masquerades, comic conversations, and scenes of a grotesque kind, obtained a fame for Anthony Watteau which has not yet declined. He is the artist of domestic manners: all who desired to know how many rows of curls were in courtiers' wigs, and how many flounces were in ladies' gowns; how they walked, how they danced, how they ogled, and how they flirted, will find all that, and more, reflected as clear as in a mirror, in the pictures of the laborious Anthony. He died in 1721.

But before the death of Watteau, the School of France began to decline in natural beauty and in lofty simplicity. The magnificent affectations of Louis the Fourteenth aided largely in this: the pictures which gave to Francis Boucher the name of the Anacreon of painters, finished what royalty had begun, and the purity of Art was profaned and polluted. Vernet, with his marine compositions, which have a sea savour about them, and Claude Caylus, with his classic taste and national enthusiasm, laboured to preserve a love of nature, and a respect for the pure and the lofty: in

this they were ably seconded by John Baptist Greuze, whom his countrymen call the painter of the Graces: he might with equal propriety be called painter of the Virtues, for he loved to delineate moral and pathetic subjects—scenes of devout emotion and tender sentiment. Joseph Marie Vien may be named as the last of that long line of artists who interpreted scripture and prophecy for the church. He was born at Montpellier in 1716, and established his reputation in an age inclined to the licentious and the loose by his pictures of St. Martha, the Centurion, the Miraculous Draught of Fishes, and the preaching of St. Denis: he suffered by the Revolution, which abated effectually that love of devout histories which distinguished his country for centuries.

The storm of the Revolution purified and cleared the air; it swept away the splendid affectations of the court, and restored society to something like the simplicity from which it had fallen. The ridiculous etiquette, the hollow courtesies, and the ceremonious frivolities, were abated by a stern hand, and with them went much that could be spared both of costume and manners: the dresses, caped and cuffed, laced, lappeted and lappelled, frogged, frounced and frittered, gave place to the plain and simple attire of republicanism; and Nature, taking the pencil from the hand of Fashion, delineated scenes of heroism and glory in a style of simplicity real and unaffected. The first step of France was in her own blood; but the second was on the heads of her enemies; the march of her victorious armies was to her painters a new inspiration; and Napoleon and his marshals took the places of Saints and Madonnas: the one painted nearly as well as the other fought, and continued longer in the field. The chief of this reformed school was James Louis David, born at Paris in 1750: he perceived in early life the sad decline of historic painting, and desired, while his pictures wore the severe air of Rome, that they should exhibit the poetic loftiness of Greece. To accomplish this he studied the antique, and the fine harmonies of the living figure: he infused an enthusiasm for the epic style of composition into the minds of his disciples; and though for a time driven from his high purposes by the fervour of the Revolution, he resumed them when the land grew tranquil, and produced a series of pictures of a high aim and order. His best works are the Funeral of Patroclus, Belisarius, Death of Socrates, Leonidas at Thermopylæ, the Rape of the Sabines, the Oath in the Tennis Court, and the Coronation of Napoleon. He bestowed the antique looks too effectually, perhaps, on his works, for his figures resemble coloured sculpture: the ideal of Art is strongly impressed on all he did, but it is cold, and, in spite of all its simplicity, laboured and affected. As he dipt his hand in the blood of his country while he dipt his pencil in its colours, he was numbered with the regicides, and obliged to fly when the Lily succeeded the Eagle. He died at Brussels in 1825. He left many disciples, and some of high name: the principal events of the Revolution afforded subjects of historical interest to their pencils; every battle struck, and every peace dictated, were celebrated by these recording angels of the Republican School: they also entered the regions of poetry and dramatic romance with success; and, though not wholly inspired with the serene, sacred spirit of unaffected Art, which is scarcely in keeping with the national character, they have produced, and are still producing, works of dignity and sentiment.

THE FLEMISH SCHOOL was founded by Hubert Van Eyck, born on the

banks of the Meuse in 1366 ; but though there is, according to Sir Joshua Reynolds, great truth and nature in his picture of the Apocalypse, the fame of Hubert is lost in that of his younger brother, John Van Eyck, born in 1370, to whom is ascribed the honour of discovering the art of painting in oil. This happened in 1410, and made a lasting change for evil, as some great workers in distemper worded it—for good, if we believe in the works of Corregio, and Titian, and Raphael, and Rubens. The claim of the Flemings in this great discovery has been severely examined, but not shaken, by writers anxious for the fame of Italy in splendour of colours, as well as grandeur of design ; but Vasari, and after him Lanzi, admit, that though oil was used on walls, no proof could be found that it entered into the materials used in picture painting, till accident—some say experiment—produced, in the hands of Van Eyck, that ingenious mixture which embodies the conceptions of the mind, and the sentiments of the heart, in the brilliant and enduring hues of nature. But though this discovery, when we write of the British School, will be dated a century and more before the days of the Fleming, yet it must probably be allowed that he was the first who used oil-colours with the hand of genius, and employed them in full strength and lustre to composition. Few of the works of Van Eyck exist: a picture containing the Virgin and Child, with St. George and other saints, is in the Cathedral of Bruges;—this is in oil, and the colours are still fresh; but it has little indication of the boldness of composition, vigour of drawing, and brightness of colouring, which distinguish the Flemish School.

This was first intimated in the productions of Francis Floris, born at Antwerp in 1520, who, as a sculptor, studied the statues of Greece; then, changing his profession, carried his knowledge of drawing to the canvass, and produced works which gained him the name of the Flemish Raphael. He painted the Fall of Lucifer for the hall of St. Michael, at Antwerp—a work original and bold; and an Assumption of the Virgin, of high design and excellence of colour. His manner had nerve and grasp; but his muscles are reproached with being more massive than nature, and his attitudes are said to incline to the extravagant. John Strada forsook the church for the chase; he loved less to delineate Madonnas and Saints, than huntings of the wild boar and the wolf. He painted the battles too, with both spirit and power, of the heroic Don John of Austria. His picture of the Crucifixion is called a noble performance, and his Ascension is said to be still finer: he studied long in Italy; yet his native school continued visible in his works. He died in 1604, and in the same year died his countryman, Marten de Vos, celebrated for his scripture pieces: his art of colouring surpassed his skill in drawing. The same may be said of the merits of Bartholomew Sprangher, born at Antwerp in 1546: he had extraordinary lightness of hand, and great sweetness of pencil; he abstained from studying the antique, but could not be induced to study nature; and fancy failed to make up for these neglects: his contours are constrained, and his outline ungraceful.

The introduction of true perspective into Flemish painting is attributed to Henry Stenwyck, born in 1550: he surpassed all his contemporaries in truth and transparence; his subjects were usually the interiors of churches and convents, which he illuminated with flambeaux and tapers; he was a thorough master of light and shade. Into his landscapes, painted from nature, Denis Calvart admitted groups, and figures of saints and hermits, which he studied from Corregio and Parmegianino, and pencilled with great delicacy. The

landscapes of Paul Brill, born in 1554, are true to nature, and their colouring tender and sweet; his distances are admired, and the figures, the work of the Caracci, augment greatly the value of his scenes. Of three Brueghels, the most distinguished was John, born at Brussels in 1560; his landscapes were admired by Rubens: his trees are true to nature, both in leaf and branch, and his flowers, though too abundant, are exact; his brother Peter painted witches and evil spirits, and delighted, but did not excel, in scenes of horror. Roland Savery loved wild and unpruned subjects, and found in the Tyrol all and more than he desired;—rough and jagged rocks, foaming rivers, and abrupt mountains, were his delight: his last work is St. Jerome in the Desert: he died in 1602.

To these artists succeeded Peter Paul Rubens, the boldest of modern painters in matters of majesty and pomp. He was born at Antwerp in 1577, and soon became distinguished for vigour of conception, force of character, and warmth of colouring. He studied the great artists of Italy in the places where they rose to fame, and remarked their style of colour and their excellence of handling. He was deficient in that soft, but sublime inspiration, so conspicuous in the best Italian artists; and failed to feel as he ought, the accuracy and simple beauty of the Greek sculpture: nor did he excel in poetic loveliness of form, or in expression, which belongs to the austere and the grand. But for living life, for magnificence, for grandeur of design, and magic brilliancy of colour, who has excelled him? He was a great national painter, and the character of the people of Flanders is as plain in his pictures as a written history; their inordinate wealth, their love of show, and their sensual splendour, are delineated with true gusto, by a voluptuous and vivid pencil. He painted the body and the station, as much as the mind and soul; his princes and princesses are loaded with velvet and lace, and seem sollicitous of looking well in the sight of all lovers of earthly show; his saints are fitter for winning a ram at a wrestling match than a crown of glory; and his Madonnas, the buxom daughters of substantial burghers, seem prepared to be queens of May rather than queens of heaven. Religion, depicted by Raphael, is meek, humble, simple, and sincere; Religion, as exhibited by Rubens, desires to be seen by men curious in matters of ceremony and Brussels lace, loves to kneel before golden altars, on velvet cushions, and to know how she looks when she prays. The Fleming was high priest to this magnificent sensuality; and it must be owned that he ministered with wondrous decorum, as well as magical effect. There is an air of nobleness in all his figures—a strong, a natural, and national beauty, not founded so much in form as in expression, which he found neither in the works of Greece nor of Italy, but discovered in the land of which he was a native. His works are said to amount to four thousand; many were for churches, many were for palaces, and not a few for private collections: he found his subjects in scripture, in history, and in the remarkable events of his own day; and, various as they were, he handled them with a power as varied as it was vigorous. How he treated a heathen subject, may be seen in the Rape of the Sabines, which is in the National Gallery—there the sorrowful is mingled with the sensual: how he dealt with a scriptural one, may be observed in his Christ nailed on the Cross, in the Church of St. Walburgh, Antwerp, which Reynolds pronounces one of his chief works: how he managed a courtly one, no happier evidence can be rendered than his History of Mary de Medeis, in the gallery of the Luxembourg, where he heightens the flattery

by the admission of allegory, and bestows upon it all the fascination of his pencil. He died in 1640, with a fame which has not waned.

Other painters of high name lived in the days of Rubens, but none that equalled him in vigour and variety. Of these Francis Snyders, born in 1571, is still unrivalled for all that can be seen or imagined, in hunting, with spear and dog, the wild boar or the wolf: in the landscapes of Jodocus Mompert great freedom is to be seen united with great distance: the nicest observation, and the truest perspective, characterize the paintings of Peter Neess, whose gothic buildings are as accurate as geometric skill can render them: Gasper Crayer approaches Rubens in the expression and colouring of his historical pictures, and equals him, it is said, in the Centurion dismounting from his Horse to receive Christ; and Gerard Segers, in the Denial of St. Peter, the Adoration of the Magi, and the Elevation of the Cross, is said to have blended the force of Carvaggio with the brighter tones of Rubens. But James Jordaens surpassed all who took Rubens for a model: he was a native of Antwerp, where he was born in 1594: he studied nature, compared it with the works of Carvaggio and Titian, and wrought with extraordinary freedom: as his composition was rich, his colouring harmonious, and his expression natural and strong, he wanted but a certain dignity of invention to enable him to rank with the noblest artists. Besides sculpture and church tradition, he painted subjects from poetry with equal skill and spirit; of these, the Satyr and Man, blowing hot and cold; and Pan and Syrinx, are the most remarkable. Abraham Janseens shares with Jordaens in the fame of approaching Rubens in happy light and shade, and life and spirit; and there are not wanting writers who prefer his disciple, Theodore Rombouts, for fertility of fancy and elegance of design.

But the Flemish School had other elements in its composition than the splendid flattery and voluptuous magnificence of Rubens. The pictures of David Teniers show an incredible power of expression and colour, a command over all the materials of his art, and a grossness in the choice of his subjects, unknown to painters of his capacity. To him, elegance of form and the beau-ideal were nothing; he moved the heart by other means; he selected subjects from the vulgar; sought coarse persons in low stations; frequented rude sports and pastimes, rustic bridals, and the carousals of boors, and limned them with unrivalled vivacity and truth. The expression of his compositions is as striking as the clear transparence of his colours; his figures bear the reproach of being short and clumsy, but in that resides part of the humour and drollery of his productions. He died in 1694. If Teniers sought, by negligence of shape and oddity of look, to charm his country, Anthony Vandyke accomplished it by dignity of form, gracefulness of action, and that courtesy of expression which is called the chivalrous. He was born at Antwerp in 1598, and studied under Rubens, who took pleasure in cultivating talents so much like his own, and advised him to confine himself to portraits, and extend his studies among the great painters of Italy. In his sitters he saw all that was dignified, graceful, and agreeable, and communicated it to the canvass, with a felicity so rare in Art that he has been named the king of portrait painters. The natural brightness of his colours harmonizes well with his attitudes, which are redeemed on some occasions from a charge of violence, by a happy treatment, which wins them back to ease and beauty. But he was more than a first-rate portrait painter; of his Christ crucified between the two Thieves, at Mechlin, Sir

Joshua Reynolds says, "This, perhaps, is the most capital of all his works, in respect to the variety and extensiveness of the design, and the judicious disposition of the whole. In the efforts which the thieves make to disengage themselves from the Cross, he has successfully encountered the difficulty of the art. This picture, upon the whole, may be considered as one of the finest pictures in the world, and gives the highest idea of Vandyke's powers; it shows that he had truly a genius for history painting." He died in 1641.

The Flemish School continued to produce painters of fame and name, but none to compare with Rubens in history, or Vandyke in portrait, or with Teniers in scenes from humble life. When the church, involved in controversy both with tongue and sword, ceased to require the aid of an art for which she bore the reproach of idolatry, the pencil ceased to perform miracles.

THE DUTCH SCHOOL owes none of its fame to dignity of subject, obedience to the beau-ideal, or the grandeur of sentiment. To the eye, and not to the mind, the artists of Holland addressed their works: their productions require neither imagination to enjoy, nor study to understand. Boors disputing over their drink; tipsy rustics dancing to music, worthy of such feet; a market-woman skinning an eel; a man blowing a trumpet; the outside of a church, and the inside of a gin-shop; a crow flying over an acre of meadow, where a cow stands chewing the cud; a young woman paring a turnip, and an old one trimming her wheel; are among the subjects on which Art has bestowed the most exquisite care of hand, and lavished hues of heaven. To the Dutch, Ostade is a Raphael, and Rembrandt a Titian; and boors quarrelling at a fair, a scene in Paradise peopled with angels. This School arose with Luke of Leyden, born in 1490, whose History of St. Hubert, and picture of a Bagpiper, are works of which the fame still survives. He was followed, but at a distance, by Abraham Bloemart, who excelled in landscapes with cattle and flocks; by Cornelius Poclemburg, who painted small scenes with delicacy and feeling; and by John Weenix, who, in addition to fine natural landscape, painted game, with a reputation not yet extinct. These artists, and others of equal name, supported the School, rather than raised it: but its scope and style were soon to be carried as far as its nature allowed.

At the head of the Dutch School stands, and that by universal consent, Van Ryn Rembrandt. He was born in 1604, and studied under Jacob Pinas, from whom he is said to have acquired his taste for strong contrasts of light and shade; but, as he was the son of a miller, he more likely found them in his father's mill, where he might see the sun pouring his beams through narrow loophole and wicket, among the dim machinery. As he seems not to have admired the graceful or the lovely in form, or looked on any scene but by an uncommon light, he sought to found a style and win a name, by endowing all his subjects with a singular force of character, and refusing to see them save by a sort of wizard glare, or the fitful light of an elf-candle. The experiment took, and his fame rose high. At first, he bestowed great care on the finish of his pictures; but he found his laborious style took much time, and he saw that he could accomplish all that he desired by dash and force—by a rough vigour which sank detail in effect, but which can only be attained by the practised hand of a great master. His St. John in the Wilderness is an example of his early style: it is most carefully, nay, exquisitely finished; yet touched with that marvellous predominant

spirit, which triumphs in spite of want of fine drawing and fine sentiment. The works in his second manner are very numerous and very valuable: they are on all subjects, and of many sizes; they are painted with a remarkably full brush; touched here and there with the thumb, as sculptors touch their clay—often with the palette knife and stick; nay, some of them seem scrubbed upon the canvass with a scavenger's broom, while into them streams, from a chink or cranny, a strong light, which lends lustre to the whole, and is part of the magic of the composition. The rudest of his figures is full of character; the wildest of his lights is perfectly natural; and his roughest handling has a meaning which no polish can heighten. His colouring is as fresh and lustrous as the moment it was laid on; and the effect of his light and shade has never been surpassed. He lowered the loftiness of the historic, for he had no sense of its grandeur; and in portrait he exhibited man as he found him, without attempting to raise his form towards the beau-ideal, or heighten his expression towards poetry.

The artist who stands next to Rembrandt in the date of birth, is Albert Cuyp: he was born at Dort in 1606, and received lessons from his father, an artist of reputation. He desired to walk in the footsteps of nature, without forcing her to display her beauty by a strange, or, what has since been called, a Rembrandt light. His landscapes of themselves are tranquil and lovely: they reflect the time of the day—the cool air of the morning, the sultriness of noon, and the declining and dewy light of the gloaming, with all the effect of nature; while he has peopled his scenes with life—and life, too, in keeping with his fields and his trees—sheep in clusters; cows reposing; horses released from labour; boats gliding on quiet lakes; or ships skirting the coast, bringing their merchandise to port. If Cuyp found his subjects at home, Gerard Terburg sought for his in France, England, and Italy: obeying the demand of his country for pictures of a domestic nature, he painted all manner of scenes from common life;—curious encounters; odd adventures; amusing groups; and single figures in postures of character. Two fine pictures by Terburg are noticed by Reynolds, in his Dutch Tour; “the white satin of which,” he says, “is remarkably well painted: he seldom omitted to introduce a piece of white satin in his pictures.” Of the same order of talent, Adrian Brouwer distinguished himself in subjects of low life, such as feats of rustics; tipsy disputes; peasants playing at cards; reluctant recruits; and broils at feasts and fairs. He had a lively fancy and a ready hand. His drawing is beautiful, and his colouring exquisite.

The boors of Adrian Ostade have made us as well acquainted with those of Holland as if our dwelling-place had been among them, and we had wrought with them in the field, chatted with them at their own firesides, and helped them to get tipsy and break heads at fairs and festivals. They are remarkable for their lifelike looks, their social glee, and that species of drollery which belongs both to dress and expression. Ostade is to the Dutch School what Teniers is to the Flemish: he ranks next him for brightness of colouring, and stands sometimes above him in force. He was born in 1613. The genius of Gerard Douw was of a gentle, a pleasing, and a humorous kind. “He drew admirably, and coloured well,” says Reynolds when speaking of his merits: the same high authority will assist us to describe his compositions: “A woman asleep, a figure tickling her nose: a man lighting his pipe, and a woman with a candle behind.” Out of such humble scenes the Dutch painters evoked a lasting reputation. The models, if not the masters

of Gabriel Metsu, were Douw and Mieris; yet he differs from them both, in the pencilling and the touch. His figures are unusually graceful; and he painted feet as well as faces with care: his subjects are from common life; but some of them are almost lifted into the upper air of poetry by his manner of conception. A woman washing her hands in a silver basin; a woman reading a letter in the presence of the bearer; a woman writing a letter, and glancing up in the face of a companion, as if consulting what to say: these are three of his subjects; but their truth of expression, and beauty of colour, surpass description.

Nicholas Berchem, whose name stands high in the annals of landscape, was born at Haerlem in 1624. His taste in selection was of a poetic order: he bestowed on every object as much of the graceful as its nature would admit; his trees are leafed, each according to its kind; his clouds float lightly, as if really borne on the air; and there is a true natural taste and grace in the attitudes of his figures. One of his last pictures represents a mountain scene, with goats and goat-herds. There is great variety of character in the pictures of Philip Wouwermans. He painted all manner of scenes into which horses could be introduced; skirmishes of cavalry; pillaging of villages; riding to the hawking; sudden retreating: hasty advances: these groupings he embellished with fountains, and temples, and castles, with wonderful truth and taste. Reynolds thus describes a picture of his:—"A Wouwermans, the best I ever saw: a gentleman and lady on horseback; he has an umbrella in his hand, and is talking to another horseman, who has his hat off; a man before them playing on a bagpipe, followed by a woman dancing."

Paul Potter is reckoned one of the ablest masters of this school: he painted landscapes; and his cows and calves are considered miracles of truth and beauty; they seem to breathe of their balmy pastures, while the scene around is treated with that sort of negligence which mastery only dare use. He died young. Of Francis Mieris it is recorded, that he rated his time at a ducat per hour; and his price for a picture was charged accordingly: this is a mechanical mode of estimating; but his works are of a higher order than the mechanical, for Gerard Douw, under whom he studied, called him prince of his disciples: his subjects are of humble life, and his pictures are rarely to be purchased. The merits of Jacob Ruysdael, as a landscape painter, rank high here as well as in Holland: his scenes are chiefly on land; those of William Vandervelde are chiefly at sea; and they have that sort of maritime complexion which only a hand familiar with the element could give. Between 1604, when Rembrandt was born, and 1636, the birth-year of Ruysdael, the names most famous in this school are to be found: many have followed in their footsteps, and added largely to the long list of their country's works of art; but none can be said to have equalled them.

THE BRITISH SCHOOL is distinguished for colour and expression, and the variety of its excellence; but these qualities were long in coming to maturity: they struggled for many centuries with the barbarism of the people, and the coldness of the nobles; and when, at last, Art began to exhibit signs of life, and desire to rank with our poetry, it found its worst enemy in that religion from which we have obtained civil freedom and national greatness. Who our earlier artists were, or from what school or nation they derived their knowledge, there is no account: a natural taste for delineating the human form, and shaping out remarkable deeds, both by chisel and pencil, seems

common to most nations; but how much of that rude art, the remains of which may still be traced in the land, from the Stones of Stennis to Dover Cliff, belongs to the original feeling of the people, or to our intercourse with Greece and Italy, it is difficult to decide. The religious sculptures of Ely Cathedral and others of our island churches, have the same character and sentiment of the early sculptures and pictures of Italy; and display a taste and a devout dignity, which, in the eyes of Flaxman, rank them with the works of the Florentine Giotto, executed in the succeeding century. There can be no doubt, and, if there were, it can be removed, that England had her historic and her poetic pictures as early as any other of the Christian nations: this can still be proved by examining the walls of our churches, where the reformer's fire or purifying hand neglected, at the great change of religion, to penetrate; and better still—for most of those samples of our art are faded, or all but obliterated—by the records of the nation, where, luckily, many of our pictures are mentioned, the painters themselves named, and the very materials with which they formed their compositions recorded.

Walpole claims for the reign of Henry III. the attention of all who are curious in the history of British painting: he has instanced, from the national records, some of the pictures which embellished the royal chapels and palaces; they are chiefly of a religious or legendary character. The figures of the Four Evangelists, with St. Edmund on one side and St. Edward on the other, were painted, it is not said by what hand, on the walls of the chapel of Woodstock in 1233: three years afterwards, a Crucifixion, with Mary and John, were painted near the seat of the queen, in the chapel of Westminster: about the same time, the History of Joseph was painted nigh the king's seat, in the same place: in 1247, the king commanded the sheriff of Wiltshire to cause the Wheel of Fortune, and Jesse, to be painted over the mantel of his chamber at Clarendon; and in 1248 he enjoined the sheriff of Southampton "to cause to be painted," in the chapel of the queen, at Winchester, the image of St. Christopher bearing Christ in his Arms, and the figure of St. Edward the King when he gave his ring to a pilgrim. The king likewise ordered that the figures of the Apostles, and a representation of the Day of Judgment, with the Blessed Virgin on a separate panel, should be painted round the walls of the chapel of St. Stephen, Westminster: this was in the year 1251; and in the following year the History of Antioch was ordered to be painted in the King's Chamber, in the Tower; the Story of Dives and Lazarus, on the window of the castle of Northampton; and the History of Alexander on the walls of the queen's chamber, in the castle of Nottingham. The same prince likewise directed that a picture representing "The king who was rescued by his dogs from the seditions plotted against him by his subjects," should be painted in the wardrobe room at Westminster, where he was accustomed to wash his face: this order is dated 1256.

These notices, to which many more of the same reign might be added, sufficiently prove that England, in those infant days of Art in Italy and elsewhere, had her scriptural pictures, her poetic pictures, and her historical pictures: and that her artists not only sought in writings, profane as well as sacred, but in the records of England itself, for subjects for the pencil. Of the artists themselves it is more difficult to render an account: the names of two are mentioned, viz. William, Monk of Windsor, and Master Walter, of Westminster: they are both expressly called painters, and are ordered by name—the former, by that of William the Florentine—to paint the pic-

tures of a religious and historical nature, at Windsor and Westminster. Of the beauty of their productions as works of art, if we may judge from the sculpture and the paintings which still remain of that time, they exhibited in the dawn that divine sentiment which came to such perfection, and rose to such glory in Italy, and which distinguished Christianity from Paganism, and the scriptural pictures of Raphael from the statues of Greece. Concerning the materials which entered into the compositions of our island pictures, we promised to speak in our account of the Flemish School, when discussing the discovery of oil colour by John Van Eyck. In our national records it often happens, when a picture is ordered to be painted, that the various colours, for the sake of stating their various prices, are also named, which the artist employs in his work; one of these entries, of which there are many, may for the present suffice, to show that both oil and varnish were used in their pictures by painters in England, one hundred and eighteen years at least before the discovery of the Fleming. "Items of the account of Walter the painter, for repairing the painting in the king's great chamber at Westminster, 20th Edward I., A. D. 1292. For three quarts of oil, ninepence; for one quart of green colour, a penny halfpenny; for one quart of vermilion, twopence halfpenny; for sinople, twopence halfpenny; for azure, threepence halfpenny: for ochre, plaster, &c., twopence; and for one pound weight of varnish, fourpence." We may add, that Master Walter was paid one shilling per day, or seven shillings per week, for his labour: a not unhandsome salary, and much more than historic painters of our time have earned, whose genius far transcended that of Master Walter of Westminster.

But though oil and varnish were used in English painting, and pictures, whose subjects were of the historic kind, were largely ordered by our early princes, that genius which unites lofty sentiment to fine form, and endows them with living life and natural colour, was slow in its appearance. Through the half-barbarous and half-stormy reigns of most of the Edwards and Henries, a Saint was painted here, a Madonna there, and something resembling a poetic circumstance, or an historical event, was traced on the walls of our palaces and chapels; but the best of these productions did not take one step in advance of the works which Henry III. so largely patronised; nor was better sentiment infused into the nation till the days of Henry VIII., when those figures which surround the royal tomb in Henry VII.'s chapel were carved, and Holbein showed by example how the pencil could record mind as well as body. But this sunrise of painting was soon to be overclouded: the reformation in religion for ever separated high Art from the church: pictures and statues were cast out as things unclean and idolatrous; and when James and his son Charles tried, by the mind of Rubens and the hand of Vandyke, to restore taste to the nation, the puritan flood arose, and, for a time, swept away sceptre as well as pencil. It is true that a love of painting lingered in the land, and that men dared even to indulge in the practice of it: heads of no common elegance were traced in miniatures, by Oliver, by Hilliard, and by Cooper, while Jamieson aspired to be the first who painted portraits in Britain of the size of life. Nor was he wholly unworthy of the name of the Scottish Vandyke, bestowed by his countrymen; for his drawing is correct, his postures graceful, and his expression natural and dignified. The puritans and independents seemed desirous to banish all example of elegance and beauty from the land: they sold the royal collection of pictures by auction, and broke the public statues in pieces.

The taste for Art which Rubens and Vandyke had excited was passed and gone from Britain, when the nation restored Charles II., and Charles tried to restore Art. Art was restored, indeed, but it was of the harlequin kind; the gravity and upward look of devotion had forsaken it; and the Church, with the bitter spirit of the first reformers in her, preached, and prayed, and turned up the white of her eyes against all painted interpretations of "The Word." Foreign painting came, and profaned the palaces of our kings, and the mansions of our nobles, with the thousand times repeated actions of the pagan gods, or with allegorical groups, traced with a feeble pencil, and coloured by cold and mechanical hands: these were dark riddles instead of clear history, and excited the disgust of the learned and the wonder of the illiterate. The chiefs of this art were Verrio and La Guerre: they painted by the yard; and, as their figurative monsters "lay floating many a rood" on wall and ceiling, they made money. While these men waged war against nature and originality, two other foreigners, but of a better order, Sir Peter Lely and Sir Godfrey Kneller, were taking the likenesses of the heroes and heroines of the last days of the Stuarts: and though they ventured to turn loose dames into Junos and Dianas, and men with large wigs and lace cravats into gods of war and verse, they aided in awakening a love of true Art in a land about to have true artists of its own.

We have said that the Reformation pronounced a divorce between painting and the church: Art was obliged to seek other roads to fame; neither the amours of the heathen gods, nor the frozen abstractions of allegory, suited with the nation's taste; nor was it fully gratified when William Hogarth came to startle all who admired the magnificent imaginings of the Italian paintings with compositions which united morality to a dramatic force and spirit, found elsewhere only in Shakspeare. He was born in London in 1697; and London supplies the scene of all his pictures, and her nobles and citizens the persons of his drama. He painted life as he saw it; and he saw it as a satirist: the beau-ideal of Art he disregarded: he cared for neither the historian's page nor the poet's song: he desired but to limn the folly of the moment, to brand the sin of the hour, in the garb in which it was committed; yet he has sentiment and story for all time. As high moral sentiment is better than personal beauty, so are the pictures of Hogarth better than those low in moral aim, though with drawing akin to the beau-ideal.

Richard Wilson, the great creator of British landscape, was born in Montgomeryshire in the year 1713: in his youthful years he cultivated portrait painting, which Hogarth sarcastically called the only flourishing branch of the high tree of British Art: but both Zucarelli and Vernet, charmed with the all but magical effect of a scene which he had dashed in to beguile an idle hour, prevailed upon him to turn his pencil from the face of men to the grand face of nature. This happened in Rome; but he found, on his return to England, that the taste of neither of his friends had arrived before him: he displayed his grandest poetic landscapes in vain; few applauded, and far fewer bought, and he had the pain of seeing painters, without a tithe of his talent, rise to fortune by painting the earth rough and raw as they found it. His scenes are selected from poetic nature; and the sunshine or the storm which adorns or disturbs them, takes part of the tale of joy or of woe which he relates. The salary of Librarian to the Academy saved this great painter from starvation: he died in 1782, and left composi-

tions second to none for grandeur of conception, lustrous colouring, and harmonious arrangement.

But though Hogarth and Wilson are of an earlier day than Sir Joshua Reynolds, he is regarded as the "inventor of and maker" of the British School. He was born at Plympton in 1723; shook off the mechanical mode of painting, which he learned from Hudson, during his studies at Rome, and, returning to England with his portfolio full of heads copied from the chief masters, and with new intelligence and skill in the art of colouring, astonished his native land by portraits living and breathing of mind as well as life, and of a happy vigour of handling, and a power of light and shade, unknown here since the days of Vandyke. His ignorance of fine outline, and deficiency of imagination, hindered him from excelling in historic composition; but his correct taste, and his exquisite sense of the proprieties of Art, are present in numerous pictures, which partake of the nature of the real and the ideal, and belong to poetry. Those who desire to see the highest, and the wisest, and the sweetest, and the loveliest, who lived in the days of George II. and George III., will find them in the works of Reynolds. An artist of equal natural power, and of greater variety of talent, lived at the same time; this was Thomas Gainsborough: he was born in 1727, at Sudbury, in Suffolk. The woods, and vales, and streams of his native country, were at once his subjects and his place of study; and with cattle grazing, peasants strolling, and children running wild about, he peopled his landscapes. His scenes are selected with the truest taste, and such as a poetic eye alone could find among the unmowed fields and unpruned woods of England: there is a rustic grace, an untamed wildness, a sort of joyous ruggedness, about the children which he lets loose into his landscapes, which speak of ignorance of velvet caps and gold spoons. The negligent dash of his pencil, and the bright vigour of his colours, suited rough landscape better than smooth portraiture; yet some of his likenesses have an ease, a sentiment, and a courtliness, worthy of Reynolds or Vandyke.

Wilson, Reynolds, and Gainsborough were members of the Royal Academy, established in the year 1768, and of which Sir Joshua was the first president; but it did not include George Romney, who was born at Dalton, in Lancashire, in the year 1746: for this no reason has been assigned, for his works were of the order recommended, at least by the example, if not by the precepts, of the president himself. He was, nevertheless, largely patronised: he painted many heads of distinguished men, with much vigour, if not with elegance; and he executed many pictures which were accounted historical, but which were chiefly portraits, lifted a degree towards poetry by bestowing classic names upon them, and putting them into action. To him the handsome Lady Hamilton was at once inspirer and model; she made her appearance as Iphigenia, Cassandra, Bacchante, Calypso, and Joan of Arc; but when she left the land, the enchantment ceased, and the spell under which Romney wrought was dissolved. In other words, his imagination had no established forms of its own; he was unable to work from shapes of the fancy, and required the presence of flesh and blood to supply the deficiency: he lived till the year 1802.

Hitherto, our artists had approached rather than reached the historical or the poetic: Benjamin West boldly crossed the border, and invaded the regions of the epic. In this he was encouraged by the discourses delivered in the Academy, by the patronage of George III., and by his own nature,

which seems to have dared at least as much as his head and hands could do. He obtained apartments in the palace, and tried to realize, in the halls of Windsor, the splendid actions of our Edwards and Henries ; while in his own studio he sought to revive the scriptural epic, in all its beauty of form and divinity of expression. Something of this was accomplished: the historic tale was well and clearly told ; the forms of our warriors were there, and much of the dignity of the court, and the heroism of the camp ; nor can it be denied that, in the Pale Horse and his terrible Rider, he all but realized the dread and awe which the fearful page of the Revelation inspires. But that something, without which form is torpid, and action but a galvanic start and quiver—the living and informing soul—was not, or but partially present ; and his dramatic grouping and well-formed figures resembled the men in the valley of dry bones, before the Spirit of God was breathed into them. His death of General Wolfe must be saved from this censure : the Indian chief, gazing calmly on the expiring hero, is a poetic thought, and belongs to America, where the artist was born in the year 1738.

It was now time for Ireland to dedicate one of her sons to Art ; and one more ardent could not well be selected than James Barry. He was born at Cork in the year 1741, and when yet very young turned his mind to painting: of the duties of his profession he had very lofty notions, nor were these lowered by five years' study in Rome, where he gazed on the unapproachable glories of the Vatican, and returned home to awaken, by his enthusiastic tongue and ambitious pencil, a national love for epic composition. He found the nation much more drowsy than he expected ; his invectives against the art of portraiture were listened to with unbelieving ears ; his eloquence in favour of the true scriptural and historic style was heard with a cold regard ; and when he put his pencil to the canvass, he failed to realize, either by drawing or by colours, the visions of beauty and majesty which he had induced his countrymen to expect. Yet it must be owned, that the sentiment with which he endowed his compositions was of a lofty kind, and that many persons in his drama exhibited both beauty and energy ; but he failed in rendering plain and clear a dark and difficult history. The Progress of Human Improvement was the subject he selected, and which he divided into six great pictures : ancient times shook hands with latter ; and the second scene, where Ceres mingles in the dance with the sons and daughters of Greece, seems as civilized as the fourth, where Mercury embarks on the Thames with Drake and Raleigh ; or the fifth, where the members of the Society of Arts distribute their medals among the ingenious youth of the land. The citizens of London, then as well as now, looked with wonder on the dark allegories and prodigious riddles of the artist ; he grew soured in his temper, quarrelled with his friends, and died enacting the part of a martyr in the great cause of historical painting, in the year 1806.

A painter with all the enthusiasm of Barry for high Art, and more than his wildness of imagination, was born in the year 1741, at Zurich in Switzerland. This was Henry Fuseli : how he obtained his knowledge in Art he has but partly told us, for he came, a sort of adventurer in literature, to London, and took up the pencil, because, unlike his pen, it could speak a general language. His fancy teemed with high undertakings ; Michel Angelo, Raphael, and the great masters, were ever on his lips ; of portrait he talked with scorn, and of landscapes with contempt ; and scarcely

reckoned that man a painter who had not dipped his pencil in the colours of a Crucifixion or a Day of Judgment. Our island history afforded little which rose to the altitude of his own conceptions, and he refused to touch poetic scenes of humbler rank than the bright paintings of Shakspeare, or the sublime visions of Milton. It must be owned that his works show no timid adventurer in the realms of Art; yet his imagination, though high, was not calm enough to deal with the subjects which he tried to grasp. He was able, indeed, to startle and astonish: the life and action of his figures are both in excess; he can do nothing without great effort; his kiss is a clamorous smack, and his touch is a blow. Of the serene and tranquil proprieties of Art he seems to have been ignorant. Yet a mind such as his could not work much without accomplishing something great: his Lazar-house; Satan aroused at the Ear of Eve; Hamlet's Ghost; the Midsummer Night's Dream; Mirth—the "goddess fair and free" of Milton; Perseus starting from the Cave of Gorgon; the Infernal Knight, in Theodore and Honorio; an Incantation, from Theocritus; are all works of a high rank. Fuseli rejoiced only in the vast, the wild, and the wonderful: he loved to assemble around him the dim and half-defined shapes of imagination, and brood over them till they came forth in order and beauty. His colouring, like his conception, is original; it has a supernatural huc, which harmonizes with most of his subjects. He died in the year 1825.

No descent can well be greater, than from the lofty subjects on which Fuseli exhausted his fancy, to those which employed the pencil of David Allan. He was born in Scotland in the year 1744, and the genius which he displayed when very young, was reckoned worthy of being matured in Rome; but the high Art of the Italian pencil had little influence on the pictures through which his name is most worthily known: these were groupings from peasant or pastoral life, on the banks of the Tweed or the Esk. His genius lay in expression, in grave humour, and in rustic oddity; his old men are fine, his old women finer still—shrewd of eye, and penetrating of brow.

Of all those who desired to raise British Art into the regions of the historical, the most zealous was James Northcote. He was a native of Devonshire, a district fertile in painters: he took lessons under Reynolds; improved his admiration of the grand style by studying in Rome, and of brilliant colours by visiting Venice; and he returned home in 1780, to exhibit for the use of church and state, his knowledge and his powers in epic composition. But though the splendid dome and extensive panels of St. Paul's seemed to beg for the painter's hand, Religion refused the aid of an art which Protestants had called profane; while history, in her new philosophic mood, declined to heighten her style, or brighten her narrative, with pictures of actions either by flood or field. The creations, therefore, of Northcote found few to admire, and fewer still to buy: his Prince of Orange landing at Torbay, his Angels appearing to the Shepherds, or his Prospero and Miranda, were displayed in vain; more were added of the same nature, with little better success, and the painter was soon to be found in the ranks of those who said, that the grand style had come to Britain a day too late, and that true taste for the historical had forsaken the land. This was partly true; yet little that could rank with epic composition had hitherto been exhibited by our island painters, and the cold groups of Northcote were not likely to charm the public mind. He related the story of his picture well; he bestowed a dignity on his heads, which lifted them

towards the historic ; and he put his figures into strong action, to redeem, by thews and sinews, what he could not accomplish by mind ; but defective drawing, lack of right proportion, dull colouring, and the want of true life and loftiness, prevailed against his merits : he died in 1831, in the belief that here below he rivalled all but Titian.

Scotland, strong in her literature, had hitherto done little in painting, though Allan Ramsay, son of the poet of the Gentle Shepherd, threatened for a time to rival the highest in portraiture : what he left undone was performed by Henry Raeburn, born at Edinburgh in 1756. He studied under Martin, a master such as any city could readily supply ; but he escaped from his stiff starched style into the regions of free drawing, unconstrained posture, and manliness of expression. He seldom deviated into the historic style ; his portraits are numerous, and preserve for us the looks of the talent of the north ; they are remarkable for vigour and dignity : he desired to give the natural and kindly qualities of human nature, and preferred sentiment to detail. His portraits of Sir Walter Scott are the triumph of his art : he died in the year 1823. Painters admit the name of William Blake among them with reluctance ; but fine Art is not confined to fine colour, and his inventions rank him among the creators rather than the copiers. There is a wild, original air about his works, which confine them to the admiration of a few : some of his happiest conceptions are suggested by the history of Job, a few by Blair's poem of The Grave ; but the greater portion of his designs were the offspring of his own imagination, which was not always under the restraint of propriety or true taste. He was born in London in 1757. John Opie, from the place of his birth, the humility of his descent, and the vigour of his talents, was called the Cornish Wonder : he studied in the ever open and wide academy of nature ; his works aspire to the historic, which they oftener approach than reach ; for his original deficiency of imagination, neither the boldness of his style, the simplicity of his compositions, his artless attitudes, nor his vivid portraiture of individual nature, could atone. He saw the ordinary but not the poetic aspects of his subjects ; he had no visions of the grand or the heroic. The murder of James the First of Scotland, and the Death of Rizzio, are numbered among his best pieces of history : he died in the year 1807. Of George Morland, born in 1763, more is related than is desirable to be known : his subjects are all vulgar life, and his own life was less elevated than his subjects ; for while he painted boors in barns, tinkers and their asses, rustics feeding pigs, or butchers bargaining for them, with a vigour, and truth, and a force of colour truly wonderful, he was generally under the influence of intoxication, and associating with the coarse, the debauched, and the profligate.

All that Morland wanted, Sir Thomas Lawrence had : he was polite and polished to excess : much of the man and his manners is visible in his pictures. He began to assert his right to a high station in the British School, when very young, by chalk portraiture ; and when, at a later period, he wrought in oil, his fine drawings, his ease of attitude and graceful expression, were strengthened by natural and agreeable colouring. He has been called the second Reynolds ; but he had little of his breadth and vigour, though he shared with him in the power of expression, and in the art of giving beauty and dignity to his heads. The mouths of his men, and the eyes of his women, are made only for eloquence and love : his genius lay in the polite

and the well-bred, rather than in the manly and the vigorous : almost all he did had a leaning to the graceful and the soft. Forty years of the great men and courtly beauties of England still live on the canvass of Reynolds ; and forty years more of the rank, the genius, and loveliness of the land will live in the portraits of Lawrence. He was born in 1769, and died in 1830. Two followers of Reynolds and Lawrence distinguished themselves by working in the spirit of their masters : these were John Jackson, born in 1778, and George Henry Harlow, born in 1787. The former, though unequal, sometimes rivalled his master in vigour of expression and glowing warmth of colour ; and, had the latter lived longer—for he died very young—he would likely have saved Lawrence much labour of painting in portraiture : we have not forgotten either Hoppner or Owen, who sustained, with many fine portraits, the eminence of the British School.

Wilson and Gainsborough are, in their works, the glory and the example of our art in landscape : they have been not unworthily succeeded by John Constable and Richard Bonington. The former excels in truth, and the latter in elegance ; the one in a natural vigour, which speaks of real scenes—of mill-streams, locks of canals, shaded pools and glens, where cattle seek the shade at noon—matters of fact rather than of fancy ; while the other gives an air and a halo, not of England, to his landscapes, and touches them with a light pencil, and steepes them in a sort of silvery haze. Constable found his scenes at home, took his hues from nature, and threw over all the moist atmosphere of his native Suffolk. Bonington, seeking that health abroad which he lost at home, painted the purer air and clearer skies of France, where he found a too early grave.

With three names, which shall surely live and not die, we shall conclude this too brief account of the most eminent artists of our Island School, viz. Stothard, Hilton, and Newton. The first, distinguished for scenes of beauty and sweetness, supplied by our literature : the second, for pictures beautiful both in drawing and expression, embodied from scripture and poetry ; and the third, for the natural and graceful delineation of domestic story. Thomas Stothard was born in London in 1755 : he caught the inspiration of Art from some prints which he saw by accident, and his skill in colour by experiments, while yet a boy, in the shop of a ploughwright. The taste and feeling with which he entered into the scenes of our poets, were soon perceived by the London booksellers : his pencil was for fifty years much in demand ; and the pages of Chaucer, Spenser, Shakespeare, and Burns, and of many of our Novelists, were associated with a natural beauty akin to their own. His sense of female loveliness and innocence is of the finest and loftiest kind : his postures are as graceful as they are natural, and his groups are of accident, rather than of design. His works are all of a very small size, and almost innumerable—many of them are in ink ; but when he used oil, his colours are rich, deep, and harmonious. He died in 1834. William Hilton brought to the taste of historical painting a correct eye, a clear notion of quantity, great skill in colouring, and, what was rarer in England, unequalled accuracy in form. These fine qualities are visible both in his scriptural and poetic compositions : he enters into the spirit of the passages which he embodies ; he has a skill in selecting his story, clear at once and calm, and his conception of character rises with the occasion. His fine talents, however, only brought him forty pounds a-year, and he was saved, perhaps from destitution, by being made

Keeper of the Royal Academy. Gilbert Stuart Newton was born at Halifax, in Nova Scotia, in 1795 ; but his works by which his name will descend to posterity, were painted in London. These were chiefly from our literature—*Portia and Bassanio* ; *Lear and Cordelia* ; *Shylock and Jessica* ; the *Vicar of Wakefield and his Daughter* ; and *Sir Walter Scott*, in his out-field trim at *Abbotsford*. For ease, and truth, and elegance, these compositions are not surpassed in our School : they have, besides, a classic and poetic grace of a superior order. Newton died in 1835, leaving works of high promise unfinished.

The original spirit of Britain has entered but lately, save by fits and starts, into Art ; for this the nation is scarcely to be blamed. Our painters, dazzled for a century with grand historic composition, spread out their scriptural conceptions over acres of cloth, forgetful that our houses, where alone they would be received, were built for domestic comfort, and not to accommodate works of art. These gigantic pictures excited more surprise than admiration ; and the people turned coldly away from scriptural expositions and religious allegories, and agreed with the church, that the day was gone by for shape and colour to interpret the ways of God to man. A safer hand than that of Art had, since the Reformation, opened the sacred volume to the world, and a new intelligence, wakened by the art of printing, had taught men to tire of the hundred times repeated stories of classic lore, as well as the thousand times told tale of scripture painting, and desire to drink at the fresh and undisturbed fountains of thought. Our literature obeyed the change of taste ; but our painters would not have done with the worn-out gods of the Heathen, or the exhausted Saints and Madonnas of the church : they continued to indulge in scriptural epics and historic fancies, as artists did of old, when History was to the multitude a book shut, and the Bible a work sealed, and painters were the world's historians. Reynolds lectured, Barry stormed, West toiled, and Fuseli drew supernatural, and Hilton natural shapes, in support and praise of the grand style ; but all would not do. The heart of the country was not with them : more familiar subjects, and, we must add, less lofty, were demanded—subjects in which the beau-ideal, like light on a landscape, dawned rather than shone, and which more closely addressed our natural passions and sympathies. Our painters have yielded at last to the taste which they could not control: pictures of moderate dimensions are now numerous, which embody bright passages from our poets ; incidents from domestic life ; daring acts by sea and land ; landscapes, on which even the cold moist light of our isle loves to shine ; and the likenesses of men whose talents are an honour to their country. In all these, reality seems to be more desired than the poetic ; and in scenes from either history or fiction, the actors are expected to appear in the garb and look which were theirs in life. This forbids Art, in high works, to paint the mind rather than the form and outer shell of things ; and excludes the grand poetic principle, on which the sublimities of Greece and Italy are founded—that the noblest mind is lodged in the most perfect body.

In conclusion it may be remarked, that the characters of the different Schools of Modern Painting may be read in those of the nations from which they sprang. Italy breathed through all her Schools the loftiness to which her Popes—

laid claim, and inspired her painters with that divine expression which eclipses the glory of Pagan genius. Germany owes the first impulse of true Art to Italy; but her own wild poetic fancy entered into the calm forms of the other, and gave them a touch of the strange and the fantastic. The mixed character of the Netherlands is written in their pictures as plain as in a book—devout and voluptuous—selfish and magnificent; their Saints desire to be seen of men, and their Madonnas inquire how they look when they pray. The spirit of Spain exhibits the restraint of superstition; her pictures are chiefly of a religious cast, and partake of that gloom which, in spite of a bull-fight here, or a deed of chivalry there, darkens and defaces her fine genius. The martial temper of France, and her love of show and splendour, are visible in her works of art; nor does she exclude domestic joy or classic allusion: we wish her less affectation in her exuberance of spirit. The frugal and the homely, as well as the tare-and-tret character of the Dutch, is recorded in their pictures; it seldom ascends, even accidentally, into the poetic. The paintings of the British School show a very various people, in whom there is much of every thing: while a part of the nation loves works which elevate the mind with chivalrous feeling and poetic sentiment, another prefers the low to the lofty, and the humble to the heroic: nor are we without men who admire a cow sleeping in clover, to ideal beauty slumbering in celestial sheets; or a pollarded tree with a magpie on it, to Poesy piping in her divinest mood on the summit of Parnassus. But if Painting has not been to Britain either a mistress or a handmaid—if she has neither interpreted religion nor illustrated history—she has, nevertheless, honoured the land by many tender, and lovely, and characteristic works of a domestic, a national, and a poetic kind: she has lent to her sister, Poesy, a halo almost as pure and bright as that of the Muse: she has given form, and hue, and sentiment to our island manners, our peculiar sports, and our in-door enjoyments; nor has she failed to preserve for us the manly looks and the graceful faces of the eminent and the beautiful.

LOWER BELGRAVE PLACE, 1840.

NOTE.—In the necessary brevity of this account of the Schools of painting, I have found room to acknowledge few of my authorities save that of Lanzi, from whose great work on Italian Art I have supplied myself with much excellent matter. I have only to add, that for some valuable extracts from the national records, illustrative of the early state of our art, I am indebted to my friend Thomas Hudson Turner, Esq., of Symond's Inn, whose accuracy is only equalled by his knowledge in our antiquarian literature.

CATALOGUE

OF THE

PRINCIPAL AUTHORS AND WORKS

THAT HAVE BEEN CONSULTED IN THE COMPILATION OF
THIS DICTIONARY.

LATIN.

- 1 Franciscus Junius de Picturâ Veterum. Folio Amstel. 1637.
- 2 Academia Artis Pictoriæ, &c. a Joh. Sandrart. Folio 1683. Nuremberg.
- 3 Jul. Cæsaris Bulengeri, de Picturâ, Plasticæ, Statuariâ. Lugd. 1627. 8vo.
- 4 Ædes Barberinæ ad Quirinalem, a Comite Hieron. Tetio descriptæ. Fol. 1642. Romæ.
- 5 Deliciæ Batavicæ variæ elegantisque Picturæ. Jac. Marcus collegit et edidit.
- 6 De Picturâ, præstantissimâ et nunquam satis laudatâ arte, &c. a Leone Baptista Alberti. Basil, 1649.
- 7 Museum Florentinum.
- 8 Lamberti Lombardi Vita, ab Ul Goltzio.
- 9 Gerardi de Lairese pictoris Opus. Per Nic. Visscher editum.
- 10 De Arte Graphicâ. Poema Latinum, ab Car. Alphon. Du Fresnoy.
- 11 Theatrum Honoris, in quo nostri Apelles sæculi, seu pictores qui patrum nostrorum memoriâ vixerunt celebriores—

ITALIAN.

- 1 Vite de più eccellenti Pittori di Giorgio Vasari.
- 2 Le Vite de' Pittori, Scultori, e Architetti, le quali seguitano le Vite che fece Gior. Vasari. Scritte da Giov. Baglione.
- 3 Trattato della Pittura di Leonardo da Vinci, dato in luce da Raffaelle du Fresne.
- 4 Trattato del' Arte de la Pittura, di Giovanni Paolo Lomazzo.
- 5 Idea del Tiempo della Pittura di Paolo Lomazzo, nella quale egli discorre dell' origine ed fondamento delle cose contenute nel suo Trattato dell' Arte della Pittura. Milan.
- 6 Il medesimo, con le Trattato della forma delle Muse, cavata degli antichi Autori Greci e Latini, opera utilissima a Pittori e Scultori, di P. Lomazzo.

- 7 Il Microcosmo della Pittura di Fran. Scannelli da Forli.
- 8 Il Claustro di St. Michele in Bosco di Bologna, dipinto dal famoso Lod. Caracci, e da altri eccellenti maestri usciti dalla sua scuola, descritto dal Cav. Malvasia.
- 9 Galeria nel Palazzo Farnese in Roma, dipinta da Annibale Caracci, intagliata da Carlo Cesio, con le Argomento.
- 10 L'Idea de Pittori, Scultori, ed Architetti, di Federigo Zuechero.
- 11 La Pittura in Parnasso, opera di Giovanni Maria Crocehi.
- 12 Descrizione delle Pitture d' Ascoli, di Bald. Orsini.
- 13 Dialogo della Pittura Veneziana, dal Paolo Pino.
- 14 Abecedario Pittorico, dal Antonio Orlandi.
- 15 Ragionamenti di Vasari sopra le inventioni da lui dipinte in Firenze, nel Palazzo di loro Altezze Sereniss.
- 16 Origine dell' Academia del Disegno, de Pittori, Scultori, ed Architetti di Roma.
- 17 Descrizione del Vaticano, di Agostino Taja.
- 18 Trattato de la Pittura, Scultura, e loro uso ed abuso.
- 19 Le Vite de Pittori Bergamuschi, di F. M. Tassi.
- 20 Vocabolario Toscano dell' Arte del Disegno, opera di Filip. Baldinucci.
- 21 Il medesimo, con una Lettera di Filip. Baldinucci nella quale risponde ad alcuni quesiti in materie di Pittura.
- 22 L'Immortalità e Gloria del Pennello di Agostino Sansovino.
- 23 Notizie degli Artefici Modenesi, di Tiraboschi.
- 24 Le Cronache di Cremona, di Antonio Campi.
- 25 Notizie Istoriche de' Pittori Cremonesi, di Giov. Bat. Zais.
- 26 La Pittura di Leon Battista Alberti, tradotta per Lod. Domenichi.
- 27 La carta del navegar Pittoresco, di Marco Boschini.
- 28 Storia dell' Academia Clementina di Bologna, di Gio. Pietro Zanotti.
- 29 Il Riposo di Raffaello Borghini, in qua della Pittura, e della Scultura, si favella, da più illustri Pittori ed Scultori, e delle più famose opere loro si fa menzione, e le cose principali appartenenti a dette arte s'insignano.
- 30 Della Pittura Veneziana, del Ant. Mar. Zanetti.
- 31 Trattato della Pittura, fondato nell' autorità di molti eccellenti in questa professione, da Fran. Bisagno.
- 32 Le Pubbliche Pitture di Piacenza, descritte da Carlo Carasi.
- 33 L'Idea de Pittori, Scultori, ed Architetti, del Caval. Luccaro.
- 34 Memorie della Città di Brescia, di Bald. Zamboni.
- 35 Descrizione delle Imagini dipinte da Raffaele d'Urbino.
- 36 Guida di Mantova.
- 37 Le Vite di Carlo Cignani e Seb. Ricci.
- 38 Notizie de' Professori del' Disegno, &c. di Filippo Baldinucci.
- 39 Vite de' Pittori Antichi, scritte ed illust. da Carlo Dati.
- 40 Le Vite de' Pittori, degli Scultori, ed Architetti Veronesi, dal Fr. Bartolomeo Co. dal Pozzo.
- 41 Vite de Pittori, &c. da Leone Pascoli.
- 42 Ravenna ricercata, &c. da Girolamo Fabri.
- 43 Retratti di alcuni celebri Pittori, da Ottavio Leone.
- 44 De veri precetti della Pittura, di Giov. Bat. Armenini da Faenza.
- 45 Felsina Pittrice ; vite de Pittori Bolognese, da Carlo Malvasia.

- 46 Parer sopra la Pittura di Bernardino Campi.
- 47 Le Vite de Più insigni Pittori, &c. dal Girolamo Baruffaldi.
- 48 Ristretto delle cose notabili, &c. di Giacomo Carlieri.
- 49 Bologna Perlustra, di Antonio Paolo Masini.
- 50 Vite de' Pittori, &c. Moderni, scritte da Giovanni Pietro Bellori.
- 51 Vite de' Pittori Pesaresi, di Giuseppe Montani.
- 52 Trattato della Pittura da Domenicho Bisagno.
- 53 Pitture e Sculture della Città di Perugia, da Giovanni Morelli
- 54 Vite de' Pittore, Scultori, ed Architetti, del Gio. Bat. Passeri.
- 55 Bellezze della Città di Firenze, &c. di Cinelli.
- 56 Vite de' Pittori Bolognesi, &c. del Luigi Crespi.
- 57 Ristretto della Storia Bresciana, del' Leon. Cozzando.
- 58 Storia Pittorica dell' Italia, del' Abate Luigi Lanzi. 6 vols. 8vo
- 59 Notizie sul le Pitture di Parma, dal Ireneo Affo.
- 60 Memorie Storiche su la Vita di Leonardo da Vinci, del' Carlo Amoretti.
- 61 Due Lezioni di M. Benedetto Varchi; nella prima delle quali si dichiara un sonnetto di M. Agnolo; nella secondasi disputa quale sia più nobile arte, la Scultura e la Pittura, con una Lettera d' esso Mich. Agnolo sopra le questioni sopra dette.
- 62 Venezia descritta, di Francesco Sansovino.
- 63 Apparato degli Uomini illustri di Ferrara, di Agostino Supcrbi.
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- 77 Le Pompe Senesi, dal Padre Azzolini.
- 78 Memorie de' Pittori Messinesi, di Fil. Hackert.
- 79 Le Ricche minore della Pittura Veneziana compendiosa informazione, di Marco Boschini.
- 80 Lettere Pittoriche Perugine, di Annibale Mariotti.
- 81 Raccolta de' Vite di Pittori Modenesi, di Lodov. Vedriani.
- 82 Indice del Tomo de disegni raccolte da S. R. intitolato l'Arte in tre Stati.
- 83 Le Belle Arti in lega con la Poesia per l'Academia del Disegno, celebrata in Campidoglio, il di Maggio.
- 84 Le Pitture di Bologna, di Gi. Pet. Zanotti.
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- 87 Saggio sopra la Pittura, di Francesco Algarotti.

- 88 Dialogo di Pittura di Messer Paolo Pino. Venet.
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FRENCH.

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I.

A VIEW

OF THE

PARTICULAR PARTS WHICH CONSTITUTE THE ART OF PAINTING.
FROM THE FRENCH OF WATELET.

IN THE ART OF PAINTING ARE TO BE CONSIDERED—
ITS ORIGIN.

NATURAL.

The natural origin of Painting has for its foundation a want, and an universal tendency, which impels man to express what he feels, and to design and imitate. This want, and this tendency, which form a part of the nature of man, render the liberal arts indispensable to him; and those arts—among which is Painting—become languages intellectually attached, especially to the most noble of the institutions which are established in societies:—I mean the systems of Religion, of Heroism, and of Patriotism.

HISTORICAL.

The historical origin of Painting has for its basis the monuments of antiquity; but those monuments offer few ascertained facts, and go back only to certain epochs. In the most ancient, which have treated of the history of the arts, we find some circumstances and some details which interest curiosity. Now the major part of them are no longer essentially necessary, or infinitely useful to the progress of artists.

ITS USE.

USEFUL.

To SCIENCES and institutions in general, by the representation of the objects on which they are employed, and the means which they employ.

To HISTORY, by the representation of facts, and by the faithful representation of objects, monuments, resemblances, and particular customs.

To MORALITY, by the representation of laudable actions.

And, lastly—

To INSTITUTIONS, because Painting renders them sensible by bringing under the eyes the facts which belong to those institutions, and the allegories which are proper to them.

USEFUL AND AGREEABLE.

To the LIBERAL ARTS, by the connection which Painting, as being one of them, has with them.

To the MECHANICAL ARTS, by facilitating the understanding, the execution, and the imitation of all that human industry invents; for, in this respect, the Art of Painting is an universal language.

AGREEABLE.

As an object of relaxation and pleasure; or by the particular satisfaction which is excited by the productions of Painting, in the imitations which they produce.

ITS PERFECTIBILITY.

BY THEORY.

By means of the concatenation of the principles necessary to the Art.

By the aid which it derives from parts of different sciences; such as *Anatomy*, which demonstrates *Osteology* and *Myology* to the Painter.

By MATHEMATICS, which alone can give laws of *Perspective* and of *Ponderation*.

By HISTORY and FABLE, which contain the interesting facts, and the *costume* of the time and the people, and also the allegories.

BY MEANS OF OBSERVATIONS ON THE FORMS OF BODIES.

Their *colours*,

The effects of *light*.

The effects of the *Passions*.

The apparent movements of *Animated Bodies*.

The *changes* of all kinds to which animated nature is subject.

BY PRACTICE.

Which comprises,—

The *habitual exercise* of Art, whence results the freedom and facility of working.

The *selection* of the best means, and of all the aid which Art can employ.

The *perfecting* of the utensils and materials, and the preparation of those materials, and a perfect knowledge of the use which we can and ought to make of all these things.

THE BALANCE OF THE PAINTERS.

FROM THE FRENCH OF DE PILES.

I HAVE (says De Piles) made this Essay rather for my own amusement than to bring over others to my opinions. Judgments differ too much in this matter, for any one to pretend that he alone is in the right. All that I ask is, the liberty of making known what I think, as I leave to others to abide by the quite different ideas from mine which they entertain.

The use which I make of my Balance is this:—I divide my weights into twenty degrees; the twentieth is the highest, and I attribute to it the sovereign perfection which we do not know in the whole extent; the nineteenth is for the highest degree of perfection that we know, which has yet been reached by any one; and the eighteenth is for those who, in our judgment, have approached most nearly to perfection; so, in the same way, the lowest ciphers are for those who appear to be the most distant from it.

	Composition.	Design.	Colouring.	Expression.		Composition.	Design.	Colouring.	Expression.
A.					P.				
ALBANO, FRANCESCO	14	14	10	6	PALMA, GIACOMO (The elder Palma) ..	5	6	16	0
B.					PALMA, GIACOMO (The younger „) ..	12	9	14	6
BAROCCIO, FEDERICO.....	14	15	6	10	PARMEGIANO (Francesco Mazzuoli) ..	10	15	6	6
BASSANO, GIACOMO DEL PONTE	6	8	17	0	PENNI, GIOVANNI FRANCESCO, (Il Fattore)	10	15	2	0
BELLINI, GIOVANNI	4	6	14	0	PERUGINO, PETRUCCIO (Montanini) ..	4	10	12	4
BERRETINI, PIETRO DA CORTONA	16	14	12	6	PIOMBO, SEBASTIAN DEL	8	13	16	7
BOURDON, SEBASTIAN	10	8	8	4	PORDENONE, GIOVANNI ANTONIO ..	8	14	7	5
BRUN, CHARLES LE	16	16	8	16	LICINIO	4	15	6	6
BUONARROTI, MICHEL ANGELO	8	17	4	8	POURBUS, FRANCIS	15	17	6	15
C.					POUSSIN, GASPAR	15	14	7	10
CACLIARI, PAOLO (Paolo Veronese) ..	15	10	16	3	PRIMATICCIO, FRANCESCO	15	14	7	10
CARACCIS, ANNIBALE AND LODOVICO ..	15	17	13	13	R.				
CARAVAGGIO, POLIDORO CALDARA DA ..	10	17	0	15	RAFFAELLE, SANZIO	17	18	12	18
CESARI, GIUSEPPE (Arpino, Giosap- pino)	10	10	6	2	REMBRANDT, VAN RIJN	15	6	17	12
CORREGIO, ANTONIO	13	13	15	12	RUBENS, PETER PAUL	18	13	17	17
CORTONA. (See BERRETINI.)	16	14	12	6	S.				
D.					SALVIATI, FRANCESCO ROSSI	13	15	8	8
DIEPENBECK, ABRAHAM VAN	11	10	14	6	SARTO, ANDREA DEL	12	16	9	8
DOMENICHINO, ZAMPIERI	15	17	9	17	SUEUR, EUSTACE LE	15	15	4	15
DURER, ALBERT	8	10	10	8	T.				
G.					TENIERS, DAVID	15	12	13	6
GIORGIONE, (Barebelli del Castel- Franco)	8	9	18	4	TESTA, PIETRO	11	15	0	6
GUERCINO, GIOVANNI FRANCESCO ..	18	10	10	4	TINTORETTO, GIACOMO	15	14	16	4
BARBIERI	13	9	12	TITIAN, TIZIANO VECELLI	12	15	18	6
GUIDO, RENI	13	9	12	V.				
H.					VAGA, PIERINO DEL (Buonaccorsi) ..	15	16	7	6
HOLBEIN, HANS	9	10	16	13	VANDYCK, SIR ANTHONY	15	10	17	13
J.					VENIUS, OF VAN VEEN, OTHO	13	14	10	10
JORDAENS, JAMES	10	8	16	6	VERONESE, PAOLO	15	10	16	3
JORDAENS, LUKE	13	12	9	6	VINCI, LEONARDO DA	15	16	4	14
L.					VOLTERRA, OF RICCIARELLI, DANI- ELE DA	12	15	5	8
LANFRANCO, GIOVANNI	14	13	10	5	Z.				
LEYDEN, OF HUYGENS, LUCAS VAN ..	8	6	6	4	ZUCCHERO, TADDEO	13	14	10	9
M.					ZUCCHERO, FEDERIGO	10	13	8	8
MUTIANO, GIROLAMO	6	8	15	4					

AN

EXPLANATION

OF

TERMS USED IN PAINTING.

ACCESSORIES. Those adjuncts which are introduced into a picture without being absolutely necessary to the subject represented, and which yet give relief and beauty to it, are commonly called accessories.

AERIAL PERSPECTIVE is such a degradation of the tones of colours as throws off the distances of grounds and objects; and which the judicious artists practise, by diffusing a kind of thin vapour over them, so as to deceive the eye agreeably. It shows the diminution of the colours of objects, in proportion as they recede from the eye, by the interposition of the air between the eye and the object, as if the latter was seen through a column of air.

ANTIQUÉ. This term is applied to the paintings and sculptures which were made at that period when the arts were in their greatest perfection among the ancient Greeks and Romans; from the age of Alexander the Great to the irruption of the Goths into Italy. But it is generally used for statues, basso-relievos, medals, intaglios, or engraved stones. Though all these remains of antiquity are not equally excellent, yet even in such as are indifferent, there is a certain degree of beauty, which distinguishes them from the works of the moderns. But it is the most perfect of the works of the ancient great masters which are to be the objects of our taste and imitation, as they continue to be those of our wonder and astonishment.

ATTITUDE, in painting, is the posture or disposition of the limbs and members of a figure, by which we discover the action in which it is engaged,

and the very sentiment supposed to be in the mind of the person represented. It comprehends all the motions of the body: but whatever attitude be given to any figure, it must show the beautiful parts, as much as the subject will permit, let it be what it may. It must, besides, have such a turn, as, without departing from probability, or from the character of the figure, may diffuse grace over the action. The choice of fine attitudes constitutes one of the greatest beauties of grouping.

BACKGROUND. This term denotes the field or space round the groups in historical pictures, or that which is placed to set off a single figure; and it is likewise applied to the plans and building in the distances of landscapes. Sir Joshua Reynolds deemed the invention of backgrounds one of the most difficult parts of painting. That Rubens also was of a similar opinion is evident from this anecdote. Being desired to take under his instruction a young artist, he was told, by way of recommendation, that the student was already somewhat advanced in the art, and would be of immediate assistance in his backgrounds. Rubens smiled, and said, "That if the youth was capable of painting his backgrounds, he stood in no need of his instructions."

BEAUTY, IDEAL. This term is made use of to express that degree of perfection in a form, especially of the human figure, which does not actually exist in nature, but only in the creative fancy of the artist. "It is this intellectual dignity," says Reynolds, "that ennobles the painter's art; that lays a line between him and the mere mechanic; and produces those great effects in an instant, which eloquence and poetry are scarcely able to attain."

BENTVOGEL SOCIETY. The Flemish painters who resided at Rome, formed themselves into a Society, into which they received all those of their own nation who, after their arrival, desired to be admitted as members. The introduction was appointed to be at a tavern in the city, at the expense of the person introduced; and, after some whimsical ceremonies, a name was given to the new brother, which expressed either the perfections or the defects in the form or countenance of the person; any remarkable peculiarity in the style of his colouring or composition, or any thing very singular in his character. The ceremony was continued for one entire night; and in the morning they walked to a place some distance from Rome, called the Tomb of Bacchus, where the whole concluded with a suitable libation. It has been said that Raffaele gave rise to this ludicrous institution.

BREADTH. This term, as applied to a picture, denotes grandeur of expression or distribution, as opposed to contraction and meanness. Corregio is the master in whose works breadth appears pre-eminently conspicuous.

CARTOONS. These are the designs prepared by painters, and afterwards intended to be executed in fresco, or worked in tapestry.

CASTING OF DRAPERIES. By this term is implied the distribution of the folds; and draperies are said to be well cast, when the folds are distributed

in such a manner as to appear rather the result of chance, than of art, study, or labour. In that manner or style of painting which is called the Grand, the folds of the draperies should be great, and as few as possible; because their rich simplicity is more susceptible of great lights. But it is an error to design draperies that are too heavy and cumbersome; for they ought to be suitable to the figures, with a combination of ease and grandeur. Order, contrast, and variety of stuffs and folds, constitute the elegance of draperies; and diversity of colours in those stuffs contributes extremely to the harmony of the whole in historical compositions.

CHARGED is a term used by artists to signify any thing that exceeds; such as exaggerating the outlines, in order to show a superior degree of skill, and by that means going beyond the bounds of simplicity. Yet there are charged outlines that please; because they are above the lowliness of ordinary nature, and carry with them an air of freedom, with an idea of a great taste, which deceives most painters, who call such excesses the grand manner. And though, to such persons as have a true idea of correctness, simplicity, and elegance of nature, these excesses may seem superfluous, as they only adulterate the truth; yet one cannot forbear to commend some things that are overcharged in great works, when the distance from whence they are to be viewed softens them to the eye; or when they are used with such discretion as makes the character of truth more apparent. It is worthy of remark, that in the antique statues, which are allowed to be the rule of beauty, nothing appears charged, nothing affected: nor is there any thing of that kind in the works of those who have always imitated them; as Raffaello, Domenichino, Nicolo Poussin, and others.

CHIARO-OSCURO is the art of advantageously distributing the lights and shadows in a picture; as well for the repose and satisfaction of the eye, as for the effect of the whole together. The word chiaro, meaning "clear or transparent," implies not only any thing exposed to a direct light, but also all such colours as are in their nature luminous. Oscuro, or dark, not only implies all the shadows directly caused by the privation of light, but likewise all the colours which are naturally brown; such as, even when exposed to the light, maintain an obscurity, and are capable of grouping with the shades of other objects: of which kind are deep velvets, brown stuffs, or polished armour, and the like, which preserve their natural or apparent obscurity in any light whatever. By the chiaro-oscuro, objects receive more relief, truth, and roundness; and it particularly signifies the great lights and shades, which are so collected as to conceal the artifice. The distribution of the objects forms the masses of the chiaro-oscuro, when by an artful management they are so disposed, that all their lights are together on one side, and their darkness on the other.

COMPOSITION is the arrangement of objects, and the disposition of the parts, so as to form an harmonious union of the whole: hence any thing extraneous, that disturbs the connection and diverts the mind from the general subject, is a vice. Composition, which is the principal part of the invention of a painter, is by far the greatest difficulty he has to encounter. Every man that can paint at all, can execute individual parts; but to keep them in due subordination

as relative to a whole, requires a comprehensive view of the art, that more strongly implies genius than, perhaps, any other quality whatever.

CONTOUR, or **OUTLINE**, is that which terminates and defines a figure ; and a great part of the skill of a painter consists in managing the contours judiciously.

CONTRAST is an opposition in the position of two or more figures, contrived to make a variety in painting. Thus, in a group of three figures, when one appears in front, another shows his back, and a third is placed sideways, there is said to be a contrast. A well-conducted contrast is one of the greatest beauties of a painting. It is not only to be observed in the position of the several figures, but also in that of the several members of the same figure. If nature requires the painters and sculptors to proportion the parts of their figures, it requires also that they contrast their limbs and different attitudes.

CORRECTNESS is a term which implies a design that is without a defect in its measures and proportions.

COSTUME is an Italian word, which signifies custom or usage ; and the term implies that a painter, in representing some historical passage, action, or event, must not only be exact in describing the particular fact, but also in representing the scene of action, the country where it occurred, whether at Rome or Athens ; by the side of a river or on the seashore ; in a palace or a field ; in a fruitful or desert country ; observing to distinguish, by the dresses, customs, and manners peculiar to each people, whether they are of one country or the other ; whether Greeks, Romans, Jews, or Barbarians.

DEMI-TINTS. This term implies the various gradations of which a colour is capable.

DESIGN implies the representation of one or more human figures or animals ; or some parts or members of either ; or a scene taken from nature ; a plant, fruit, flower, insect or piece of drapery, all taken from the life, in order to be inserted in some part of a picture ; and in this sense it is called a study. It is also taken for the outline of objects, for the measures and proportions of exterior forms. Design consists of several parts ; of which the principal are, correctness, good taste, elegance, character, variety and perspective.

DISTEMPER is a preparation of colours without oil, only mixed with size, whites of eggs, or any such proper glutinous or unctuous substance ; with which kind of colour, it is said, all the ancient pictures before the year 1410 were painted, as also are the celebrated cartoons of Raffaello.

DRYNESS is a term by which artists express the common defects of the early painters in oil, who had but little knowledge of the flowing contours, which so elegantly show the delicate forms of the limbs, and the insertion of the muscles ; the flesh in their colouring appearing hard and stiff, instead of expressing softness and pliancy. The draperies of those early painters, and

particularly of the Germans, concealed the limbs of the figures, without truth or elegance of choice ; and even in their best masters the draperies very frequently either demeaned or encumbered the figures.

ELEGANCE, in a design, is a manner which embellishes and heightens objects, either as to their form, or colour, or both, without destroying or perverting truth. It appears most eminently in the antiques, and next, in those painters who have imitated them best, the principal of whom is Raffaele. De Piles observes, that elegance is not always founded on correctness, as may be seen in the works of Raffaele and Corregio : in the latter of whom, notwithstanding his incorrectness of design, his elegance of taste, and the turn which he has given to his actions, cannot but be admired.

EXPRESSION principally consists in representing the human body and all its parts, in the action suitable to it ; in exhibiting in the face the several passions proper to the figures, and marking the motions they impress on the other parts. Frequently the term expression is confounded with that of passion ; but the former implies a representation of an object agreeably to its nature and character, and the use or office it is intended to have in the work : but passion in painting denotes a motion of the body, accompanied with certain airs of the face, which mark an agitation of soul. So that every passion is an expression, but not every expression a passion.

FORESHORTENING. When a figure, viewed lengthways, appears shorter than it would be in an erect attitude, or fully extended, it is said to be foreshortened. This difficult mode of designing animal forms is chiefly adopted in ceilings.

FRESCO is a kind of painting performed on fresh plaster, or on a wall covered with mortar not quite dry, and with water colours. The plaster is only to be laid on as the painting proceeds, no more being to be done at once than the painter can dispatch in a day. The colours being prepared with water, and applied over plaster quite fresh, become incorporated with it, and retain their beauty for a great length of time.

GRACE principally consists in the turn that a painter gives to his objects, to render them agreeable, even those that are inanimate. It is more seldom found in the face than in the attitude ; for our manner is produced every moment, and can create surprise. In a word, a woman can be beautiful but one way, yet she can be graceful a thousand. Grace is neither found in constrained nor in affected manners, but in a certain freedom and ease between the two extremes. Thus Milton, speaking of the mother of mankind, says, "Grace was in all her steps."

GROTESQUE. This term, now used in a ludicrous sense, was by the Italians appropriated to that peculiar manner of composition and invention observed among the antique monumental paintings discovered in the subterraneous chambers that had been decorated in the times of the ancient Romans. And, as the Italians apply the word *grotta* to express every kind of cave or grot, all paintings which were in imitation of the antique designs discovered in

those places which for ages had been covered with ruins, are now called *grotesca* or *grotesque*; implying a style in which the imagination and the wildness of inventive fancy are principally exerted, without any strict adherence to nature, truth, or probability.

GROUP is the combination or joining of objects in a picture, for the satisfaction of the eye, and also for its repose. But though a picture may consist of different groups, yet they should all tend to unity, and one only ought to predominate. The subordination of groups creates that union and harmony which is called the *tout ensemble*, or the whole together. By a predominant group the eye is agreeably fixed; and by means of the reposes caused by a spread of lights and shades, neither the effect of the other groups nor that of the subordinate objects is injured.

HARMONY, as applied to a composition, means the same with union, in opposition to any thing that disturbs the order and produces irregularity. So, in a single figure, all the parts must be accordant, and in the countenance the expression must be significant of one sentiment. The definition applies in a similar manner to lights and shadows, actions and attitudes.

INVENTION. Sir Joshua Reynolds says, "The invention of a painter consists not in inventing the subject, but in a capacity of forming it in his imagination, in a manner best accommodated to his art, though wholly borrowed from poets, historians, or popular tradition. For this purpose he has full as much to do, and perhaps more, than if the story were invented; for he is bound to follow the ideas which he has received, and to translate, if I may use the expression, into another art. In this translation the painter's invention lies; he must, in a manner, new-cast the whole, and model it in his own imagination; and, to make it a painter's nourishment, it must pass through a painter's mind. Having received an idea of the grand and pathetic in intellect, he has next to consider how to make it correspond with what is touching and awful to the eye, which is a business by itself. But here begins what, in the language of painters, is called *Invention*, which includes not only the composition, or the putting the whole together, and the disposition of every individual part, but likewise the management of the background, the effect of light and shadow, and the attitude of every figure or animal that is introduced or makes a part of the work."

LOCAL COLOURS are such as faithfully imitate those of a particular object, or such as are natural and proper for each particular object in a picture. And colour is distinguished by the term local, because the place it fills requires that particular colour, in order to give a greater character of truth to the several tints with which it is contrasted.

LINEAR PERSPECTIVE is that which describes or represents the position, magnitude, and form of the several lines or contours of objects; and expresses their diminution in proportion to their distance from the eye.

MANNER is that habit which painters have acquired, not only in the management of the pencil, but also in the principal parts of painting, inven-

tion, design, and colouring. It is by the manner in painting that a picture is judged to be of the hand of Titian, Tintoret, Guido, the Caracci, and others. Some masters have had a variety in their manners at different periods of life; and others have so constantly adhered to one only, that those who have seen even a few of their pictures will immediately know and judge of them, without the risk of mistake. The variety observable among artists arises from the manners of the different schools in which they have received their instruction, or of the artists under whom they have studied; for young painters, feeling a partiality, in their own choice and judgment, to those masters they have imitated, prefer what they have long accustomed themselves to admire. Yet there are instances among the great artists, of painters who have divested themselves of that early partiality, and have altered it so effectually, as to fix on one abundantly more refined and better adapted to their particular genius, by which means they have arrived at excellence. Thus Raffaele proceeded, and acquired a much more elevated manner after he had quitted the school of Perugino, and seen the works of Leonardo da Vinci.

ORDONNANCE is the placing regularly the figures in respect of the whole composition; or the particular disposition of figures as to the different groups, masses, contrasts, decorum, and situation.

OUTLINE is that which traces the circumference of objects in a picture. The outline is to be drawn as thin and fine as possible, so as scarcely to be discerned by the eye: and it ought to be observed, that a correct outline may excite pleasure, even without any colouring; but no colouring can afford equal satisfaction to a judicious eye, if the outline be incorrect; for no composition, no colouring, can merit praise, where the outline is defective.

PASSION, in painting, implies an emotion of the body, attended with certain expressive lines in the face, denoting a particular agitation of the mind.

PASTICCIO. This term, which signifies pie or pasty, is applied in Italy to those pictures which cannot be called either originals or copies: being the works of some artists who have had the skill to imitate the manner of design and colouring of other eminent masters, sometimes borrowing part of their pictures, sometimes imitating their touch, their style of invention, colouring, and expression. Several painters of considerable reputation for their own original performances, have made themselves remarkable in this way; but none more so than David Teniers, who has counterfeited Giacomo Bassano and others in such a manner as to deceive the most judicious observers. The most effectual way to detect Pasticcios is by comparing them with the genuine works of the masters whose manner is the object of imitation.

RELIEF, or **RELIEVO**, denotes those objects which are represented on a plain surface, and yet appear to project from it.

SITE, or **SCITE**, in landscape, signifies the view, prospect, or opening of a country; derived from the Italian word *sito*, situation.

STYLE. Sir Joshua Reynolds says, that "in painting, style is the same as in writing; a power over materials, whether words or colours, by which conceptions or sentiments are conveyed." This is true; but it is not clear. As in literary composition, so it is in painting; one man makes use of the same utensils with greater effect, or in a more powerful manner, than another. Styles, therefore, vary in painting as in writing: some are grand, others plain; some florid, and others simple. But in painting, another use of the word has been adopted, and it has been applied to the subject in which an artist has excelled, as well as to the peculiarity of his manner of treating it.

DICTIONARY OF PAINTERS.

ABB

ABARCA (MARIA DE), a Spanish lady, who distinguished herself in the middle of the seventeenth century by the peculiar excellence of the portraits which she painted. She was contemporary with Rubens and Velasquez, by whom she was much esteemed. The time of her death is not recorded.

ABATE (ANDREA), a Neapolitan painter who excelled in representing inanimate objects. His colouring was bold; he gave a noble relief to the vases and other ornaments with which he enriched his designs; and all his objects were grouped with judgment. He was employed by the king of Spain, at the Escorial, with Luca Giordano, who commended his works, and highly esteemed him. He died in 1732.

ABATINI (GUIDO UBALDO), an Italian artist of the Roman school, was born at Citta di Castello, about the year 1600. His master was Giuseppe Cesari, on leaving whom he became eminent as a painter of sacred subjects in fresco: most of his works are at Rome, where he died in 1656.

ABBATI (NICOLO), an historical painter, was born at Modena in 1512. He was the scholar of Antonio Beggarelli, a sculptor of great eminence, whose models Corregio is said to have often made use of for his works. Little more is known of his progress at Modena, than that, in partnership with his fellow pupil, Alberto Fontana, he painted the panels of the Butcher's Hall at that place; and at the age of thirty-five, for the church of the Benedictines, the celebrated picture of the Martyrdom of Sts. Peter and Paul, which was afterwards in the gallery of Dresden. He also executed, in the Scandiano palace at Modena, some fresco paintings, drawn from Ariosto and the *Æneid* of Virgil. These last were engraved by Cunego;

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but of his works at Bologna, whither he removed, tradition has left a very distinguished account; though little or nothing exists of them now, except a large symbolic picture, in the Via di St. Mamolo; a Nativity of Christ under the portico of the Leoni palace; and four conversation pieces and concertos of exquisite taste and sweetness on the frieze of an apartment in the Academical Institute; which have been engraved. It is remarkable that, notwithstanding the excellence of this artist's style, he owes the permanence of his reputation, and it is said even his very name, to the connexion which he formed with Francesco Primaticcio, who was abbot of St. Martin, near Troyes. At the invitation of that admirable painter, he went to France in 1552, and there executed the frescoes of the galleries and apartments at Fontainebleau, after the designs of Primaticcio. The subjects in the great gallery were the Adventures of Ulysses, and those above were representations of the Gods in Council, from Homer. Of all the works performed there by Abbati, nothing remains but a few pieces of the History of Alexander, which, with the Adventures of Ulysses, have been engraved by Mantuano, Garnier, De Laulne, and Van Tulden. Nicolo Abbati died at Paris in 1572. He had a brother and a grandson, who were both excellent artists. The former, called *Pietro Paolo Abbati*, painted battle-pieces with admirable spirit. The latter, *Ercole Abbati*, was born at Modena in 1563, and died in 1613. A picture of his, of the marriage at Cana, is in the gallery of Florence; and in the Council Hall of the same city are some others, painted by Ercole Abbati, in conjunction with Schedoni. Mr. Fuseli mentions an artist named *Abbati*, who painted a picture of a Carità, with energetic boldness, which

is in the palace of the Zambeccari, at Bologna. It is most probable that this painter was of the same family with the preceding; and if so, the name, in all likelihood, did not originate in the connection of Nicolo with Primaticcio.

ABBIATI (FILIPPO), an historical painter, was born at Milan in 1640. He was the disciple of Nuvolone, and proved very eminent in his profession. His invention was ready and fertile, nor was he incorrect in his design: he distinguished himself by uncommon freedom of hand and lightness of touch, so that he became remarkably facile in his execution: he painted with equal beauty in fresco and oil. One of his principal works was a picture in fresco of St. John in the Wilderness. He died at his native place in 1715. There was another Milanese of the same period, named *Joseph Abbiati*, who was both a painter and an engraver, but not of much reputation.

ABBOT (LEMUEL), a portrait painter: he was born in Leicestershire. His likenesses possess the merit of faithful resemblance, but beyond that the painter seldom reached: nor did he perhaps ever aim at original excellence. He died in 1803, aged about forty. His portrait of the poet Cowper is well known, and the best likeness of the heroic Nelson is from his hand.

ABERLI (JOHN LOUIS), a German artist, was born at Winterthur in 1723, and died in 1786. He studied under Henry Meyer, and painted portraits and landscapes.

ABSHOVEN (M.), a native of Antwerp, and the scholar of the younger Teniers, whose manner he closely imitated in painting rural sports, ale-houses, and the shops of apothecaries. He died about the year 1660.

ACH, or VAN ACHEN (JOHN), was born at Cologne in 1556, and died in 1621. He was at first the disciple of a portrait painter called Jerrigh, under whom he continued six years, but afterwards he improved himself considerably by studying and copying the works of Spranger. When, by diligent practice in his own country, he had acquired a sufficient readiness of hand, he travelled to Venice, where he acquired the art of colouring peculiar to that school; from thence he went to Rome for improvement in design, but never quitted the style of Spranger. At Rome he painted a Nativity for the church of the Jesuits, and also a portrait of the Madonna Venusta, a celebrated performer on the lute, which is accounted

one of his best performances. His professional talents and polite accomplishments recommended him to several of the greatest princes of Europe, and particularly to the court of Bavaria, and that of the emperor Rodolph. By the former he was employed to paint the portraits of the electoral family in one piece, the figures as large as life; and also a grand design of the Discovery of the Cross by St. Helena. Those performances effectually established his reputation; the elector liberally rewarded him for his work, and, as a mark of his esteem, presented him with a chain and medal of gold. By the emperor he was invited to Prague, where he executed several compositions, particularly a picture of Venus and Adonis, so much to the satisfaction of that monarch, that he retained him in his service as long as he lived. John Van Ach was one of that set of artists who, in the course of the sixteenth century, captivated Germany and its princes by the introduction of a new style or manner, compounded from the principles of the Florentine and Venetian schools.

ACHTSCHELLING (LUCAS), a landscape painter of Brussels, who lived at the close of the sixteenth and the former part of the seventeenth century. He studied the principles of his art under Lewis de Vadder, whom he excelled in a close imitation of nature. The scenery in his pictures is delightfully grand, admirably diversified, and so beautifully coloured as to be almost transparent.

ADOLFI (GIACOMO), the son of a painter at Bergamo, named Benedetto Adolfi. He was born in 1682, and died in 1741. At his native place are several of his works principally on religious subjects, in the churches and monasteries. His brother, *Ciro Adolfi*, painted some fine altar-pieces at Bergamo, and other parts of the Venetian states. One of his best performances is a picture of the Death of John the Baptist in Prison. He died in 1758.

ADRIANO, a Spanish monk, of the order of the barefooted Carmelites, was born at Cordova, in which city he resided all his life, and died there in 1650. He amused himself in his convent by painting religious subjects. His chief composition is a Crucifixion, in which he has introduced the Virgin, St. John, and Magdalen, with other figures in half length, after the manner of Raffaele Sadeler, to whom he was greatly attached. This picture is in the convent of Carmelites, to which Adrian

belonged. The artist was so diffident of himself, that he used to deface or destroy his pictures as soon as he had executed them; in consequence of which practice, his friends would intercede with him for the preservation of his most valuable performances, in the name of souls in purgatory, by which holy exorcism many exquisite paintings were rescued from destruction.

ADRIANSEN (ALEXANDER), a Flemish artist, was born at Antwerp, about the year 1625. He was an exceedingly good painter of fruit, flowers, vases of marble, and the ornamental basso relievos with which they are often decorated. Some of the vases he represented as filled with flowers, or embellished with festoons, in an elegant taste. He also painted fish admirably, giving them all the truth, freshness, and character of nature. All his objects are extremely well coloured, with an agreeable effect, from the judicious management of the chiaro-oscuro, and with a remarkable transparency.

AELST (EVERT VAN), a Dutch painter of still life, was born at Delft in 1602. He acquired a great reputation by his delicate manner of representing those objects which he chose for the subjects of his pictures. He was particularly exact in copying everything after nature, disposing with elegance, and finishing with neatness and transparence of colour. Whether he painted dead game, fruit, helmets with plumes of feathers, or vases of gold or silver, to each he gave a true and striking resemblance of nature, and an extraordinary lustre to the metallic substances. He died in 1658.

AELST (WILLIAM VAN), called in Italy *Gulielmo*. He was the nephew and disciple of Evert Van Aelst, and was born at Delft in 1620; but he arrived at a much higher degree of perfection than even his instructor. His pencil was so light, and his touch so delicate, that the objects he painted seemed to be real. He followed his profession in France for four years, and in Italy seven, receiving tokens of esteem from the principal noblemen of each country where he resided. In 1696 he returned to Delft, but soon after settled at Amsterdam, where he found an encouragement equal to his wishes, his works being admired and bought at a large price. When he visited Florence, he was employed by the grand duke, who, among other marks of favour, honoured him with a chain and medal of gold. He died in 1679.

AERTS (RICHARD), a Dutch painter, was born at Wyck, in North Holland, in 1482. When a boy, he lost one of his legs, and while suffering under the effects of amputation, his only amusement was drawing with chalk. In consequence of this indication of genius, he was placed with Jan Moestaert, an artist of repute at Haerlem, under whom he made a rapid progress. Among his first and best performances were two pictures of Joseph and his Brethren, on the folding doors of an altar-piece, in the great church at Haerlem. Aerts died at Antwerp, where he was a member of the Academy, in 1577.

AERSTEN (PETER), called by the Italians *Pietro Longo*, from his tallness, an historical painter, was born in 1519, at Amsterdam, where his father was a stocking weaver. Peter became a disciple of Alaert Claessen, an esteemed painter of portraits; but he did not remain long with him, for, at the age of eighteen, he received great improvement by studying and copying several capital pictures in the cabinet of Bossu, in Hainault. He had always a bold and strong manner, peculiar to himself, to which, indeed, he principally owed his reputation. His first subjects were kitchens, and culinary utensils, which he executed with such truth as to deceive the eye; nor could his colouring be excelled by any master. When the lowness of his general subjects is considered, it is not a little surprising that he should be able to compose and colour historical pieces, of a superior style, so excellently as he often did. At Amsterdam is an altar-piece by him, representing the Death of the Virgin, in which appears good design, and a warm and true tone of colouring. The draperies are so judiciously cast as to discover the position and turn of all the limbs; nor does anything of the kitchen painter show itself throughout the whole composition. At Delft he painted a Nativity, and another picture of the Wise Men's Offering, which are deemed excellent performances; but his principal work was an altar-piece of the Crucifixion, at Alkmaer, which the rabble destroyed in 1566. Aersten was skilled in perspective and architecture: he enriched his grounds with elegant ornaments and animals; his figures were well disposed; the attitudes had abundance of variety, and the draperies were judiciously chosen and properly cast. He died in 1566.

AFESA (PIETRO), or *Della Basilicata*, from his being a native of the province of that name in the kingdom of Naples. His

works are wholly on religious subjects, which he painted in a good style. He lived in the middle of the sixteenth century.

AGAR (JACQUES D'), a French painter, was born at Paris in 1640. He was the pupil of Simon Vouet, whose style he abandoned. On leaving his master, he applied solely to portraits, and went to Copenhagen, where he obtained considerable employment at court. He next came to England, in his way to Italy, where he painted his own portrait, which is in the gallery of Florence. This artist died at Copenhagen in 1716.

AGELIO (GIUSEPPE), an Italian artist, was born at Sorrento, and became the pupil of Pomerano. He painted landscapes in a good style, and was much employed by his brethren of the historical department, to enrich the back grounds of their pictures.

AGRESTI DA FORLI (LIVIO), an historical painter, who was a disciple of Pierino del Vaga. He is commended for the richness of his invention, the goodness of his colouring, and the correctness of his design. Many of his works, both in fresco and oil, are in the Vatican, where he was employed by Gregory XIII. There are also at Rome several altar-pieces of his hand. He died in that city in 1580.

AGRICOLA (CHRISTOPHER LUDWIG), a German painter and engraver, was born at Ratisbon in 1667. He excelled in portrait and landscape, but is chiefly known by his prints, particularly one on the subject of Diana and Actæon.

AIKMAN (WILLIAM), a Scotch painter of considerable merit, was the son of William Aikman, of Cairney, in the shire of Aberdeen, and born there, October the 24th, 1682. His father intended him for the law, and gave him a suitable education; but his predilection to the fine arts overcame the parental view, and induced him to study painting. He was also fond of poetry, and, while at the college of Edinburgh, formed an intimacy with Allan Ramsay, and afterwards painted his portrait. He also became acquainted with Thomson, and was in fact his first patron, by introducing him to Sir Robert Walpole. Mr. Aikman having prosecuted his studies for some time in England, went to Italy to form his taste on the classic models of antiquity. Previous to his setting out, he sold his paternal estate at Arbroath, in the county of Forfar, that he might be unembarrassed in his favourite pursuits. This was in 1707, and after residing at Rome three

years, he went to Constantinople; and from thence to Smyrna, where the gentlemen of the English factory wished him to forsake the pencil, and engage in the Turkey trade. That overture he declined, and returned to Rome, to complete his studies. In 1712 he revisited Scotland, and immediately entered upon his profession, though with little success, as the people were either too poor to encourage the arts, or had but little taste for pictures. At length the great Duke of Argyle, who equally admired the artist and esteemed the man, prevailed on him to remove with his family to London. Thither he came in 1723, and under the auspices of that nobleman, he formed an intimacy with Kneller, whose studies and disposition were congenial with his own. The duke also recommended him to some of the first families in the kingdom, particularly the Earl of Burlington, so well known for his taste in architecture. The earl engaged Mr. Aikman to paint a large picture of the royal family: in the middle compartment are all the younger branches of the illustrious house, on a very large canvas, and on one hand is a half length of Queen Caroline; but the portrait of the king, which was intended to fill the opposite niche, was never finished, owing to the premature death of the artist. This picture came into the possession of the late Duke of Devonshire, whose father married the only daughter of the Earl of Burlington. Mr. Aikman, towards the close of his life, painted many portraits of noble personages; particularly of the Earl of Buckinghamshire, and some of the relations and friends of that nobleman. There are, in Scotland, portraits painted by him, in the houses of the Duke of Argyle, the Duke of Hamilton, and others. In the gallery of Florence is a portrait of Aikman, painted by himself; and there is another in the possession of Mr. Forbes of Edinburgh, the grandson of the artist. This worthy and ingenious man died in London, June 7, 1731. In his style of painting, he seems to have aimed at the imitation of nature in her pleasing simplicity; his lights are soft, his shades mellow, and his colouring mild and harmonious. His touch has neither the force nor the harshness of Rubens; nor has he, like Reynolds, ever adorned his portraits with the elegance of adventitious grace. His compositions are distinguished by a placid tranquillity, rather than a striking brilliancy of effect; and his portraits may be more readily mistaken for those of Kneller than those of

any other eminent artist. Mallet wrote his Epitaph, and Thomson his Elegy.

AIROLA (ANGELICA VERONICA), an ingenious lady of noble origin at Genoa, in the seventeenth century. She learned the principles and practice of the art of painting from Dominico Fiasella; after which she executed some good pictures on religious subjects, most of them for the churches and convents of her native city. At the close of life she became a nun of the order of St. Bartholomew della Olivella, at Genoa.

AKEN (JOHN VAN), a Dutch painter and engraver, in the early part of the seventeenth century. Of his merits in the former character we are not enabled to judge, but his prints are executed in a masterly style, particularly his landscapes.

ALBANO, OF ALBANI (FRANCESCO), was born at Bologna, March 17, 1578. His father was a silk merchant, and intended to bring up his son to the same business; but when his parent died, Francesco having a strong inclination to painting, devoted himself entirely to that art, though he was then only twelve years old. He first studied in the school of Denys Calvart, at the same time that Guido was a disciple of that master. As Guido had already made some progress in the art, he in a friendly manner assisted Albano while he was learning to design. Calvart, in fact, drew only one profile for his younger pupil, but left him entirely to the care of Guido, under whom he made a rapid improvement. The two youths soon quitted Calvart, and became fellow students under the Caracci; but, after a little, their friendship for each other began to cool, which is supposed to have been owing either to the pride of Albano, who could not endure the superiority of Guido, or to the jealousy of the latter, in finding Francesco make so rapid a progress. That they endeavoured to eclipse each other is certain, for when Guido had set up a fine altar-piece, Albano opposed to it a picture of his own composition; and yet, amidst this rivalry, they continued to speak of each other with the highest esteem. Albano having improved himself in the school of the Caracci, went to complete his studies at Rome, where he became one of the most eminent painters of that day. There he married, and intended to settle for life; but his wife dying in childbed, he returned to Bologna, and again entered into the state of matrimony. His second wife was well descended, and very handsome, but had

little fortune. Notwithstanding this, Albano cherished for her the fondest affection, and made her the model for his graces, nymphs, and other female forms, which he took a particular delight in representing. His wife brought him several boys, all so extremely beautiful, that the fond father, happy in his domestic enjoyments, introduced them also into his pictures as Cupids; and it was from them that the sculptors, Flaman and Algardi, modelled some of their cherubic statues. But though Albano had a delicate taste for lovely and graceful objects, his figures of men were usually lean, and without masculine beauty, except in some of the heads. He understood design well; his colouring is fresh; his carnations are of a sanguine tint; and he finished highly, with a great neatness of pencil. As for the chiaro-oscuro, and union of colours, it is the opinion of De Piles, that though he did not know them as principles of the art, yet, by good sense, or perhaps by chance, he was sometimes directed to the use of them. For the most part he painted in a small size, choosing his subjects from poetic or fabulous history, in which he excelled; though it is objected to him that he was apt to preserve too great a similitude in his figures, and in the contour of his heads, which, however, was owing to his always adopting the same models. This, however, has given a characteristic feature to his pictures, so that they may easily be known, by the family likeness. "Albano did not," says Malvasia, "feign Cupid heavy and sleeping, as Guido did, but represented him majestically seated on a throne; now directing the sportive exercises of the little Loves shooting at a heart fixed on the trunk of a tree; now presiding over their sprightly dances, round the marble monument of Flora, crowned with a chaplet of blooming flowers; and now surveying the conquests of the little winged boys over the rural Fauns and Satyrs." If he represented a dead Adonis, he always introduced a band of Cupids, some of whom, viewing the wound, drew back in the utmost horror; while others, exasperated, broke to pieces their bows and arrows, as being no longer of any use to them, since Adonis was no more; and others again appeared running behind the wild boar, and brandishing their darts with an air of vengeance. "Albano," continues the same author, "was of a cheerful temper and disposition; his paintings breathe nothing but content and joy. Happy in a force of mind that over-

came every uneasiness, his poetical pencil carried him through the most agreeable gardens to Paphos and Cytheræa; which delightful scenes conducted him over the lofty Parnassus to the delicious abodes of Apollo and the Muses." Our ingenious countryman, Sir Robert Strange, gives a more sober character of this artist. "The pictures of Albano," says he, "are exceedingly agreeable. His subjects are in general of the poetical kind. We may be almost sure of finding in any picture of this master, beautiful figures of women and children, who seem as if they had been nourished by the Graces. This artist, bred in the school of the Caracci, could not fail being an agreeable painter; and if he was not always successful in expressing the stronger passions of the soul, he knew how to touch and flatter the senses, by offering to his spectators the most pleasing and delightful images; where reigns, with decency, an agreeable, and, if I may be allowed the expression, even a voluptuous pleasure. What contributes to render his works inestimable is a pencil, whose freshness of colour and delicacy of truth are admirable; but he may be reprehended for overfinishing many of his pictures." Sir Robert engraved three of Albano's pieces, viz. the three Marys at the Sepulchre; a Holy Family, with Angels; and another Holy Family. The style of his landscapes is very agreeable, designed in a good taste, and well adapted to his subjects; and for many of his scenes, as well as the forms of his trees, he was indebted to nature, after which he always studied. Yet all his pictures have not the same force of colour, some being much weaker than others, though pleasing and delicate. One of his most capital performances is a picture of the Four Elements, formerly in the palace of the King of Sardinia, but removed from thence to Paris. The design is excellent, the draperies elegant, the colouring lovely, and the whole conceived and executed with the utmost spirit and correctness. The composition, perhaps, is a little too dissipated, but that is a circumstance frequently observed in the works of this artist. At Burghley House, the seat of the Marquis of Exeter, are some fine tapestries from his designs. Albano died October 4, 1660.

ALBANO (GIOVANNI BATTISTA), the brother and disciple of Francesco, devoted himself chiefly to landscape, which he designed in an exquisite taste, touching the trees with spirit, and giving them a great

sweetness of colour. His general style, both in manner and colouring, resembled that of his master. He died in 1668.

ALBERICI (ENRICO), an historical painter, was born at Vilminore, near Bergamo, in 1714. He studied under Cairo of Brescia; and afterwards became eminent for his religious pieces. He died in 1775.

ALBERELLI (GIACOMO), a native of Venice, and a scholar of the younger Palma. He painted historical subjects with great credit, and many of his works are in the churches and other public buildings at Venice. He died about the year 1650.

ALBERTI (CHERUBINO), a painter and engraver, was born at Borgo San Sepolcro in 1552. He studied the art of design under his father, Michael, who was a painter of history; and by his instructions Cherubino became distinguished at Rome by the works in fresco and oil which he executed for the churches there. But though his merits as a painter were considerable, he became principally known by his engravings, which are numerous and valuable. He died at Rome in 1615.

ALBERTI (GIOVANNI), the brother of Cherubino, was born in 1558. He received his early instruction from his father, Michael Alberti, after which he went to Rome, where he studied geometry, and applied diligently to the imitation of the works of Buonarroti, and other great masters. He devoted his principal attention to perspective and landscapes, being assisted in the figures by his brother. Giovanni arrived at great eminence in that branch of the art which he adopted, and gave a demonstrative proof of his abilities in one of the papal palaces, where he painted a design in that style, which procured him much applause. He died in 1601. His portrait is in the Academy of St. Luke, at Rome.

ALBERTI (DURANTE), a painter, was born at Borgo San Sepolcro in 1538. He resided most of his life at Rome, where he was employed in painting pictures for the churches, both in fresco and oil. He died there in 1613, and his funeral was solemnized in a manner that evinced the high opinion entertained of his talents. His son, *Pietro Francesco*, born in 1584, was also a good artist, both as a painter and engraver. He painted historical subjects.

ALBERTINELLI (MARIOTTO), an historical painter of Florence, where he was born in 1475, and died in 1520. He

was the pupil of Bartolomeo de Santo Marco, and obtained a deservedly great reputation by his works, which were numerous, but almost wholly on sacred subjects, as he was constantly employed in painting for the churches and convents at Rome, Florence, and other cities.

ALBERTUS (H. C.), a painter and engraver, who was born in Saxony. There is extant a fine portrait of John Seckendorff, rector and professor of divinity at Zwickaw, from a painting by Albertus himself. He died about the year 1680.

ALBINI (ALESSANDRO), a Bolognese, who studied under the Caracci, to whose school he did great credit, by the excellence of his designs. Many of the churches of Bologna contain his productions. He died about 1610.

ALBORESI (GIACOMO), another artist of Bologna, where he was born in 1632. He studied the principles of his art under Agostino Metelli: but after applying to historical subjects, he changed his style, and took to the representation of architectural pieces and landscapes. He worked both in oil and fresco, but principally in the latter. He died in 1677.

ALDEGRAEF (ALBERT OF HENRY), a celebrated painter and engraver, was born in 1502, at Zoust, in Westphalia. He became the scholar of Albert Durer, to whose style in both arts he constantly adhered through life; but his bodies are more muscular than those of his master. Aldegræf at first applied to painting, and many of his works are still to be seen in the churches and convents of Germany. De Piles mentions a Nativity by his hand, which, according to him, is worthy the admiration of the curious. After following painting some time, he quitted it for engraving, in which he attained an eminent rank among those whom the French distinguished by the name of the little masters. Aldegræf died in 1562.

ALDROVANDINI (TOMMASO), a Bolognese artist, was born in 1653, and died in 1736. He studied under his uncle, who was an architect, but a man well skilled in the principles and practice of painting. Tommaso excelled in representing architectural subjects, and landscape scenery enriched with buildings; but the figures were inserted by Franceschini and Cignai. His principal performance is in the grand council chamber at Genoa.

ALEFOUNDER (JOHN). This English artist practised portraiture some years in Bow-street, Covent-garden; but afterwards

went to the East Indies, where he died about the year 1790.

ALEN, or **OOLEN** (JOHN VAN), a painter of Amsterdam, was born there in 1651. He had no ready talent for invention; but possessed an uncommon power of the pencil, and an extraordinary talent for imitation. In the touch, and peculiar tints of colour, he could mimic the work of any master and any style; but observing that the pictures of Melehiør Hondekoeter were in the highest request, he applied himself particularly to imitate and copy his works. This he performed to such a degree of exactness, that the most sagacious connoisseurs have found it difficult to determine whether a piece painted by Van Alen was not a genuine production of Hondekoeter. By this practice he gained money and reputation; and it is owing to this that so many pictures, bearing the name of Hondekoeter, are to be met with in different collections and sales, though it may reasonably be doubted whether they are anything more than imitations by this artist, or perhaps by some other of inferior skill. Van Alen died in 1698.

ALENI (TOMMASO), a native of Cremona, was born in 1500. He studied under Galeazzo Campi, whose manner he followed so closely, that it is not easy to distinguish the pictures of the one from the other. They both painted historical subjects in fresco. He died about 1560.

ALESIO (MATTEO PEREZ DE ALESIO), a native of Rome, who visited Spain in the reign of Philip II. His great work in that country was a magnificent fresco of St. Christopher, in the Cathedral of Seville. "It is sufficient for me to observe," says Cumberland, in his *Anecdotes of Painters*, "that Alesio, after residing some time in Spain, where he was held in universal estimation, departed for Italy, declaring that a country possessing so great a master as Luis de Vargas, could neither be benefited by his talents, nor stood in need of his assistance. So high, indeed, was his opinion of the merits of Vargas, that one day, while contemplating a picture of Adam and Eve by that artist, he observed upon the masterly fore-shortening of some of the parts—'That single limb,' said he, pointing to the leg of Adam, 'is of more worth than my whole St. Christopher.'" He died at Rome in 1600.

ALEXANDER (WILLIAM). This artist was born at Maidstone in 1768. At the age of fifteen he came to London to study the arts, and with such success, that in 1792

he was pitched upon to go as draughtsman with Lord Macartney to China. Many of his drawings, illustrative of the scenery and customs of that country, were made use of for Sir George Staunton's Narrative of the Embassy; and Mr. Alexander also published a splendid work, entitled, *The Costume of China*. On the formation of the Royal Military College at Great Marlow, he was appointed teacher of drawing in that seminary, but resigned the place on being chosen, not long after, to the office of keeper of antiques in the British Museum. Here he made numerous drawings of the marbles and terra-cottas for the work published by Mr. Taylor Combe, in three quarto volumes. Mr. Alexander died in 1816.

ALFANI (ORAZIO), an Italian painter, who was born at Perugia, about 1530. He studied under Perugino, and perfected himself by a diligent attention to the works of Raffaele, whose style he imitated so very closely, that some of his pictures may easily be mistaken for the productions of that sublime genius. He died about the year 1583.

ALFARO Y GAMON (DON JUAN DE), a Spanish painter, was born at Cordova in 1640. His first master was Castillo; on leaving whom, he studied under Velasquez, to whose style he adhered, but in his portraits he partly adopted the manner of Vandyck. Two of his finest pieces are a picture of the Nativity, and another of the Guardian Angel. The personal history of Alfaro is tragical. He attached himself to the Admiral of Castile, and lived in his family on terms of friendship till the time of that grandee's exile, which event so affected the artist, that he left Madrid, and retired to his native city in 1678. Here he lived in obscurity; and when an edict was published, levying a tax upon paintings, Alfaro, out of indignation, laid aside the pencil. He suffered great distress, till information reached him, in 1680, that his patron was released. Overjoyed at the news, he hastened to Madrid, and immediately repaired to the house of the admiral, but being refused admission, he retired, and in a few days died of a broken heart, at the age of forty. Thus perished one of the most ingenious and elegant artists that Spain ever produced; and a man described to have been of refined manners, and, as it well appears, of a most tender and susceptible spirit.

ALGAROTTI (FRANCESCO), an ingenious Italian nobleman, was born at Venice,

December 12, 1712. His father was a wealthy merchant, who died when this son was very young; but the care of him devolved on his elder brother, who discharged his trust with great care. Francis received a liberal education at Rome and Bologna, in which last city he became a member of the Institute, to whose Memoirs he contributed several papers. In 1733, he published his "*Newtonianism for the Ladies*." Algarotti also studied the fine arts, and produced many excellent specimens of painting and engraving, particularly a set of heads in groups, after the antique model. He likewise travelled over Italy, accompanied by a painter and draughtsman; and what he has published on these arts discovers exquisite taste. When Frederick the Great ascended the throne of Prussia, he invited Algarotti to Berlin, and conferred on him the title of Count. Augustus III. of Poland also gave him several marks of royal favour, together with the title of Privy Counsellor of War. The climate of Germany having injured his health, he returned to Italy, and died at Pisa, March 3, 1764. Among his works, which amount to seventeen octavo volumes, are several elegant pieces on the fine arts. His "*Essays on Painting, and the Opera*," have been translated into English.

ALIBERTI (GIOVANNI CARLO), was born at Asti, in Piedmont, in 1680. He painted several capital pieces in fresco, particularly two on the history of St. Augustine, in a church dedicated to that saint at Asti. These pictures are full of figures, finely executed, and with a remarkable force of expression in the heads. This artist died in 1740.

ALIBRANDI (GIROLAMO), a native of Messina, in Sicily, born in 1470. His first master was Bellini, and his second Leonardo da Vinci, whose style he imitated very closely. His works, though numerous, are confined mostly to the churches and convents of Messina. One of the most attractive is a picture of the Purification. This artist died in 1524.

ALIENSE, *see* **VASSELACCHI**.

ALIX (JEAN), a French artist, who was the disciple of Philip de Champagne. He is little known as a painter, but some of his etchings are admired.

ALLAN (DAVID), a painter of history and domestic subjects, was born at Alloa, in Stirlingshire, February 13, 1744, where his father held the situation of shore-master. He received the rudiments of

his art in the academy founded at Glasgow, by Robert and Andrew Foulis, the printers. From thence he went to Italy, and, in 1773, gained the prize medal given by the Academy of St. Luke for the best specimen of historical composition. After his return, in 1777, he resided some time in London; but about the year 1780, he went to Edinburgh, and was appointed director and master of the academy established in that metropolis by the trustees for the manufactures and improvements, with a view to the diffusion of the principles of the fine arts and of design in Scotland. Mr. Allan was much admired for his talent in composition, the truth with which he delineated nature, and the characteristic humour that distinguished his paintings and etchings. There are several engravings from his pictures; one, the *Origin of Painting*; and four in aquatinta, by Paul Sandby, from drawings made by Allan, when at Rome, representing the sports during the Carnival. Several of the figures introduced are real portraits. Mr. Allan died August 6, 1796; and is now best known by his illustrations to the *Gentle Shepherd*, and by the commendations of Burns.

ALLEGRAIN (ETIENNE). This French painter was born at Paris in 1655. He excelled in landscapes, in which he was followed by his son and pupil, *Gabriel Allegrain*. The father died in 1736, and the son in 1748.

ALLEGRI, see **CORREGIO**.

ALLEGRI (FRANCESCO), called likewise *Da Gubbio*, an Italian painter, was born in 1587, and died in 1663. He studied under Arpino, and painted historical subjects, as well in oil as in fresco. He had a school at Rome, where he brought up numerous scholars, besides his two sons, Flaminio and Angelo, who were good artists in the same line with their father. Neither of these must be confounded with *Francesco Allegrini*, a designer and engraver of Florence, who died about the year 1775.

ALLOISI (BALDASSARE), of Bologna, who obtained the name of *Galanino*, was born in 1578. He studied under the Caracci, whose style he retained in all his compositions. He was naturally of a melancholy turn, and of a retired disposition, which made him avoid conversation, to follow the study of his art. By this conduct he rendered himself so necessitous as to be compelled to paint portraits for a subsistence. In this line, however, his

success was astonishing, and he grew into the highest esteem, not only for the resemblance visible at the first sight, and for the beauty of his colouring, but also for a new and unusual boldness of manner, by which his figures appeared almost to breathe. Hence he surpassed all his contemporaries, and the Italians have ranked him with Vandyck. He died in 1638.

ALLORI (ALESSANDRO), called *Bronzino*, a painter of history and portraits, was born at Florence in 1535. Having the misfortune when five years old to lose his father, he was taken under the protection of his uncle, Agnolo Bronzino, a celebrated artist, who treated him as a child of his own, whence Alessandro obtained the name of his patron, by which he is generally known in Italy. He was very studious, and applied himself diligently, not only to the imitation of his master but to the different works of other painters, who were in the greatest reputation. His first work was a Crucifixion, intended for an altar-piece, in which he introduced numerous figures, well grouped and disposed, beautifully coloured, and with good expression. Being, however, solicited by the nobility to paint their portraits, he received such well deserved applause for his performances, as induced him to devote most of his time to that branch of the profession. Michael Angelo Buonarroti was the master whose works he studied with the greatest attention and pleasure; and he designed a picture of the Last Judgment, after the manner of that great genius, which is still preserved at Rome. He died in 1607.

ALLORI (CRISTOFORO), called *Bronzino*, the son and disciple of the preceding artist, was born at Florence in 1577. He for some time followed the manner of his father, but afterwards by studying design from the works of Santi di Titi, and colouring from the tints of Cigoli, he formed an original style of his own. He executed several large altar-pieces; yet he had a particular felicity in painting small pictures, in which he introduced a number of minute figures, so correct in the drawing, so relieved in the colouring, and touched with so much delicacy, that it seemed surprising how the eye or the hand could design and perform them. He likewise painted portraits as large as life, which were much valued, not only for the happiness of the expression, but for the propriety of the attitudes. He died in 1621.

ALMELOVEEN (JAN), a Dutch artist, was born about the year 1614. He painted portraits and landscapes, but is chiefly known by the engravings which he executed from his own pictures.

ALTDORFER (ALBRECHT), a painter and engraver, was born at Altdorf, in Bavaria, in 1488. He is said to have studied under Albert Durer, to whom, however, he was much inferior in merit, though perhaps his equal in industry. He is chiefly distinguished by his prints, engraved both in wood and metal, though some of his pictures are in the town-hall of Ratisbon, of which city he became a senator. As an engraver, he ranks among those called the little masters. He died in 1558.

ALUNNO (NICOLA), an Italian artist, was born at Foligno about 1450: he painted in distemper; and in the church of St. Nicholas, at his native place, is an altar-piece of his performance, the subject of which is the Virgin and Child, with attendants, and another of the Pieta, on which Vasari has bestowed high praise. Alunno died about 1510.

AMALTEO (POMPONIO), a native of St. Vito, in the Friuli. He was the disciple of Pordenone, to whom he was related. He painted several pictures on subjects of Roman history, and others of religious characters for churches and convents. He died in 1576, aged seventy-two. His brother, *Gerónimo Amalteo*, was also a good painter of history.

AMATO (GIOVANNI ANTONIO), or, as he is technically called, *Il Vecchio*, was born at Naples about 1475. He studied under Silvester Bruno, but afterwards applied himself to the works of Perugino, whose style he adopted. His pictures are mostly confined to the churches of his native city, particularly that of St. Dominico Maggiore. He is not to be confounded with *Francesco Amato*, a painter and engraver of later date. His etchings are fine, but of his pictures no particulars are recorded.

AMBERGER (CHRISTOPHER), a German painter, was born at Nuremberg about 1485, where the most capital of his paintings are preserved, and held in high esteem. He was the disciple of Hans Holbein, and his works are frequently mistaken for those of his master. His invention was fertile, his design good, and his colouring very much like that of Holbein, whom he also resembled in taste and gracefulness. He gained great reputation by a composition of the History of Joseph, in twelve pictures; and also by his portrait

of the Emperor Charles V., who accounted it equal to any of those painted by Titian. As a mark of his approbation, the emperor paid the artist three times as much as he expected, and honoured him with a chain and medal of gold. Several of his pictures are in the royal gallery at Munich. He also engraved in wood, from designs of his own composition. Amberger died in 1550.

AMBROGI (DOMENICO), a Bolognese painter, who was also named *Menichino del Brizio*, from the circumstance of his having been instructed by Francesco Brizio. He painted in fresco and oil, and executed many church-pieces, particularly a picture of the Guardian Angel, and another of St. Francis of Padua; he likewise produced some fine landscapes and architectural views, with a strict regard to the rules of perspective. Ambrogi published some engravings in wood from his own designs. He died about the year 1660.

AMICO (BERNARDINO), an Italian artist, was a native of Gallipoli, in the kingdom of Naples. He entered into the order of St. Francis, and became prior of a convent at Jerusalem, where he made drawings of the holy city and its environs. On his return to Italy he published a splendid folio, entitled, "*Trattato delle piante e immagini de' sacri edifizii di Terra Santa*," Rome, 1620, folio. The plates were engraved from Amico's designs, and under his inspection, by Callot. The work is uncommon and valuable.

AMICONI (JACOPO, or GIACOMO), was born at Venice in 1675. After painting some landscapes in his native city, he went to Rome, and next to Munich, where he resided some years. In 1729 he came to England, and obtained considerable employment among the people of fashion, so that his works are to be found in several houses of the nobility. At first he painted staircases, but afterwards portraits with more success. One author gives him the praise of liveliness of imagination, readiness of invention, and freedom of hand; but Lord Orford characterizes his manner as nerveless, and void of life. "His women," says the noble connoisseur, "are mere chalk, and his figures are so entirely without expression, that his historical compositions seem to represent a set of actors in a tragedy, ranged in attitudes against the drawing up of the curtain." In 1736 he went to Paris with Farinelli, to whom he was so much attached, that he followed him to Spain, where he became

painter to the king. He died at Madrid in 1758, leaving two daughters, one of whom painted in crayons.

AMICONI, or AMIGONI (OTTAVIO). This artist was born at Brescia in 1605, and died in 1661. He was the disciple of Antonio Gandini, and in several parts of Italy he was much admired for some noble compositions which he executed in fresco. His expression, as well as his taste in design, was elegant; most of his pieces being performed with a free, firm, and masterly touch, and with figures as large as life. In the church of the Carmelites at Brescia is a fine work executed by him and Bernardino Gandini, the subject of which is the history of St. Alberto.

AMIDANO (POMPONIO), a native of Parma, who is supposed to have had Parmegiano for his master. He painted historical subjects in a fine style, and the heads of his figures exhibit grandeur and taste. He flourished about the year 1600.

AMMAN (JUSTUS), a Swiss artist of versatile talent, was born at Zurich in 1539, and died at Nuremberg in 1591. He executed a vast number of designs on various subjects, in wood and copper; besides which, he painted with admirable spirit and brilliant transparency of colour on glass. His drawings, whether washed or done with a pen, have much of the Italian manner.

AMOROSI (ANTONIO), an Italian painter, was born near Ascoli, about the year 1685. He practised his art at Rome, where he was employed in painting for the churches; but his genius lay in fancy and grotesque subjects, after the manner of Bamboccio. He died about 1740.

ANCONA (ANDREA LILIO D', NELLA MARCA), a Roman painter, who was patronized by Pope Sixtus V., and employed in the Vatican, and the palace of St. John Lateran. He painted some great designs in fresco, from subjects of sacred history, particularly one of our Saviour washing the Disciples' Feet, which picture is in the church of St. Maria Maggiore.

ANDERTON (HENRY), an English painter of history and portrait. He studied under Streater, and improved himself by a residence in Italy. On his return he obtained the patronage of Charles II., but died young, about the year 1665.

ANDRE (JEAN). This painter was born at Paris in 1662. He took the habit of a Dominican, and went to Rome, where he received lessons from Carlo Maratti, and studied also the works of Michael Angelo

and Raffaele with considerable success. He painted portraits, but chiefly historical subjects, very happily: his pencil was sweet, his touch large, and his design correct. He died at Paris in 1753.

ANDREA (MAESTRO). This artist was born at Salerno, in the kingdom of Naples, in 1480. After receiving some instruction in his own country, he went to Rome, where he studied for some time, and on his return to Salerno practised with reputation both as a painter and architect. He died in 1502.

ANDREANI (ANDREA), a painter and engraver, was born at Mantua about 1540, and died about 1610. As a painter, he is little known, but his prints are numerous and valuable.

ANDRIESSENS (HENDRICK). This Flemish painter was born at Antwerp in 1600, and died in Zealand in 1655. His subjects were mostly still life, which he painted with great exactness, and his pictures are very highly finished.

ANESI (PAULO), a native of Florence, who was distinguished for the excellence of his landscapes, which, however, are seldom found out of Italy. The best of his pictures are at Rome and Florence, where he had several disciples. He died about 1750.

ANGARANO (OTTAVIO), a noble artist of Venice, who painted history with deserved reputation, in his native city, about the year 1650. In one of the churches at Venice, there is a fine picture by him of the Nativity, of which he also executed an etching.

ANGELI (FILIPPO D'), called *Napoletano*. This artist was born at Rome in 1600, and obtained the name of *Napoletano*, by being carried to Naples when he was very young. On his return to Rome, he studied diligently after the antiques, but forsook that school of instruction, to adopt the manner of a Flemish painter, called Mozzo, or Stump, because, having lost his right hand, he used the pencil with his left. Filippo was most pleased with those subjects that admitted of a great number of figures, which he grouped with judgment, and gave to each its proper action. His favourite subjects were battles; but he likewise painted landscapes in an agreeable style, and he also frequently drew views of public buildings, the areas and porticoes before which he crowded with people, engaged in sports or entertainments. He died at Rome in 1640.

ANGELICO DA FIESOLE (GIOVANNI), an

Italian painter of historical subjects, was born at Fiesole in 1387. He studied under Giotto, but afterwards he became a monk of the order of St. Dominic, in which character he was respected for his piety, as he was admired for his painting. Pope Nicholas V. employed him in his chapel to paint large pictures, and soon after prevailed on him to decorate several books with designs in miniature, which he executed neatly. Though his best pictures were not without faults, he possessed the skill of instructing pupils, of whom he had a considerable number. Such was his humility, that he refused the archbishopric of Florence. He always painted religious subjects, and died in 1455.

ANGELIS (PETER), an eminent artist, was born in 1685, at Dunkirk. He painted landscapes with figures, and also conversation pieces. About 1712 he came to England, and, after residing here several years, went to Rome, where his works were eagerly sought for; yet, owing to his modesty, he profited little in his fortune by the popularity he acquired. On his return from Italy, he settled at Rennes, in France, where he died in 1734. His style is good, and his execution neat and graceful, but the colouring is feeble.

ANGELO, *see* BUONARROTI, CARAVAGGIO, and CAMPIOGGIO.

ANGIOLILLO, OF ROCCADERAME, an artist of Naples, who studied under Solario, called *Lo Zingaro*: he painted sacred subjects, and in the church of Lorenzo, at Naples, is a fine picture by him representing the Virgin and Child, attended by St. Anthony of Padua, St. Francis d'Assisi, and St. Louis. He died about the year 1458.

ANGOSCIOLA (SOPHONISBA). This ingenious lady was born at Cremona, of a noble family, in 1533. Her first instructor was Barnardino Campi, but she learned colouring and perspective from Bernardo Gatti, called *Sojaro*. One of her first performances was the portrait of her father, placed between his two children, with such strong characters of life and nature, a pencil so free and firm, and so lively a tone of colour, as commanded universal applause. But though portrait engrossed the greatest part of her time, she also designed several historical subjects, the figures in which were of a small size, touched with spirit and with attitudes easy, natural, and graceful. In 1561, Sophonisba, by which name she was always called, went to Madrid, with her three sisters, and, while there, she painted the portrait of Queen Isabella, which the king

sent to Pope Pius IV. This picture was accompanied by a letter to his holiness from Sophonisba, who was honoured with a gracious answer in the pope's own hand, highly complimentary to her talents, and assuring her that he had placed her performance among his choicest curiosities. Palomino says that she died at Madrid in 1575; but this is not true, for she returned to her native place, where, by continual application to her profession, she lost her sight. In this state she was visited by Vandyck, who used to say, that he had received from a blind woman more practical knowledge of the principles of his art, than by studying all the works of the best masters in Italy. She died at Cremona in 1626. At Lord Spencer's, at Wimbledon, is a portrait of Sophonisba playing on the harpsichord, painted by herself; an old woman appears as her attendant, and on the picture is written *Jussu Patris*. And at Wilton, in the Pembroke collection, is the marriage of St. Catherine, painted by Sophonisba. She had three sisters: 1st, *Lucia*, who painted portraits with a reputation not inferior to Sophonisba, as well in regard to the truth and delicacy of colouring, as in the justness of the resemblance. 2nd, *Europa Angoseiola*, from her infancy manifested an extraordinary genius for the art, and showed such taste and elegance in her manner of design as procured her a degree of applause almost equal to that bestowed upon her sister. 3rd, *Anna Maria Angoseiola*, who had also a similar taste, but in an inferior degree. A portrait of one of these sisters, painted on panel by Sophonisba, was sold in 1801 at the sale of Sir William Hamilton's pictures; and the late Mr. Gough had a miniature portrait of this celebrated lady, painted by herself, with the following inscription: "*Sophonisba Angussola, virgo, ipsius manu ex speculo depicta, Cremona.*"

ANRAAT (PETER VAN). The native city of this master is not known, and when the merit of his works is considered, it is unaccountable that so little of his life should have been recorded. Houbraken mentions a capital picture by him, the subject of which is the Last Judgment: it contains a multitude of figures, well designed, correct in the outline, and pencilled in a bold and free manner.

ANSALDO (GIOVANNI ANDREA), a native of Voltri, near Genoa, who was a pupil of Cambiasi; but, on studying the works of Paul Veronese, he altered his style in imitation of that master. His

principal performances are in the churches and palaces of Genoa. Besides history, he painted architectural subjects and landscapes. He died in 1638, at the age of fifty-four.

ANSALONI (VINCENTIO), a native of Bologna, who studied under Ludovico Caracci; he painted sacred subjects in a good style, but most of his pictures are confined to his native city and its vicinity.

ANSEMI (MICHAEL ANGELO), was born at Siena in 1491, and died at Parma in 1554. His master was Vercelli, but he afterwards studied the works of Correggio so very closely, that he caught no small portion of that great painter's style. Several of his pictures are in the churches of Parma.

ANTIQUUS (JOHN), a painter of history, was born at Croningen in 1702. He was at first a painter on glass, which occupation he followed till he was twenty years old, when he became a scholar of John Wassenberg, an eminent artist, whom he left at the end of two years, because his master would scarcely permit him to see how he prepared his colours. Disgusted with such conduct, he went to France, and after viewing the best works there, he travelled to Italy, in company with his brother, Lambert, who was a painter of landscape. Having encountered many difficulties, John arrived at Florence, where he had the good fortune to gain the patronage of the grand duke, who retained him in his service six years. During his residence at that court he painted a grand composition of the Fall of the Giants, which showed in the disposition, as well as the design, equal judgment and taste; the sketch of it is still in the Florentine Academy. He made several journeys to Rome, where he contracted an intimacy with many eminent artists, among whom was Solimene. After quitting Florence, he visited different parts of Europe, receiving everywhere marks of respect, and leaving behind him proofs of his genius. His manner of design was good; he painted with great facility; his colouring is agreeable, and he acquired in the Roman school that elegance which is observable in all his compositions. He died in 1750.

ANTONELLO, *see* MESSINA.

ANTONILEZ (JOSEPH), a Spanish painter, was born at Seville in 1636. His master was Francisco Ricci, under whom he made a great progress, particularly in history and portrait, though he also painted some good landscapes. Two of his

best pictures are representations of the Miraculous Conception, and Christ as the Good Shepherd. This artist died at Madrid in 1676.

ANTONISZE (CORNELIUS), a Dutch painter, was born in 1500 at Amsterdam, of which city he executed a large picture in 1536. He excelled in perspective and architectural views, which he also engraved on wood; but his prints are scarce.

APOLLONIO (JACOPO), an Italian artist, was born at Bassano in 1584. He studied under Jacopo da Ponte, who was his grandfather, and to whose style he constantly adhered, though inferior to him in energy of expression and vigour of execution. Some fine pictures by him adorn the churches of his native place, where he died in 1654.

APPEL (JACOB), was born at Amsterdam in 1680, and died there in 1751. His first master was Timothy de Graaf, on leaving whom he placed himself under Vander Plaas. Afterwards he studied the works of Tempesta; but he also copied nature, and spent near two years in sketching the scenery about the Hague. His greatest improvement, however, was acquired by the observations he made on attending Meyering, and seeing him paint several landscapes. By this means he learned a better manner of handling and colouring, and particularly the art of making the objects recede to remote distances. He also succeeded well in historical subjects and portraits, both which he painted in a good taste. He took a pleasure in introducing statues resembling marble into his compositions.

APPELMAN (BARENT), a Dutch painter, was born at the Hague in 1640. He proved very excellent in painting landscapes, his scenes being mostly taken from the views about Rome, Frascati, and other parts of Italy; but the figures in his pieces are indifferent. On his return to Holland he was employed by the Prince of Orange, in the hall of whose palace, at Soesdyck, are several landscapes by him, designed in a good taste, finely pencilled, and well coloured. In the same place also are some of his portraits, which have been much admired. Appelman sometimes assisted John de Baan in enriching his back grounds. He died in 1686.

APPIANI (FRANCESCO), a native of Ancona, and the disciple of Simonetti. He completed his studies at Rome, where he painted a picture of the death of St. Dominic, for Pope Benedict XIII., who

rewarded him liberally. Most of his works, however, are at Perugia, where he died in 1792, aged ninety.

APPIANI (ANDREA), a modern Italian painter, born in the Upper Milanese, in 1754. He studied first under Cavalier Guidei, and afterwards devoted himself to his art with such ardour and success, that he formed a graceful and original style, almost rivalling that of Corregio. He excelled in fresco, as well as in oil. His best productions of this species are in the church of St. Maria, at Milan, the Busea palace, the castle of Monza, and the royal palace at Milan. Among his oil paintings, Rinaldo in the garden of Armida, Olympus, and Venus and Love, are distinguished by grace, purity of design, and perfect harmony. Napoleon sat to him, and appointed him his painter. He was a member of the Italian Institute, and of the Legion of Honour. He died in 1818.

AQUILA (POMPEIO DEL), an historical painter, so called from the place of his birth in Italy. He flourished about the year 1580, and painted sacred subjects in a grand style, both in fresco and in oil. One of his best works is a Descent from the Cross, of which there is an engraving.

ARALDI (ALEXANDER), a native of Parma, and the disciple of Giovanni Bellini. He painted historical subjects, and at Parma is a picture of the Annunciation by him, upon which the critics have bestowed great praise. He died in 1528.

ARBASIA (CÆSARE), an Italian artist, who visited Spain on the invitation of Paulo de Cespedes, canon of Cordova, with whom he had formed an intimacy at Rome. He remained at Cordova long enough to paint the ceiling of the cathedral in that city, after which he returned to his native country. He imitated the style of Leonardo da Vinci, and painted chiefly in fresco. He died about 1620.

ARCIBOLDI (GIUSEPPE), a native of Milan, who lived about the year 1590. He was in the service of the Emperor Maximilian, for whom he painted kitchens, with fruit, game, and grotesque figures, which he represented with a great adherence to nature.

ARCO (ALONZO DEL), a Spanish artist, was born at Madrid in 1625. He was deaf and dumb, notwithstanding which he acquired a deserved reputation by his skill as a painter of history and portrait. In the churches of Madrid are some fine pictures of his design and execution. His master was Antonio de Pareda. He died in 1700.

ARDENTE (ALEXANDER), a native of Piedmont. No particulars of his early life are recorded, nor do we know who was his instructor. His reputation, however, drew him to Paris, where he painted a number of pictures in a noble style, and died there in 1595. At Turin is a capital painting of his, the subject of which is the Conversion of St. Paul.

ARELLANO (PEDRO). This Spanish artist was born at Santoreas, in 1614, and studied under Juan de Solis; but making no figure in historical painting, he changed his style, and, after Mario di Fiori, represented flowers and fruits with considerable success. He died in 1689.

ARETINO, *see* SPINELLO.

ARETUSI (CÆSARE), an Italian painter, was, according to some, a native of Bologna, while others make him a Modenese. After learning the principles of his art, he improved himself greatly by studying the works of the greatest masters. Though his invention was not fertile, he attained eminence as a painter of portraits, in which line he was much employed by the noblest personages. His principal patron was the Duke of Ferrara, whose favour he lost by an act of indiscretion. That prince, concluding that he had secured the gratitude of the painter, told him that there was a lady whose portrait he wished to possess, but that it must be obtained by stealth, without the knowledge of the fair subject herself, or any of the family. Aretusi promised diligence and fidelity; and in the first respect he was as good as his word. But having finished the picture, he was so pleased with the performance, that, out of vanity, he showed it to some of his acquaintance. The secret soon transpired, and the relations of the lady were much enraged; nor was the duke less exasperated at the treachery of the artist, whom he at first threatened with death, but contented himself, when his passion cooled, with banishing from his dominions. In the church of San Giovanni dell' Monte, at Bologna, is a fine altar-piece by Aretusi, representing the Virgin and Child, with two female figures embracing each other. In his style he so nearly resembled Corregio, that his pictures have frequently been mistaken for those of that great master. He flourished in the early part of the seventeenth century.

AREZZO (SPINELLO DI). This old artist was born at Florence, in 1352, and died there in 1400. He painted in fresco for the churches, but most of his pro-

ductions are obliterated. There was another painter of this name, *Lazaro Vasari d'Arezzo*, who was born at Florence in 1380, and died in 1452. He excelled the preceding in the learning of his art as well as in execution.

ARLAUD (JAMES ANTHONY), a portrait painter, was born at Geneva in 1688. His first practice was that of painting ornaments in miniature for the jewellers, after which he applied to portrait, in which he became eminent. On settling at Paris, he obtained the patronage of the Duke of Orleans, who condescended to become his pupil, and gave him apartments at St. Cloud. While there, he copied a *Leda* from the bass-relief of Michael Angelo, or, as others think, from the famous picture of Corregio. Be that as it may, all Paris was struck with the beauty of the performance, for which the Duke de la Force agreed to give 12,000 livres; but happening to be a loser in the Mississippi scheme, he returned it to the artist, with 4000 livres for the use of it. This picture Arlaud brought to London, in 1721, when he came hither with letters of recommendation from the Princess Palatine to Caroline, Princess of Wales, whose portrait he painted. During his residence here, he was loaded with presents, and sold a copy of his *Leda* for 600*l.*, but refused to part with the original. In 1738, the painter, falling into a gloomy fit of superstition, resolved to destroy this *chef d'œuvre* of his art; but out of tenderness, he cut the figure to pieces anatomically. This was done at Geneva, where the two hands of *Leda* are still preserved in the public library. Chamont, the French resident there, obtained the head and one foot, but it is unknown what became of the rest. Arlaud died in his native city, in 1743. He had a brother, Benedict, a portrait painter, who came to England, and died in London in 1719.

ARLAUD (BERNARD, or BENJAMIN). He was a native of Geneva, but resided at two different periods in London, where he met with encouragement as a painter of portraits in miniature. In 1801 he returned to his native city, where he suffered much by the depredations of the French. While in England, he was a frequent exhibitor at the Royal Academy.

ARMAND (JACQUES FRANÇOIS). He was born at Paris in 1730, and became a reputable painter in history. He died in 1769. There was another painter of this name, *Charles Armand*, who was a native

of Bar-le-Duc, in Lorraine, and died there in 1720. He is said to have been a good artist, both in portrait and history.

ARNAU (JUAN), a native of Barcelona, in Spain, who was the disciple of Eugenio Caxes. He painted historical subjects, principally for the churches and monasteries. He died in 1693, aged 98.

ARPINO, *see* CESARI.

ARTEDONDO (ISIDROE), a Spanish painter, was born in 1654. He studied first under Garcia, and next became a pupil of Ricci. The excellence to which he attained in historical subjects recommended him to King Charles II., who appointed him his first painter, and gave him letters of nobility. Palomino, in enumerating his works, speaks with admiration of one, the subject of which is the Incarnation. He died in 1702.

ARTEVELDT (ANDREW VAN), a marine painter of Antwerp, at the beginning of the seventeenth century. His representations of storms and rocky shores are very grand. Vandyck admired his works, and painted his portrait, as a testimony of his esteem for the artist.

ARTOIS (JACQUES D'), an admired landscape painter, was born at Brussels in 1613. He is supposed to have been instructed by Wildens, but perfected himself by a studious observation of nature. His landscapes have an agreeable solemnity, by the disposition of the trees, and the touching of the grounds; the distances are well observed, and die away into a bluish range of remote hills; and the figures are judiciously placed. The pencil of this artist is soft, his touch light and free, particularly in the leafing of his trees, and there is generally a pleasing harmony in the whole. It is said that Teniers either painted or retouched the figures in his pieces. He ornamented the trunks of his trees with moss, ivy, or other plants, the extremities of which are often loosely hanging down. His pictures are coloured with a force resembling those of Titian, only they are sometimes a little too dark. He died in 1665.

ARZERE (STEFANO DALL') an Italian painter, was born at Padua, where he practised his art with great reputation, being employed in painting altar-pieces for the churches and convents. The period when he lived is unknown.

ASAM (COSMA DAMAN), an historical painter, of whom we know no particulars, except that he studied at Rome, and settled at Munich in Bavaria, of which city he is

supposed to have been a native, and where he died in 1739. He engraved some prints from his own designs.

ASCH (PETER VAN), a painter of Delft, in Holland, where he was born in 1603. He excelled in painting small landscapes, which are much admired. It is related of this artist, that, by paying an unremitted attention to his aged and infirm parents, who were long confined by sickness, he neglected his profession, which is the reason why his pictures are scarce. His father, *John Van Asch*, was a portrait painter, and lived in the sixteenth century.

ASHFIELD (EDMUND), an English portrait painter, was the disciple of Michael Wright, who lived in the reign of Charles II. Although Ashfield was capable of painting in oil, he accustomed himself to crayons; and having discovered the method of producing a variety of tints in that manner of colouring, which answered every complexion, and gave roundness and strength to his heads, his works were so rich and highly wrought, as to fetch ten pounds a piece. Ashfield was the instructor of Lutterel, who became superior to his master.

ASPER (JOHN, or HANS), a Swiss painter, was born at Zurich in 1499. He painted portraits with so much life, nature, and character, that his works were much applauded, and his reputation was little inferior to that of Holbein. He also drew birds, fish, dead game, and flowers, with great beauty of expression, in water colours. To record his merit, a medal was struck, having his head on one side, and a skull on the obverse, with a character of the painter in rhyme. He died poor in 1571.

ASPERTINO (GUIDO), a native of Bologna, was born about 1460, and died about the year 1500. He was the scholar of Ereole di Ferrara, and became an eminent painter in history. In the cathedral of Bologna is a fine picture by him of the Crucifixion.

ASPERTINO (AMICO), a younger brother of the preceding, was born at Bologna in 1474. He learned the art of painting from Francesco Francia; and obtained the name of Amico da due Penelli, because he used both hands with equal readiness, laying on the light colours with the one, and the dark with the other. His pictures had a good effect, being painted with a strong body of colour, a free touch, and in a grand style; but this description only applies to some of his performances, for

his imagination was at times whimsical and extravagant; so that whatever subjects he then designed were unworthy of being compared with those which he executed when his thoughts were undisturbed. He died in 1572.

ASSELYN (JOHN), called Crabatje. He was born at Antwerp in 1610; and was the disciple of Esaias Vandenvelde, under whom he became an excellent painter of landscape. His companions nicknamed him Crabatje, from a crooked turn in his hand and fingers, which caused him to hold his pallet in an awkward manner. Notwithstanding this, by the lightness, freedom, and spirit of his touch, it could not be supposed that his hand had the least imperfection. He was one of the first Flemish artists who adopted the clear and bright manner of landscape painting. He studied after nature in the country about Rome, improving his taste by the delightful situations of towns, villas, antiquities, figures, and animals, which he sketched upon paper to make a proper use of them in his designs. For his style in landscape, he chose to imitate Claude Lorraine, but in other parts he made Bamboccio his model. He enriched his pictures with the vestiges of noble buildings, and the views of such seats as were remarkably beautiful in themselves, or delightfully situated. His colouring is bright and clear; his skies are warm, his touch free and firm; his figures well drawn, and judiciously disposed; and his pictures justly merit the approbation they have always received. He also painted battle-pieces. He died at Amsterdam in 1660.

ASSERETO (GIOVACCHINO), an Italian artist, was born at Genoa, in 1600. His first master was Lueian Borzoni, whom he soon left, to become the disciple of Giovanni Andrea Ansaldi, by whose instructions he profited so well that, at the age of sixteen, he painted a picture of the Temptation of St. Anthony for the Monks of that order. He afterwards painted several altar-pieces for the churches and convents at Genoa, where he died in 1649. He had a son, named *Giuseppo Assereto*, who painted historical subjects in the style of his father, but died young.

ASSISI (ANDREA LUIGI DI), called also *Il Ingegno*, an Italian artist, was born at Assisi about the year 1470. He studied under Pietro Perugino, whom he assisted in painting the Salla del Cambio, and other works. Assisi improved upon the style of Perugino, by introducing a softer

int in colouring. It is melancholy to relate that, while displaying proofs of his extraordinary talent in the frescoes which adorned the Basilica of Assisi, he suddenly lost his sight, which he never recovered. He died in 1520.

ASTA (ANDREA DELL'), a Neapolitan painter, was born in 1683. He studied under Francesco Solimena, and on leaving him went to Rome, where he improved himself greatly by a diligent attention to the works of the first masters, particularly Raffaele. He then returned to Naples, where he acquired a great reputation by his pictures, most of which are on religious subjects. The two best are a Nativity and the Wise Men's Offering, in the Church of St. Augustine. He died in 1721.

ASTLEY (JOHN), an English artist, who was more indebted to fortune than genius for the distinction he obtained, was born at Wem, in Shropshire, where his father practised physic. At an early age he was sent to London, and placed as a pupil under Thomas Hudson. He afterwards went to Rome, and, on his return home, resided some months in London, from whence he removed to Dublin, where he practised as a portrait painter three years, and with such success as to realize £3000. In his way back to London, he had the good fortune to become acquainted with the widow of Sir William Daniel, who was the heiress of the Duckenfield estates in Cheshire. This lady married him, and thus having entered into the possession of £5000 a-year, he gave up painting, except for amusement. He greatly improved Duckenfield Lodge, and built some houses in Pall-mall, by which he increased his property considerably. He died November 14th, 1787, leaving one son.

ATHANASIO (PEDRO), an historical painter, was born at Granada in Spain in 1638, and died there in 1688. He was the disciple of Alonzo Cano, and painted a great number of pictures for churches and convents, not only in his native city, but at Seville and Madrid. Among his best productions is a Conversion of St. Paul, in the Jesuits' church at Madrid.

AUBIN (GABRIEL JACQUES DE ST.), a French painter, was born at Paris in 1724, and died about 1770. He excelled in historical subjects, some of which he also engraved in a spirited style. He had two brothers, *Augustus* and *Charles Germain*, both of them painters and engravers of considerable merit, particularly the former.

AUDEBERT (JOHN BAPTIST), a French

artist, born at Rochefort in 1759, first practised miniature painting, but afterwards distinguished himself in delineating subjects of natural history. He also made great improvements in the art of printing engravings in colours. He died in 1802.

AUDENAERD, or OUDENAERD (ROBERT VAN), an eminent painter and engraver, was born at Ghent in 1663. He studied painting under Francis Van Michrop, and afterwards under Hans Van Cleef; but on visiting Rome he took instructions from Carlo Maratti. By this means he became a good painter of history; but having etched some prints, which he showed to Maratti, that great artist advised him to adhere to the burin rather than the pencil, and employed him to engrave a number of his pictures. After his return to Ghent he continued to engrave, but occasionally produced some pictures for the churches; one of the best of which is an altar-piece in the Carthusian monastery at Ghent; the subject is St. Peter attended by a number of monks of that order. He died in 1743.

AUDRAN (CLAUDE). He was born at Lyons in 1641, and studied successively under Perrier and De Vairix. On going to Paris, he was employed by Le Brun as an assistant in painting the battles of Alexander. In 1681 he became professor in the Academy of Paris, where he died in 1684. He painted historical subjects very correctly, and much in the manner of Le Brun.

AVANZI (JACOPO), called from the place of his birth, Da Bologna. He lived about the year 1370, and had Franco da Bologna for his instructor. Some of his works in the churches of his native city were much admired by Michael Angelo and the Carracci. He is not to be confounded with *Giuseppe Avanzi*, a painter of the same age, who was a native of Ferrara, which city he adorned with several historical pictures, particularly one of the marriage of St. Catharine, in the church of St. Dominic.

AVED (JACQUES ANTOINE JOSEPH). This artist was born at Douay in 1702. He studied under Pickard, after which he improved himself by visiting several parts of Flanders and Holland. In 1721 he went to Paris, and became the scholar of Le Bel. In 1734 he was chosen a member of the Academy. He excelled in portraits, upon which he bestowed great labour, particularly the draperies and accessories. He died at Paris in 1766.

AVELLINO (GIULIO), called from the place of his nativity, *Il Messinese*, was born at Messina about 1645. He is said to have had *Salvator Rosa* for his instructor; and his landscapes are certainly much in the manner of that great artist. He resided during the best part of his life at Ferrara, where he was much employed by the nobility. His landscapes are enriched with architectural pieces, ancient ruins and figures, admirably designed and touched with a masterly hand. He died at Ferrara in 1700.

AVELLINO (ONUFRIO), a painter of Naples, was born in 1674. He was the scholar of *Francesco Solimena*; on leaving whom, he went and studied at Rome, where he was employed in executing some works for the churches. He died in 1741.

AVERARA (GIOVANNI BATTISTA), a painter of Bergamo, was born about 1508, and died in 1548. He formed his style by studying with success the works of *Titian*. He painted usually in fresco, and some of his pictures executed in that manner are in the churches of Bergamo.

AVERBACH (JOHN GOTTFRIED), a portrait and historical painter. He was born at *Mulhausen* in 1687, and died, in 1743, at Vienna, where he was in the service of the Emperor *Charles VI.*

AVIANI, an Italian painter, was born at *Vicenza*, and lived about the year 1630. He painted landscapes, seaports, perspective views, and architectural subjects; but the figures in his pictures were executed by *Giulio Carpioni*.

AVOGRADO (PIETRO), an historical painter, was born at *Brescia*, and became the disciple of *Pompeo Ghibi*, to whose style he adhered, though in some respects he adopted that of the Venetian school, particularly in his carnation tints. His figures are remarkably graceful, and harmony prevails through all his pictures. He lived about the year 1730.

AVONT (PETER VANDEN), a landscape painter, was born at *Antwerp* about the year 1620. He enlivened his pictures with figures well sketched, and painted with great animation. He was also a good engraver.

AZZOLINI (GIOVANNI BERNARDINO), a native of Naples, who flourished at *Genoa* about the year 1510. His works are almost wholly confined to the churches of the latter city; in that of *St Joseph* are two pictures by him, one of the *Annunciation*, and the other the *Martyrdom of St. Apollonia*.

B.

BAAN (JOHN DE). This eminent artist was born at *Haerlem*, February 20, 1633. He was instructed in painting by his uncle *Pieman*, who followed the manner of *Velvet Breughel*. Afterwards *De Baan* studied under *Bakker*, at *Amsterdam*, with whom he practised assiduously everything from which he could derive improvement, spending the day at the pencil, and the evening in design. At that time the works of *Vandyck* and *Rembrandt* being most in vogue, *De Baan*, after much hesitation which to choose, at last gave the preference to the former. His merit soon became known, and *Houbraken* says that he was invited by *Charles II.* to visit his court, where he painted the portraits of the king, queen, and many of the nobility. After remaining some time in England, he went to the Hague, and there painted a noble portrait of the Duke of *Zell*, for which he received 1000 Hungarian ducats, amounting to near £500. He next painted some pictures for the Duke of *Tuscany*, who placed the portrait of the artist in the gallery of Florence and sent him a handsome present in return for it. The best performance of *De Baan* is the portrait of *Prince Maurice of Nassau*, on the execution of which the painter exerted the utmost efforts of his pencil. When *Louis XIV.* was at *Utrecht*, he sent for *De Baan*, who declined the invitation for political reasons; which did not lessen him in the opinion of that monarch, who frequently consulted him on the purchase of pictures. These marks of distinction created him many enemies, and an artist of *Friesland* actually attempted to assassinate him in his room, but was prevented from accomplishing his base design by the fortunate entrance of a friend of *De Baan's*, at the very moment that the arm of the wretch was raised to plunge the poniard into his side: the assassin made his escape, and was never afterwards found. *De Baan* was of an obliging disposition, and fond of the pleasures of the table. He died at *Amsterdam* in 1702. The portraits of *De Baan* were much admired for the elegance of their attitudes, and for their clear, natural, and lively tone of colouring.

BAAN (JACOB DE), son of the preceding, was born at the Hague in 1673. He learned the art of painting from his father; and having such an able director and example, he early became an artist of distinction. In 1693 he came to England in the suite

of William III. and while here painted several portraits for the nobility, and among the rest one of the young Duke of Gloucester. He was solicited to remain in London, but no inducement could prevail with him to lay aside his intention of visiting Rome, where, and at Florence, he gained a great deal of money, which he had not the prudence to keep. While in the latter city, the grand duke treated him with great kindness, and showed him the portrait of his father, upon which he set a great value. During his residence at Rome, he for some time followed his studies with diligence, but afterwards fell into habits of dissipation. His pictures are finely handled, and he gave promise of surpassing his father, in portraits as well as in other branches of the art, when his irregular course of living laid the foundation of a disorder, of which he died in 1700.

BABEUR or **BABUREN** (**THEODORE DIK**). The manner of painting which this master generally practised was with figures as large as life, and most of them at half length. He had a free and firm pencil: his drawing is tolerably correct; but though his colouring is strong, it is not very pleasing to the eye, in consequence of a yellowish brown tint that predominates through the whole. His expression is but indifferent in any characters, except those which are mirthful, and in some of those he has imitated ungraceful nature with exactness. Most of his pictures represent philosophers, players at cards, and persons performing on musical instruments. Houbraken says, that he sometimes painted perspective pieces in the manner of Neefs; but if we judge of Babeur by the pictures to which his name is affixed, his touch and handling appear to be the very reverse of the pencilling and finishing of such delicate works as rendered Neefs deservedly famous.

BACCARINI (**JACOPO**), an Italian artist, was born at Reggio about 1630: his master was Orazio Talmi, to whose style he constantly adhered through life. Among his best works are two pictures at his native place, one representing the Flight into Egypt, and the other the Death of St. Alessio. Baccarini died in 1682.

BACCHIO, *see* **PORTA**.

BACICCI, *see* **GAULI**.

BACCIOCHI (**FERRANTE**), a monk of Ferrara, of whom we have no other account than that of his having painted a picture of the Death of Stephen, which is in the church dedicated to that saint at Ferrara; and another of a Holy Family,

in the church of St. Mary, in the same city.

BACCHIOCCI (**CARLO**), a native of Milan, whose works abound in the churches and monasteries of that city; but no particulars have been preserved of the artist, and even the age when he lived is not ascertained.

BACKER, or **BAKKER** (**JACQUES**). This historical painter was born at Antwerp in 1530, and learned the principles of painting from his father, an artist who well understood the theory of his profession, though his own works were not much esteemed. On losing his parent, Backer lived with Jacopo Palermo, a dealer in pictures; who kept him incessantly employed, and sent his paintings to Paris to be disposed of, where they were exceedingly admired, and had a quick sale, at a great price, while the artist continued in a state of poverty and obscurity. He had a clean, light manner of pencilling, and a tint of colour that was very agreeable. He died in 1560.

BACKER, or **BAKKER** (**JACOB DE**), was born at Harlingen in 1609, and died in 1651; but Descamps places his death in 1641. He spent the greatest part of his life at Amsterdam, and became an extraordinary painter, particularly of portraits, which he executed with strength, spirit, and fidelity. He was remarkable for an uncommon readiness of hand, and freedom of pencil; and his incredible expedition in his manner of painting appeared in the half length portrait of a lady of Haerlem, which was begun and finished in one day, though adorned with rich drapery, and ornamental jewels. He also painted historical subjects with success; and in that style there is a fine picture of Cimon and Iphigenia, which is accounted an excellent performance. In designing academy figures his expression was so just, and his outline so correct, that he obtained the prize from all his competitors; and his works still fetch high prices. In the collection of the Elector Palatine is an excellent head of Brouwer, painted by this master; and in the cathedral church at Antwerp is preserved a picture of the Last Judgment, which is both well designed and coloured.

BACKER (**ADRIAN DE**), a nephew of the last mentioned artist, was born at Amsterdam in 1643, and died in 1686. In his youth he went to Italy, where he continued several years, by which means he greatly improved his taste. He then returned to Amsterdam, where, among other fine pictures, he painted one of the Judgment

of Solomon, which is in the town-hall of that city.

BACKER (NICHOLAS DE). He was born at Antwerp in 1648, and after learning the art of painting portraits in his own country, went to England, where he was much employed by Sir Godfrey Kneller. He died in London in 1689.

BACKEREEL, OR BACQUERELLI (WILLIAM), an historical painter, was born at Antwerp. He is said to have studied under Rubens, at the same time with Vanduyck, to whom he was little if at all inferior. This may be seen in an altar-piece by Backereel, which is in one of the churches at Antwerp; where, though the two artists painted in competition, and both were praised for their merit, the preference was never determined in favour of either. Backereel had a good taste for poetry; but, exercising that talent too freely, in writing satires against the Jesuits, that powerful fraternity pursued him with so much revenge as to compel him to fly from Antwerp. Descamps says that he had a brother, called Giles, who was a good painter of landscapes, besides historical pictures. Sandrart mentions seven or eight artists of this name in his time, all of whom were very eminent.

BACKHUYSEN (LUDOLPH). This eminent master was born at Embden in 1631. He received his earliest instruction from Albert Van Everdingen; but acquired his principal knowledge by frequenting the painting rooms of different masters, and observing their various methods of touching and colouring. One of these was Henry Dubbels, whose understanding in his art was not only extensive, but he was remarkably communicative of instruction to others, so that from him Backhuysen obtained more benefit than from all the painters of his time. He had not practised long when he became the object of general admiration; so that even his drawings were sought after, and several of them were bought up at 100 florins each. While painting, Backhuysen would not suffer his most intimate friends to have access to him, lest his fancy might be disturbed, or the ideas he had formed be interrupted. His favourite subjects were sea pieces; and he studied nature attentively in all her forms; in gales, calms, storms, clouds, rocks, skies, lights, and shadows. He expressed every subject with so sweet a pencil, and with such transparency and lustre, as placed him above all the artists of his time in that

style, except the younger Vandervelde. It was the custom of Backhuysen, whenever he could procure resolute mariners, to go out to sea in a storm, in order to store his mind with grand images, copied from nature, of such scenes as would have filled any other head and heart with terror; and the moment he landed he impatiently ran to his palette, to secure those impressions, of which the traces might, by delay, be obliterated. By his perfect knowledge of the chiaro-oscuro, he gave uncommon force and beauty to his objects; he observed strictly the rules of perspective, in the distances of his vessels, the receding of the grounds on the shores, and the different buildings which he described in the seaports. His works may easily be distinguished by the freedom and neatness of his touch; the clearness, and natural agitation or quiescence of the water; by a peculiar tint in his clouds and skies; and also by the exact proportions of his ships, and the gracefulness of their positions. For the burgomasters of Amsterdam he painted a large picture, with a multitude of vessels, and a view of the city at a distance, for which they gave him thirteen hundred guilders, and a considerable present besides. This picture was afterwards presented to the King of France, who placed it in the Louvre. No painter was ever more honoured by the visits of royal personages than Backhuysen: the King of Prussia was one of the number; and the Czar Peter the Great took delight to see him paint, and often endeavoured to draw after vessels which he had designed. He was remarkably assiduous, and yet it seems astonishing to consider the number of pictures which he finished, and the exquisite manner in which they are painted. He had a taste for poetry, and at his leisure hours taught writing in the families of eminent merchants. At the age of 71, he engraved a series of views of the seaport on the river Y. He died in 1709.

BACON (SIR NATHANIEL), half-brother to the celebrated Lord Verulam. He travelled into Italy, where he studied painting, but his manner and colouring approach nearest to the style of the Flemish school. At Culford in Suffolk, where he lived, were some of his works, and at Gorbambury, the family seat, was a large picture in oil, representing a cook-maid with dead fowls, admirably painted. In the same house was also a whole length of Sir Nathaniel, by himself, his sword and

palette hung up; and a half length of his mother by his side. This is engraved in Dallaway's Walpole. At Redgrave Hall, in Suffolk, were two more of his pictures, the one Ceres with fruit and flowers, the other Hercules and the Hydra. In Tradescant's Museum was a small landscape, given to him by Sir Nathaniel Bacon. In the chancel of Culford church are his monument and bust, with his palette and pencils; but there is another monument of him at Stiffkey in Norfolk, which was erected by himself in 1615, when he was in his sixty-ninth year. The time of his death is not recorded.

BADALOCCHI (SISTO), an Italian painter, whose family name was Rosa. He was born at Parma in 1584, and studied in the school of Annibal Caracci, whom he accompanied to Rome as an assistant in his principal works. The chief paintings of Badalocchi are two which he executed for the Verospi Palazzo at Rome, both representing Polyphemus and Galatea. He possessed such a lively imagination, and singular readiness of hand, that he is much better known by his engravings than by his paintings. He died at Rome in 1650.

BADARACCO (GIUSEPPE) called *Il Sordo*, from his being deaf. He was born at Genoa, and studied under Andrea Ansaldi, on leaving whom he went to Florence, where he became enamoured of the works of Andrea del Sarto, and from thenceforward altered his style in imitation of that master. He painted many pictures for the churches, convents, and palaces of Florence, where he died in 1657.

BADARACCO (GIOVANNI RAFFAELLE), the son of the preceding artist, was born at Genoa in 1648. He was instructed in the principles of the art by his father, after which he went to Rome, where he became a pupil of Carlo Maratti; but subsequently he imitated the style of Pietro da Cortanza. His pictures possess the charm of sweetness, and a great brilliancy of colouring. He painted historical subjects, and died in 1726.

BADENS (FRANCIS). This painter was born in 1571, at Antwerp, and learned the first rudiments of the art from his father, who was but an ordinary painter. Francis, however, by visiting Rome, and several parts of Italy, formed a good taste of design, and a manner that was very pleasing. On his return to his own country, his merit procured him great employment, and he was usually distinguished by the

was light and spirited; his colouring was warm; and in that respect he had the honour of being the first who introduced a good taste among his countrymen. He died in 1603. Besides history and portrait, he painted conversation pieces in good style.

BADENS (JOHN), the younger brother of the preceding, was born at Antwerp in 1576. He received instructions from his father, after which he went to Italy, where he resided several years. From thence he passed into Germany, and was honourably entertained in the courts of several princes; but on his return towards his native place, he was robbed and wounded by banditti, of which ill treatment he died in 1613.

BADIALE (ALESSANDRO). This artist was born at Bologna in 1626, and studied the principles of painting under Flaminio Torri; after which he was employed in ornamenting several of the churches and palaces in his native city. Besides historic painting, he also practised the art of engraving with success. He was killed in 1671.

BADILE (ANTONIO), a painter of history and portrait, was born at Verona in 1480. By great study and application he acquired a more extensive knowledge of the true principles of painting than any of his predecessors. He was, indeed, a most eminent artist; but he derived greater honour from having two such disciples as Paolo Veronese, and Baptista Zelotti, than even from his own compositions. His colouring was admirable; his carnations beautiful; and his portraits preserved the perfect resemblance of real life; so that he had no cause to envy the merit of Titian, Giorgione, or the best of his contemporaries. He died in 1560.

BAERSTRAET (—). Though this master was very eminent, and his works are in good esteem, yet authors are silent as to the place of his nativity, and the year of his birth. He painted marine subjects, and his pictures are easily distinguished by a general brightness diffused through the whole, particularly in the skies. His drawing is correct, and his perspective true; he copied every object introduced into his compositions from nature, and was exact in his representations of seaports, ships of war, or vessels of a smaller size, which he disposed judiciously, and made the whole produce a pleasing effect. Some of his best pictures

persons skating, and other amusements peculiar to that season in Holland. His pencil is light and clean, his touch spirited, his colouring always transparent; and in general, he finished his pictures with abundance of neatness. He died in 1687.

BAGLIONI (CESARE), an historical painter, was born at Bologna, and studied under his father, an artist of little note; but he afterwards became a scholar of the Caracci, whose general style he adopted, especially in his landscapes. He painted historical subjects, animals, fruit, and still life, in all of which he excelled. His greatest works are a picture of the Ascension, and another of St. Anthony and Martha, both of Bologna. He died at Parma about 1596.

BAGLIONI (GIOVANNI). This artist was born at Rome in 1594, where he studied under Francesco Morelli; and was patronized by Pope Paul V. who employed him in painting several pieces for the churches. These pictures he executed in fresco, and so much to the pope's satisfaction, that he conferred on him the honour of knighthood. Baglioni wrote the lives of Roman artists who flourished from 1572 to 1642. He died in 1644.

BAGNACAVALLO (BARTOLOMEO). The family name of this artist was Ramenghi, but he obtained that of Bagnacavallo from the place of his birth, a village near Bologna. He was a disciple of Francesco Francia, but imitated the manner of Girolamo da Condignola till he went to Rome, where he studied the works of Raffaele, by whom he was employed to assist in some of his compositions. His own performances are at Bologna, where they gained the praise of the Caracci. Bagnacavallo died in 1542. He had a son called *Giovanni Battista*, who went to France as an assistant to Primaticcio. On his return to Bologna, he became a distinguished artist, and was president of the Academy in 1575.

BAILLI (DAVID). This artist was born at Leyden in 1584. From his father, Peter Bailli, a painter of some note, he learned to draw and design, but he was afterwards placed under Adrian Verburg, with whom he continued for a time; and on quitting him, he studied six years to greater advantage with Cornelius Vandervoort, who was an excellent portrait painter. As Vandervoort possessed many capital paintings of great masters, David copied them with care and observation, particularly one perspective view of the inside of a church, originally painted by Stenwyck,

which he finished with such accuracy, that even that artist himself could scarcely determine which was the original, or which the copy, when both were placed before him. He travelled through several parts of Italy, and for a few years resided at Rome, where, as well as in his own country, the correctness of his drawing, and the delicate handling and finishing of his pictures, procured him employment, admirers, and friends. In the latter part of his life he discontinued painting, and only drew portraits with a pen on vellum, which he heightened with black lead, and gave them wonderful force and roundness. He died in 1638.

BAILLY (JACQUES), a French painter, was born at Gracay in 1629. He settled at Paris, where he became a member of the Academy of Painting, and distinguished himself by his portraits in miniature. He died in 1682.

BAJARDO (GIOVANNI BATTISTA), a Genoese artist, was born in 1620, and died of the plague in 1657. He painted some fine historical pictures, which are in the churches of his native city.

BAKER (JOHN), a respectable English artist, who painted flowers and fruit in a natural style, and with a considerable brilliancy of colouring, was originally a coach-painter, and a fellow apprentice with Charles Catton. He was one of the first members of the Royal Academy, in whose council chamber is a picture by his hand. He died in 1771.

BALASSI (MARIO), was born at Florence in 1604. He had for his first instructor Jacopo Ligozzi; but afterwards became the disciple of Roselli and Passignano, giving the preference to the manner of the latter, whom he accompanied to Rome, not only to be his assistant in the works which he had undertaken at the command of Urban VIII. but to improve himself by the treasures of sculpture and painting preserved in that city. During his residence there, Don Taddeo Barberini having observed with what exact precision Balassi in his touch and expression imitated his master, concluded that such an imitative talent would enable him to copy the work of a superior artist with equal exactness: he therefore tried the experiment, by employing him to copy the Transfiguration, painted by Raffaele, which Balassi executed, greatly to the surprise of the most skilful persons at Rome. On the recommendation of Piccolomini he was introduced to the Emperor Ferdinand III., who

received him in an honourable manner, and had his portrait painted by him, for which Balassi was nobly rewarded. The chief excellence of this painter consisted in the imitation of the ancient masters: and by his success he was deluded to think that he was capable of equalling them in a style of his own; but he failed in the attempt, and the new manner which his vanity encouraged him to assume, met with as much contempt as his former works had of universal approbation. He died in 1667, but according to other accounts in 1670.

BALDI (LAZARO), a native of Pistoia, in Tuscany, was born in 1623. He was the disciple of Pietro da Cortona, by whose instructions he obtained an elegant style of invention and composition, a ready management of the pencil, and a beautiful tone of colouring. He was employed by Pope Alexander VII. to paint the gallery on Monte Cavallo, at Rome, and he showed the power of his genius and execution in the designs which he finished for a chapel in the church of St. John Lateran, combining in them correctness and elegance with great force, harmony, and beauty of colouring. He died in 1703.

BALDINI (FRA. TIBURZIO), a painter at Bologna. He was an ecclesiastic, and lived about the year 1610. Several of his pictures are in the churches and monasteries of Brescia. Two of his best pieces are the Marriage of the Virgin, and the Massacre of the Innocents.

BALDINI (PIETRO PAOLO), a native of Rome, who studied in the school of Pietro da Cortona. One of his finest compositions is a crucifixion, over the high altar of St. Eustachio, at Rome.

BALDINUCCI (FILIPPO), an artist and writer of Florence, was born in 1624, and died in 1696. He was both a good painter and sculptor, but chiefly distinguished himself by a biographical history of painting, of which he only lived to publish three volumes. He was also the author of a treatise on engraving, with biographical sketches of artists, 1686, 4to. He was a member of the Academy of Della Crusca.

BALDOVINETTI (ALESIO), a native of Florence, was born in 1425, and died in 1499. He painted historical subjects and portraits in oil and fresco.

BALDRIGHI (GIUSEPPE), an Italian artist, was born at Pavia in 1722. He was the disciple of Meuzzi, after which he obtained the patronage of the Duke of Parma, in which city he taught the principles of his

art with great success. As an historical painter, he distinguished himself by a grand picture on the subject of Prometheus; but his principal merit lay in portrait. He died in 1802.

BALDUCCI (GIOVANNI). This painter, who also obtained the name of Cosci, was born at Florence, and was the disciple of Battista Naldini. His patron was the Cardinal de Medici, afterwards Pope Leo XI., who employed him in executing several works at Rome and Florence. He died at Naples in 1600.

BALDUNG (HANS), surnamed Griem, an old German artist, was born about the year 1480, at Gemund, in Suabia. Some pictures by his hand are in the cathedral of Friburg, in which city he practised both as a painter and an engraver on wood, and died there about 1540.

BALEN (HENDRICK VAN). This artist was born at Antwerp in 1560. He was a disciple of Adam Van Oort, but quitted that master to acquire a better taste of design and composition at Rome, where he resided a considerable time, copying the antiques, and studying the works of the most memorable artists. At his return home, the visible improvement of his taste recommended him to the favour and esteem of the best judges. He distinguished himself by a good manner of designing, and his works were admitted into the cabinets of the curious, among those of the principal painters. He particularly excelled in naked figures, and gave to them so much truth, roundness, and correctness of outline, that few of his contemporaries could enter into competition with him. Several fine portraits by his hand are at the Hague; among which is one adorned with allegorical figures of Wisdom and Justice. All the historical subjects painted by Van Balen have great merit. His designs of the Deluge, of Moses striking the Rock, and the Drowning of Pharaoh, are noble compositions. Houbraken observes, that Van Balen, with great judgment, has introduced the Israelites in a clear light in the back-ground, but the Egyptians in a strong shadow in the fore-ground, which has a fine effect; the figures being well designed, their attitudes and draperies well chosen, and the number of them considerable. Of this master's hand also the Judgment of Paris is accounted a masterpiece; in which the figure of Venus is so elegantly designed, so full of life, and so rounded, that it seems to stand forth from the surface. The landscapes and

back-grounds of the pictures of Van Balen were generally painted by Velvet Breughel. He died in 1632.

BALEN (JOHN VAN), the son of the preceding, was born at Antwerp in 1611. He derived his first knowledge of the art from his father; but, as soon as he had made a competent progress, he went to Italy, where he acquired a good taste for design, though he was sometimes incorrect. His particular merit was shown in his naked figures of boys, Cupids, nymphs bathing or hunting, of which subjects he painted a considerable number, and he also gained praise and riches by his landscapes and histories. His pictures are well handled, his trees touched with spirit, and his herbage and verdure are natural and lively. The carnations of his figures are clear and fresh; his colouring in general is transparent; and the forms of his heads are much in the manner of Albano.

BALESTRA (ANTONIO). He was born at Verona in 1666, and at the age of twenty-one went to Venice, where he became a scholar of Antonio Bellucci, with whom he continued three years. From thence he visited Bologna and Rome, and at the latter place studied under Carlo Maratti. By the instructions of that master, he made a very great proficiency, and exerted himself for some hours of each day in designing after the antiques, and Raffaello, Corregio, Annibal Caracci, and other admired painters; by which conduct he so effectually confirmed his taste and freedom of hand, that he obtained the prize in the Academy of St. Luke, in 1694. From that time his reputation was established, and he was engaged to work for most of the churches, as well as for the palaces of the nobility; besides which his paintings were admired in every part of Europe. His style is sweet and agreeable, not unlike that of Maratti; and the judicious observed, with a degree of delight, a certain mixture in the works of Balestra, of the several manners of Raffaello, Corregio, and Caracci. In the church of Santa Maria Mater Domini, at Venice, is one of the most capital performances of Balestra, representing the Nativity. It is designed in a grand style, and the composition is excellent, with considerable grace; the heads are peculiarly fine; the whole has a noble effect, and is remarkable for its harmony. In a chapel belonging to the church of San Geminiano, in the same city, is a Dead Christ in the arms

of the Virgin, painted by him in a grand taste: the composition consists of a few figures only, but they are finely designed; and in every part of it there is sufficient merit to justify applause. Balestra died in 1740.

BALTEN (PETER) was born at Antwerp in 1540, and became a landscape painter of considerable eminence among the Flemings; in his style and manner resembling Peter Breughel. His most usual subjects were fairs, kermesses, and conversations, in which his figures were small, but touched with great spirit. He painted equally well in water-colours and in oil, and was allowed particularly to excel in his drawings. A remarkable incident happened to this artist at the court of the emperor. That monarch having engaged Balten to paint a landscape, with a number of figures, he chose for his subject St. John preaching in the Desert, which afforded him an opportunity of filling his design with a numerous variety of auditors, to each of whom he gave a strong expression of attention to the principal object; the eyes of every individual being directed to the preacher. But the emperor, from some motive or other, ordered an elephant to be painted in the place of the saint; so that the auditory seemed only to express an astonishment at the bulk of the animal; nor was the picture ever altered. By some it was conjectured that the emperor meant this as a piece of humour; by others, it was imputed to contempt for the artist; but by the ecclesiastics it was ascribed to ridicule and impiety. Balten was a member of the Academy of Antwerp, where he died in 1611.

BAMBINI (GIACOMO), an Italian artist, who was born at Ferrara about 1560. He painted historical subjects, chiefly for the churches and convents, and died at his native place in 1622. He is to be distinguished from *Nicolo Bambini*, a native of Venice, who was the first scholar of Maratti, at Rome. He died in 1725.

BAMBOCCIO, see LAAR.

BAMESTIER (JOHN). This German artist was born in 1500, and studied under Lambert Lombard, after which he went to Amsterdam, where, for some years, he enjoyed a great reputation as a painter of history; but in his latter days he fell into disrepute. He died in 1598.

BANDIERA (BENEDETTO), an Italian painter of historical subjects, was born at Perugia, and flourished about the year 1600.

He painted in fresco, and chiefly for churches and convents.

BANDINELLI (BACCIO). He was born at Florence in 1497, and was a disciple of Giovanni Francesco Rustico, a sculptor. He regularly proceeded through all the studies requisite to form a painter; but his pictures were never approved of, as his colouring was hard, dry, and disagreeable, his composition indifferent, and his bad choice of attitudes gave disgust, rather than satisfaction, to the spectator. Yet his works were more esteemed after his death than they were during his life. Envy induced him to imitate Michael Angelo as a painter, but he only copied his extravagance instead of his excellency. Bandinelli, however, was so mortified on hearing that his works were treated contemptuously by Michael Angelo, that he laid aside the pencil, and adhered to sculpture, in which art he deemed himself equal to Buonarroti; and though the world did not approve of his claim, no one has denied him the second place, after that pre-eminant artist. Bandinelli was an excellent designer, but too fond of the terrible graces in his compositions. He died in 1559.

BAPTIST (JOHN, MONNOYER), *see* MONNOYER.

BOYSTER (JOHN GASPARS), was born at Antwerp, and was the disciple of Thomas Willeborts Boschaert. During the civil war he came to England, and entered into the service of General Lambert; but after the restoration he was engaged by Sir Peter Lely to paint the postures and draperies of his portraits, whence he obtained the name of Lely's Baptist. Kneller also, and Riley employed him for the same purpose. He made good designs for tapestry, and his drawing was generally correct. In the hall of St. Bartholomew's Hospital is a portrait of King Charles II. painted by this artist, who died in 1691.

BARABBINO (SIMONE), a painter of Genoa, who was born about 1581. He was the pupil of Bernardo Castello, till that master was so much alarmed at his proficiency that he dismissed him from his school. This piqued Simone so much, that in his turn he painted a picture in opposition to Castello, and great was his satisfaction at finding the public divided upon the merits of the two productions. Barabbino after this settled at Milan, where he gained abundant employment, and died about 1640.

BARBALUNGA (ANTONIO RICCI), a Sicilian painter, who was a disciple of Do-

menichino. He resided at Rome, where he was much esteemed and employed.

BARBARELLI, *see* GIORGIONE.

BARBATELLI (BERNARDINO), called Poccetti, was born at Florence in 1542. He became the disciple of Ridolfo Ghirlandajo; from whose school he went to Rome, and studied there with uncommon assiduity, insomuch that he was frequently so abstracted and engrossed by the objects of his contemplation as even to forget sleep and food. He was excellent in painting every species of animals, fruit, and flowers. His touch was free, light, and delicate, and the colouring of his subjects inexpressibly natural. Besides his merit in his usual style of painting, the historical pieces which he designed from sacred or profane authors were much admired. He died in 1612.

BARBIANI (GIOVANNI BATTISTA), an historical painter, was born at Ravenna, and studied under Bartolomeo Cesi. He painted mostly in fresco, but sometimes in oil, and equally well in both. There is a grandeur in his style, and an imposing effect in his colouring. His best works are at Bologna and Ravenna. He flourished in 1640.

BARBIANI (ANDREA). This artist was of the same family with the preceding, and was born at Ravenna about 1684. He was the disciple of Cesare Pronti, whose manner he imitated. He painted several fine pictures for the churches of his native city, where he died in 1754.

BARBIERI (DOMENICO DEL, or FIORENTINO), was born at Florence about 1506. He studied under Rosso, with whom he went to France, and where, on the death of Primaticcio, he was employed to finish some frescoes which that master had begun. Barbieri died about 1570.

BARBIERI (FRANCESCO), a painter of history and landscape, who was the pupil of Pietro Ricci, and by his instructions became a good painter. He died at Verona in 1698.

BARBIERI (GIOVANNI), *see* GUERCINO.

BARBIERI (LUCA). This artist, who was born at Bologna, excelled in perspective, architectural subjects, and landscapes. Most of his works are in the palaces of Bologna and its vicinity. He died about 1660.

BARBIERI (DA CENTO, PAOLO ANTONIO), was the brother of Giovanni Francesco Barbieri, better known as Guercino, and was born at Cento, near Bologna, in 1596. His subjects were fruit, flowers,

insects, and animals, but particularly fish, which he painted after nature, with a lively tint of colour, great tenderness of pencil, and a strong character of truth and life. He died in 1640.

BARCA (VICENTE CALDERON DE LA), a Spanish painter, was born at Guadalaxara in 1762, and died at Madrid in 1794. He studied under Francisco Goya, and, by his instructions, became eminent both in historical painting and portrait.

BARCO (ALONZO DEL), another Spanish painter, was born at Madrid in 1645, and died there in 1685. He painted landscapes in an excellent style; but though numerous, few of them are to be seen out of Spain.

BARDIN (JOHN), a French historical painter, was born in 1732, at Montbar. His parents sent him to Paris to be brought up to some trade, but his genius guided him to the profession in which he lived to make a considerable figure. In 1764, while a pupil of Lagrenée, he gained the prize of the Academy, on the subject of Tullia driving her Chariot over the Body of her Father. He also made a beautiful design of the Rape of the Sabinés, and others of St. Charles Borromeo, and the Massacre of the Innocents. He spent four years at Rome, and on his return painted some pieces which established his reputation. Among these are the Immaculate Conception; the Apotheosis of St. Theresa; and St. Catherine disputing with the Doctors; which last procured his admission into the Academy of Painting. In 1795 he was elected a member of the National Institute, and he was also professor of design in the Orleans Lyceum. He died October 6, 1809.

BARDWELL (THOMAS), an English artist, who painted a picture of the noted empiric Dr. Ward relieving his sick and lame patients, of which there is a print by Baron, dated 1748. Bardwell also painted a portrait of Admiral Vernon, and some others, in the town-hall of Norwich. He is, however, chiefly known by a treatise, entitled "The Practice of Painting and Perspective made Easy," 4to. printed first in 1756, and again in 1773. Nothing more is known of the author.

BARENTSEN (DIETERICK). This artist was born at Amsterdam in 1534, and having received instruction from his father, who was an inferior painter, he travelled to Venice, where he was admitted into the school of Titian, and became his favourite disciple. He continued with

Titian several years, and painted a portrait of him, by which he gained great reputation: with extraordinary success he also imitated the touch, manner, and style of colouring peculiar to that accomplished genius. When he returned to Holland, business crowded in upon him, and every work he finished added to his honour; but the composition that most effectually established his fame was a picture representing the Fall of Lucifer, which contained a number of figures, naked, well contrasted, and excellently coloured. He died in 1582.

BARGONE (GIACOMO), an historical painter, who was born at Genoa. He was much admired for his taste in design, and the elegance of his figures; but his rising eminence exciting the envy of another artist, the wretch took an opportunity of poisoning him, while they sat together over a flask of wine.

BARKER (SAMUEL), an English painter, who studied under John Vanderbank, but afterwards adopted the manner of Baptist Monnoyer, and became excellent in the representation of flowers. He died in 1727.

BARKER (ROBERT), an artist of considerable ingenuity, who was the inventor and patentee of the well known species of exhibition called a Panorama, by which bird's-eye views of large cities, and other interesting scenery, taken from some elevated situation, and painted in distemper round the wall of a circular building, produce a striking effect, and a greater resemblance to reality than was ever before discovered; a strong light being thrown on the painting, whilst the place from whence it proceeds is concealed. The first picture of this kind was a View of Edinburgh, exhibited in that city by Mr. Barker in 1788, and in London the following year, where, at first, it did not attract much attention. The next performance was a view of London, from the top of the Albion Mills, which Mr. Barker exhibited at a house in Castle-street, Leicester-square: this picture was much praised by Sir Joshua Reynolds, and other eminent artists. Soon after, Mr. Barker was enabled to build a commodious house in Leicester-square, calculated to give his exhibitions every advantage. Success now crowned his efforts, and many views have been since exhibited, of Dublin, Constantinople, and other cities, with representations of battles, &c. Mr. Barker died 1806. The same description of exhibition is continued by his son.

BARLOW (FRANCIS). He was born in Lincolnshire about the year 1626, and was bred up under Sheppard, a portrait painter; but his genius led him to design, after nature, birds, fish, and every species of animals, which he drew with great exactness, and if his pencilling and colouring had proved equal to the correctness of his design, he would have been superior to most of his contemporaries in those subjects: he was also a good landscape painter, and an excellent engraver. He died in 1702.

BERNUEVO (SEBASTIAN DE HERRERA), a Spanish artist, was born in 1611 at Madrid, where his father, Antonio Herrera, was a sculptor, and intended to bring him up to the same profession; but Sebastian having a stronger inclination to painting, was placed with Alonso Cano, by whose instructions he profited greatly. Many of his pictures are in the churches and monasteries of Madrid, where he died in 1671.

BAROCCIO (FEDERICO). This painter was born at Urbino in 1528, and was the disciple of Battista Venezano, but he derived his knowledge of perspective from his uncle, Bartolomeo Genga. In his twentieth year he visited Rome, where he pursued his studies incessantly, and proved one of the most graceful painters of his time. At his return to Urbino, he painted several pictures, which procured him great applause; but that of St. Margaret raised his reputation to the highest pitch, and induced Pope Pius IV. to invite him to Rome, where he employed him in the decorations of his palace of Belvedere, in conjunction with Zuccherò. He excelled equally in history and portrait, but his genius inclined chiefly to the painting of religious subjects; and his works sufficiently evince that the utmost of his ambition was to imitate Corregio in colouring, and Raffaele in design. But in the natural, grand, and graceful, for which Corregio is distinguished, Baroccio was far inferior, though perhaps rather more correct in the outlines. It is easy to observe, however, that he endeavoured to resemble that illustrious artist in the sweetness of his tints, the harmony of his colouring, the grace of his heads, and the disposition of his draperies, though he was sometimes apt to express the muscular parts of the human body too strong. He rarely painted any historical figure without either modelling it in wax, or placing some of his disciples in such attitudes as he wished to

represent. In most of the works of Baroccio it is not difficult to perceive who were his favourite masters, so that he seems to have had less of originality in him than most of the principal painters. He was a complete master of the chiaro-scuro, and by the skilful management of his colours produced a charming effect. In a church at Ravenna is a noble picture of his, representing the Death of St. Vitalis, the design of which is correct, the figures highly graceful, and there is an elegance in the whole which conceals the poverty of the subject. Baroccio died in 1612.

BARRET (GEORGE), a landscape painter was born at Dublin about 1732. It does not appear that he ever received any regular instructions in painting, though according to some accounts he attended a drawing-school in his native city. He began his attempts in the humble line of colouring prints for one Silcock, in Dublin; and from this feeble commencement he rose to considerable powers as a painter of landscape, by studying from the scenes of nature in the beautiful grounds of the Earl of Powerscourt, which nobleman was his first patron. About this time a premium was offered by the Dublin Society for the best landscape in oil, which was gained by Mr. Barret. In 1762 he visited London, where, two years afterwards, he gained a prize given by the Society for the Encouragement of Arts. The establishment of the Royal Academy was in a great measure owing to the efforts of Mr. Barret, who formed the plan, and became one of its first members. He had two manners of painting, with regard to colour and touch: the first was rather heavy in both, but the latter was much lighter. Few painters have equalled him in the knowledge or characteristic execution of the details of nature. His attention was chiefly directed to the true colour of English scenery, its richness, dewy freshness, and that peculiar verdure, especially in the spring, which is so entirely different from the style of those who imitate Italian pictures. This sometimes tempted him to use colours rich and beautiful when first applied, but which no art can render permanent. The best pictures in his first manner are in the possession of the Dukes of Portland and Buccleugh; and those of his latter, at Norbury Park, in Surrey, the seat of Mr. Lock, consisting of a large room painted with a continued scene entirely round. Barret also painted in water-

colours, in which perhaps, he excelled. As a man, he was very friendly, gentle, and playful in his manners, with a great flow of spirits, and a strong turn to wit and humour. For the last ten years he resided at Paddington, where he painted in conjunction with the late Mr. Sawrey Gilpin. In the latter part of his life he had the place of master painter to Chelsea Hospital, an appointment conferred on him by his old and esteemed friend Mr. Burke. Barret left some etchings of his works, the plates of which were purchased by Paul Sandby. He died in March 1784.

BARRON (HUGH). He was the son of an apothecary in London, and studied under Sir Joshua Reynolds, on quitting whom he practised as a portrait painter; but in 1773 he went to Italy, in the suite of the late Duke of Cumberland. In 1778 he returned to England, and settled in Leicester-square; but met with little success. His powers as a painter were feeble; but he excelled in music. He died in 1791, aged forty-five. His younger brother, *William Augustus Barron*, was a pupil of Mr. Tomkins, and practised landscape painting till he obtained a situation in the Exchequer. Some engravings from views taken by him have been published.

BARROSA (MIGUEL), a Spanish painter, was born at Consuegra in 1538, and died at Madrid in 1590. He studied under Becerra the sculptor, and became distinguished not only as a painter, but as an architect. He executed in the cloister of the Escorial pictures of the Resurrection, St. Paul preaching at Athens, and others, with great ability.

BARRY (JAMES), a British artist, of great originality, was born at Cork, October 11, 1741. His father was a builder, and, in the latter part of his life, a coasting trader, between England and Ireland. James was at first intended for the same profession; but, discovering an inclination for painting, he was suffered to follow the bent of his genius. Though the rude beginnings of his art cannot be traced, there is reason to believe that, at the age of seventeen, he had attempted oil painting; and before he was twenty-two, he finished a picture, the subject of which was the landing of St. Patrick. This piece being exhibited at Dublin, procured the young painter the acquaintance of Edmund Burke, on whose invitation he repaired to London. This was in 1764, and in the year following, his great friend furnished him with the means of visiting Italy,

where he surveyed the noble monuments of art with the eye of a critic, though, at the same time, it is to be regretted that his residence was rendered uncomfortable, by that capriciousness of temper which imbittered almost the whole of his life. After an absence of five years, he returned to England in 1771, and claimed the admiration of the public by his *Venus Anadyomene*, and his *Jupiter and Juno*, two pictures formed on the model of the antique, which some have considered as his best performances, while others, and those no mean judges, have treated them with contempt. In 1776, he painted a picture of the *Death of Wolfe*, which failed, principally owing to his introduction of naked figures; this was his last exhibition at the Royal Academy. He had now conceived an aversion to portrait painting, and thereby sacrificed one of the most lucrative branches of the profession. Such, indeed, was his contempt for it, that when asked as a favour to paint a likeness, he would bid the applicant go to the fellow in Leicester-square, meaning the accomplished Sir Joshua Reynolds. When the design was formed of decorating St. Paul's with paintings and sculpture, Barry was to have been employed; and he chose for his subject the *Rejection of Christ by the Jews* in the presence of Pilate. The scheme however failed, and the picture was never completed. In 1775, Mr. Barry appeared before the public as the author of "An Inquiry into the Real and Imaginary Obstructions to the Acquisition of the Arts in England." His object in this tract was to vindicate the English artists from the impertinent reflections of the Abbé Winkelmann, who had spoken of them with contempt, and repeated the assertion of Du Bos, and others, that our climate is too cold for the fine arts. It is sufficient to say, that Barry's performance is a complete refutation of the foreign critics. When the scheme of ornamenting St Paul's was given up, it was proposed to employ the same artists in decorating the great room in the Adelphi, belonging to the Society for the Encouragement of Arts; but this was refused by all of them except Barry, who undertook to execute the whole work gratuitously: his offer was accepted, and he has been heard to say that, when he began, he had only sixteen shillings in his pocket; and that, in the prosecution of his labours, he was often, after painting all day, obliged to sketch or engrave at night some design for the printsellers, to

obtain the means of his frugal subsistence. Of his terms with the Society we only know that the choice of subjects was left to himself: but he soon found that he had acted too disinterestedly, and that it was impossible for him to complete his undertaking without some assistance: he therefore addressed a letter to Sir George Saviile, soliciting such a subscription as would amount to £100 a-year. He computed that he should finish the whole in two years, and thereby be enabled to pay back the sum of £200 by an exhibition of the paintings. This proposal did not take effect, and the work employed him seven years; at the end of which time the Society granted him two exhibitions, besides voting him, at different periods, fifty guineas, and their gold medal, to which was afterwards added another donation of 200 guineas. Of this great undertaking, consisting of a series of six pictures, representing the Progress of Society and Civilization, it has been said that it surpasses any work which has been executed within these two centuries. Upon this it is just to observe that, as the performance of one man, it is unquestionably entitled to high praise; but that, as a work of art, it is open to criticism, and no competent judge can deny that it has all Barry's defects in drawing and colouring. These pictures were afterwards engraved by himself, but what they produced is not known. In 1792, he deposited £700 in the funds, and to this stock he never afterwards made any addition, so that his income seldom exceeded £60 a-year. In 1782, he was elected professor of painting to the Royal Academy; but this appointment, honourable as it was, only brought upon him misfortune and disgrace. Instead of confining his attention to the principles of the art, he wandered into extrinsic subjects, made extravagant propositions, and threw out both general and particular censures, with so little regard to urbanity, that the members of the Academy became indignant at his presumption. He was remonstrated with, but this only served to make him more irritable and pertinacious; in consequence of which, the council of the Academy appointed a committee to consider his conduct. After hearing the charges and defence, a vote passed for his removal from the chair, and this was followed soon after by another of expulsion. Barry suffered much, both in temper and circumstances, by this degradation; he became hypochondriac and a

recluse, so that his appearance was not much better than that of an ordinary labourer. In this state the Earl of Buchan, out of compassion, set on foot a subscription, the produce of which, amounting to about 1000*l.*, his friends laid out in the purchase of an annuity; but unfortunately his death shortly after prevented him from reaping any benefit from this act of benevolence. On the evening of February 6, 1806, he was seized, as he entered the house where he usually dined, with the cold fit of a pleuritic fever, of so intense a degree, that all his faculties were suspended, and he was unable to articulate; some cordial was administered to him, and on coming a little to himself, he was taken in a coach to the door of his house, the keyhole of which was plugged up with stones by some wanton boys: the night being dark, he suffered much while the attempts were made to gain an entrance; and this being found impracticable without breaking open the door, it was resolved to take Mr. Barry to the house of his friend, Mr. Bonomi, in Tichfield-street. By the kindness of that family, a bed was procured in a neighbouring house; but the blow was struck, and on the 22nd of the same month he expired. His remains, after lying in state in the great room of the Society of Arts, were removed to St. Paul's Cathedral, and deposited near those of Sir Joshua Reynolds. The character of Barry is easily appreciated from the history of his life. With undoubted talents, original genius, and strong enthusiasm for his art, he was never able to accomplish what he projected, nor to practise all that he professed. Few men appear to have had more correct notions of the true principles of painting, and few have departed more widely from them. His ambition was to excel no less as a theorist than as a practical artist; and when he has failed in either character, it may be attributed to the peculiar turn of his mind, which, in his early, as well as in his advanced years, gave strong indications of derangement. His literary works, equally controversial and instructive, personal and poetical, have been published, with a copious memoir of him, by Dr. Fryer, in 2 vols. 4to.

BARTELS (GERRARD). This Dutch artist was born in 1570. He painted historical subjects and portraits with some degree of credit. His death was occasioned by the fall of a heavy stone upon his head, but the year is not mentioned.

BARTOLINI (GIUSEPPE MARIA), an Italian painter, was born at Imola in 1657. He was the scholar of Lorenzo Pasinelli, at Bologna, under whose instructions he profited considerably. Several of his performances are in the churches and other public buildings of his native country, and one of the most valued in an altar-piece at Imola, representing a miracle wrought by some modern saint. He died about 1730.

BARTOLI, *see* PERUGINO.

BARTOLO (TADDEO). He was a native of Florence, and was considered as a good painter of history in the time when he flourished. He died in 1436.

BARTOLO (DOMINICO). From Taddeo to his nephew and disciple Dominico is admitted to be a long step: in the Pilgrim's Ward of Sienna Hospital he painted the history of its foundation, and the dispensing of Christian charity to the indigent, the sick, and the dying. The old dryness of style is gone, greater freedom is come, and with it a more scientific manner of composition.

BARTOLOMEO, *see* BREEMBERG.

BARTOLOMEO, *see* PORTA.

BASAITI (MARCO), an Italian painter, was born in the Friuli, and studied his art at Venice, where he was the successful rival of Giovanni Bellini. In the church of San Giobbo, at Venice, is an altar-piece by this artist, the subject of which is the Agony of Christ; and in a convent of the same city is another picture by him, representing the call of St. Peter and Andrew. These performances were executed between the years 1510 and 1530.

BASILI (PIETRO ANGILOLO), an historical painter, was born at Gubbio about 1550, and died in 1604. He was successively the disciple of Damiani and Roncalli, upon whose style he made considerable improvements. He painted, both in fresco and in oil, for the churches of Venice. One of his finest pieces is a picture of the Preaching of Christ.

BASSANO, *see* PONTE.

BASSANO (LEANDRO), denominated Cavaliere Leandro, from his having been made a knight of St. Mark, by the Doge of Venice, was born in 1558, and died in 1623. He painted history and portrait, and was an artist of considerable reputation.

BASSEPORTE (MADELIENE FRANCES), a French lady, celebrated for her talent in painting plants and animals, but particularly birds, in water-colours. She was born in 1701, and received instructions

from the famous Robert. In 1732, she succeeded Obriette, the painter of natural history in the royal gardens, with a salary of 100 pistoles a-year. She died in 1780. Madame Basseporte also exercised the burin, and produced some good engravings, which are in the celebrated Crozat collection.

BASSETTI (MARCO ANTONIO), an Italian artist, was born at Verona in 1588. He was the disciple of Brusacorei; but on going to Venice, he became enamoured of the style of Tintoretto. After this he removed to Rome, where he diligently studied the works of the best masters. On his return to his native city, he obtained considerable employment in the convents and churches, and was rising to great eminence, when he died of the plague in 1630.

BASSI (ANTONIO), an historical painter of Ferrara, of whose life no particulars are recorded. In some of the churches of his native city are good specimens of his talents in fresco, particularly one of a Flight into Egypt, another of Christ at the Well in Samaria, and one of the Holy Virgin and her Family.

BASSI (FRANCESCO), called the Elder, was born at Cremona in 1642. He obtained a great and deserved reputation for his landscapes. He enriched his pictures with figures, buildings, and animals, well drawn and spiritedly executed. He died about 1710. He is to be distinguished from *Francesco Bassi*, named the Younger, who was born at Bologna in 1664, and died in 1693. He studied under Pasinelli, and obtained celebrity even in his early age, by some good historical pictures, particularly one of the Apotheosis of St. Anthony.

BASTARO (GIUSEPPE DEL), a Roman artist, who lived about the year 1690. He was much esteemed by his contemporaries, and obtained considerable employment as an historical painter. His best pictures are in the church of Santa Maria Maggiore at Rome.

BASTON (THOMAS), an English painter of marine subjects. He lived about the year 1720, and several of his pieces, representing ships of war and seaports, have been engraved.

BATTONI (POMPEO), an eminent artist of the Florentine school, was born at Lucca, February 5, 1708. His father was a goldsmith, and intended him for the same profession; but though he worked at the trade some time, he gave it up to follow painting, under the patronage of some eminent friends at Lucca, who sent him

to Rome, where for some time he attended Sebastian Conca, and Augustine Masucci. Pompeo, however, took more delight in copying the antiques and the works of Raffaele, than in imitating the modern masters; and how well he profited by this judicious choice appeared in the School of Athens, and the copies which he made of the Dispute on the Sacrament. He soon became sensible of the method by which Raffaele and the ancients attained perfection. To catch nature in her movements was their grand object, and in this Battoni followed them. Hence in his paintings we find no trace of the artificial composition of figures, which then so generally prevailed; nor does he concentrate the light on one object to the detriment of the rest, as Maratti does. It was the practice of Battoni to make numerous drawings of the various motions of men and children, with the different folds of the drapery, which sketches he afterwards used in his paintings, and finished them not only by the liveliest colouring, but also with the finest forms. By these performances he acquired considerable fame; but it being suggested that he was still deficient in colouring, he applied to that branch with his usual enthusiasm; and having obtained an order from the Marquis di Gubbio to execute an altar-piece for the chapel of his family in the church of St. Gregory at Rome, he eagerly embraced that opportunity of convincing the public of his improvement in that respect. Orders now multiplied, and the Cardinal Furietti, who had the superintendance of the church of St. Celsus, gave him the picture of the high altar to execute, in which commission he gave universal satisfaction. In the Immaculate Conception, which has been so often a subject for painters, Battoni succeeded so well for the church of the Philipines at Chiari as to attract the admiration of all good judges. His next piece was the story of Simon Magus, for the church of St. Peter at Rome; and among his other altar-pieces of extraordinary merit were two at Brescia, one representing St. John Nepomucene with Mary, and the second, the Offering of the latter; two others for the city of Lucca, one of St. Catherine of Sienna, and the other of St. Bartholomew; another, for Messina, of the Apostle James; and for Parma, John the Baptist preaching in the Wilderness. Besides these he painted many scriptural pieces, especially the much admired ones in the papal gardens of Monte Cavallo, and others in private

collections. He likewise acquired fame by his Choice of Hercules, which he painted first in the natural size, and afterwards smaller, for the Marchese Ginosi. Nor was he less admired for his picture of Bacchus and Ariadne, painted for an English gentleman. The group of Peace and War, one of his finest productions, was executed towards the close of his life. Here Mars, sword in hand, is seen rushing to the combat, while an exceedingly beautiful virgin, casting on him a look of sweetness and entreaty, offers him a branch of palm, and places herself directly in his way, as if to prevent his sanguinary progress. The vivacity of his fancy was not in the least enervated in those years when the hand is seldom capable of following the impulse of the mind. In his old age he painted, for a Russian prince, Cupid returned from the Chase. His game consists of hearts shot through with arrows, which he lays in the lap of Venus, while he extends his arms to embrace the goddess, who testifies her pleasure by caresses. Commissions of this nature were innumerable, and the Empress of Russia purchased of him a picture of Thetis receiving Achilles from Chiron; and another of the Continence of Scipio. Battoni painted two pictures for the King of Poland, both taken from the story of Diana, and one for the King of Prussia, the subject of which is the Prostration of the Family of Darius before Alexander. The portraits which Battoni drew are innumerable; and among them were those of three popes, Benedict XIV., Clement XIII., Pius VI., the Emperor Joseph II., and the Empress dowager. This great painter was devoted to religion, liberal to the poor, friendly to his pupils, and such an enemy to ostentation, that he seldom wore the insignia of knighthood which had been conferred upon him by the pope. He died February 4, 1787. The only enemy he had was Mengs, who envied every living artist that possessed greater genius than himself.

BAUER, or BOUWER (JOHN WILLIAM). He was born at Strasburg in 1610, and was a disciple of Frederick Brentel. He had great genius; but the liveliness of his imagination hindered him from studying nature, or the antique, in such a manner as to divest himself of his German taste, though he went to Rome to improve himself in the art. In Italy he applied himself entirely to architecture, as far as it might contribute to the enrichment of his laud-

scapes, which were his favourite subjects; and for his scenes and situations, he studied after the rich prospects about Frascati and Tivoli, which afforded him the most delightful sites, views, and incidents. He was fond of introducing into his designs, battles, marching of armies, skirmishes, and processions; but though he resided a considerable time in and about Naples and Rome, he never arrived at a grandeur of design; nor could he ever express the naked but indifferently. His pencil, however, was light, his composition good, and his general expression beautiful, but his figures were somewhat heavy. He painted in water-colours, on vellum, and was for several years in the court of the Duke Bracciano, for whom he finished some perspective views of gardens, with statues and fountains; also of other elegant buildings, with a number of figures, coaches, cattle, and horsemen, and it was remarkable that he generally distinguished the different nations of people by the national dress of each. He painted with uncommon freedom and delicacy, and his colouring is glowing; but his drawing is incorrect. He etched from his own ideas numerous designs from Ovid's *Metamorphoses*, very much in the style and spirit of Callot. He died at Vienna, in 1640.

BAUDUINS (ANTHONY FRANCIS), a Flemish painter and engraver, was born at Dixmude, in Brabant, in 1640. He was the scholar of Vandermeulen, and most of his plates are engraven from the designs of that master. Little is known of him as a painter, but his prints are excellent. He died at Paris, in 1700.

BAUSA (GREGORIO), a Spanish artist, was born at Mallorca, in the neighbourhood of Valencia, in 1596. He studied under Francisco Rabalta, and became a good painter of history. In the church of the Carmelites at Valencia is a fine altarpiece by him, the subject of which is the Martyrdom of St. Philip the Apostle. He died in 1656.

BAYEN Y SUBIAS (FRANCESCO), a native of Saragossa. He learned the principles of design from an artist of little repute, but profited so well by his instructions, as to gain a prize given by the academy of painting in his native city, by which institution also he was sent, on a pension, to prosecute his studies at Madrid, where he became a disciple of Antonio Gonzales Velasquez. King Charles III. of Spain, having seen some of his performances, employed him in the royal palace at Aran-

juez, and also at Madrid: besides which he had a great number of engagements for several of the nobility, as well as for the monasteries and churches. In 1765, he was chosen a member of the academy at Madrid, of which, at length, he became the president, and in 1788 obtained the appointment of painter to the king. He died in 1795.

BAYEN (RAIMOND Y SUBIAS). This artist was the brother of the preceding painter, and was born at Saragossa in 1746. He received his instructions in the art of design from his brother, to whom he became an assistant in his great works. He died at Madrid, in 1793.

BAZZANI (GIUSEPPE), an Italian painter, was born at Reggio in 1701. He studied under Giovanni Canti, but was his superior in fertility of invention and power of execution. He was a great admirer of Rubens, whose style he imitated. Many of his frescoes are in the churches of Mantua, where he resided, and became director of the academy. He died in 1769.

BEALE (MARY). This ingenious lady was the daughter of a clergyman named Cradock, and was born in Suffolk, in 1632; her instructor was Sir Peter Lely; and in painting portraits she proved very little inferior to any of her contemporaries. Her colouring was clear and strong, with a great look of nature, and she worked with a good body of colours. She had applied herself to copy some pictures of the best foreign masters, which she procured from the cabinets of noblemen, and also from the collection of Sir Peter, by which her taste and pencil were much improved, and her portraits had a great deal of the Italian air and style. She was amiable in her conduct, assiduous in her profession, and had the happiness to live in universal esteem, and to receive every encouragement. She married an obscure painter, named Beale, by whom she had two sons, who both exercised the same art for some time; but afterwards one of them became a physician. Mrs. Beale died in 1697.

BEAUBRUN (HENRY). This French painter was born at Amboise in 1603, and died at Paris in 1677. He excelled in portraiture. His brother, *Charles Beau-brun*, who was born at Amboise, in 1605, became distinguished in the same line of the art. He died in 1692.

BAUDOUIN (PIERRE ANTOINE). This artist was born at Paris, in 1719, and died there in 1769. He excelled in painting portraits in miniature.

BEAUMONT (CLAUDIO), commonly called *Il Cavaliere Beaumont*, was born at Turin in 1694. He studied at Rome, where he applied diligently to the copying of the works of Raffaele, Guido, and the Caracci. The only modern artist that engaged his notice was Trevisani, whose style of colouring he imitated. On his return to Sardinia, he was employed by the king, who conferred on him the honour of knighthood. He died in 1760.

BEAUMONT (SIR GEORGE HOWLAND, Baronet), descended from Prince Bohemond of Antioch, who shook the throne of the Emperor of Constantinople in the battles of Durazzo and Larissa, was born on the 6th of November, 1753. While yet young, he admired art, became acquainted with some of its worthiest professors, and, yielding to the impulse of nature, took up the pencil, and, making his own shady woods and green hills of Coleorton both his study and academy, produced a landscape of great beauty and truth. Nor did he confine himself to the scenes of his native land, nor, though Wilson was his friend, limit his adoration to its artists. He travelled into Italy, where landscapes of a softer and sunnier beauty attracted his pencil; and into France, where he studied Claude in his own romantic land, and compared the dewy sunshine and clear twilights of nature with those of the painter. In his own pictures, after this excursion, something both of England and Italy appeared; and it was his pleasure to sit in the groves of Charnwood, and by the stream of Grace-Dieu, and make transcripts from nature, sometimes adding a ruined temple, sometimes a gothic church, as his taste inclined towards Italy or England. Next to the pleasure of painting, was that of being in the company of painters, of whom he had many anecdotes. The walls of his house in Grosvenor Square were covered with choice works of Wilson, and Claude, and Reynolds, and his table was commonly spread for men of genius, for his taste extended to all the realms of mind. He aided in the establishment of the National Gallery, and gave it some of its fairest pictures; and, among others, the *Narcissus* of Claude, which he used to carry with him like a household god from Coleorton to London, and from London to Coleorton. In his landscapes there is less of the fine fresh glow of nature than might be expected from the hand of one trained in that academy; yet he had the soul and eye of a painter. His scenes are

finely imagined, and there are glimpses of grandeur, but little that is wrought out in the spirit of the conception: he was deficient in the practical skill which his fine fortune hindered him from acquiring from that rough old teacher, Necessity. He died 7th February, 1827, at Coleorton Hall.

BECCAFUMI (DOMENICO). This painter, who was also called *Micarino*, was born at Siena in 1484. His original occupation was that of keeping sheep; but discovering a genius for drawing, he was taken from that employment and placed under an ordinary painter named *Capanna*; though afterwards he is said to have received instructions from *Pietro Perugino*. The more he advanced in the knowledge of his art, the more he perceived that he only lost his time by continuing at Siena; and the universal applause given to the works of Raffaele and Michel Angelo Buonarroti, excited in him an eager ambition to see them. He therefore travelled to Rome, to study the productions of those celebrated masters; and he spent two years in close application, exerting himself not only to copy their works with exactness, but also in designing after the most curious antique statues and edifices. His genius being hereby improved, and his hand well formed, he returned to Siena, where he was engaged in several considerable works, not only in oil, but also in distemper and fresco, which procured him reputation and honour. He had a fine invention, his taste of design was elegant, his expression good, and his tone of colouring beautiful. He executed a work in mosaic, in the cathedral of Siena, and several pieces of sculpture. He was also an engraver on copper and wood. He died in 1549.

BECCARUZZI (FRANCESCO), a native of Conigliano in the Friuli, and the scholar of Pordenone, who obtained considerable credit as a painter both in fresco and in oil. One of his principal works is a picture, which he executed for the Franciscan church at Conigliano, representing the founder of that order receiving the impressions of the five wounds, according to the legendary story of the saint.

BECCERRA (GASPAR), a Spanish artist, was born at Baeza, in Andalusia, in 1520. He was a distinguished painter, sculptor, and architect. It is said that he studied under Michel Angelo, at Rome; but certain it is that, on his return to Madrid, he was employed by the Emperor Charles

V. in some great works which he executed in fresco, which gained him general applause. He contributed to reform the Spanish school of art, by the introduction of a grand style founded on that of Michel Angelo. But great as were the merits of Becerra in painting, he rose to higher eminence as a sculptor, in which profession he was much employed for the churches and monasteries. Among his works was one of the Virgin, carved for Queen Isabella, who was extremely difficult to be pleased; and, after many trials to gratify her humour, Becerra was directed, in a dream, to make one of the log of wood lying on his hearth. He died in 1570.

BEDUSCHI (ANTONIO), an Italian painter of history, was born at Cremona 1576. He studied under Antonio Campi, and obtained honourable notice by an altar-piece of the Stoning of Stephen, in the church of St. Sepolero, at Piacenza. He died young.

BEECHEY (SIR WILLIAM), distinguished himself in portraiture. He was born 12th December, 1753, at Burford, in Oxfordshire, and educated for the law; but love of art triumphed over what has been erroneously called a dry study, and at the age of nineteen he appeared among the students of the Royal Academy, where he soon acquired a knowledge of drawing and colour. In the year 1776, he ventured to send two small-size heads to the exhibition of the Academy; these were succeeded by others of the same dimensions; and in 1779 he hazarded a portrait of a gentleman in whole length, and a conversation piece; to other exhibitions he sent a Lady playing on a Harp; and, venturing into the regions of fancy, added a Witch of Endor, and a Lavinia, from *The Seasons* of Thomson. Some of these works were painted in Norwich; but in 1788 he removed to 20, Lower Brook Street, London, and continued to paint and exhibit with a success which brought, besides many sitters, the notice of those who watch rising merit, and, what is sometimes as much desired, the commendations of the daily and weekly critics. Six years afterwards, the man who helped to people their walls with portraits, was admitted by the Royal Academy as an associate. This happened in the same year that the sun of court favour shone on him: Beechey was appointed portrait painter to the Queen, and henceforth ladies of quality and men of high degree were numbered among his sitters.

Now and then he aspired to something beyond mere likeness, and presumed to measure himself with Reynolds, in one of those half-historic and half-portrait works, in which the latter excelled: this was Mrs. Siddons with all the symbols of tragedy about her. He still rose in court esteem, and also in favour with the Royal Academy:—in 1798 he painted George the Third on horseback, reviewing, with the Prince of Wales, the Horse Guards at Hounslow, and was knighted; and the same season, after having been twenty-six years an exhibitor, he was elected Royal Academician. These twofold honours brought increase of employment; and besides the royal family, who sat to him through all its members, and ordinary heads in hundreds, attracted to the easel of a painter in full practice—he painted the Marquis Cornwallis, and Earl St. Vincent—John Kemble, and *Anastasius Hope*—David Wilkie, and Joseph Nollekens—names which will carry his own to other days. Beechey, through all his long life, had to contend with men his equals or superiors in art: in his youth Reynolds, in his manhood Lawrence; and in his riper years Owen, Jackson, and Phillips more than divided the public, if they failed to divide with him the favour of the court. He supported the British school rather by the respectability of his personal character, and the uniform truth and nature of his works, than raised it by productions of rare grace or lofty vigour. Little of the ideal appears in his compositions; he seized on his portraits with a vigorous rather than a delicate hand; neither did he succeed in summoning mind to the brow, or elegance to the air of his heads. He died at his residence at Hampstead January 28, 1839, and was buried with Academic honours.

BEEK (DAVID). He was born at Arnheim, in Guelderland, in 1621, and became a disciple of Vandyck, from whom he acquired a fine manner of pencilling, and the sweet style of colouring peculiar to that great master. He possessed, besides, that freedom of hand, and readiness or rather rapidity of execution, for which Vandyck was so remarkably famous; and Charles I., when he observed the expeditious manner of Beek's painting, was so much surprised, that he told him it was his opinion he could paint if he was riding post. He was appointed painter and chamberlain to Queen Christiana of Sweden, and by her recommendation most

of the illustrious persons in Europe sat to him for their portraits. He was agreeable, handsome, and polite, and lived in the highest favour with his royal mistress; but, having an earnest desire to visit his friends in Holland, and, leaving the court of Sweden much against the queen's inclination, she apprehended that he intended never to return; and, as he died soon after at the Hague, it was strongly suspected that he was poisoned. This was in 1656. A singular adventure happened to this painter as he travelled through Germany, which seems not unworthy of being narrated. He was suddenly taken ill at the inn where he lodged, and, seeming to appearance quite dead, was laid out as a corpse. His valets expressed the strongest marks of grief for the loss of their master, and while they sat beside his bed, drank very freely by way of consolation. At last one of them became intoxicated, and said to his companions, "Our master was fond of a glass while he was alive; out of gratitude let us give him one now he is dead." As the rest of the servants assented to the proposal, he raised up the head of his master, and endeavoured to pour some of the liquor into his mouth. Aroused by the fragrance of the wine, and probably, by a small quantity that imperceptibly got down his throat, Beek opened his eyes, and the servant being excessively drunk, and forgetting that his master was considered as dead, compelled him to swallow what wine remained in the glass. The painter gradually revived, and thus escaped premature interment. Beek received from different princes, as an acknowledgment of his singular merit, nine gold chains, and several medals of gold of a large size.

BEELDEMAKER (HANS), a Dutch artist, was born at the Hague in 1636. His master is not known; but he painted, in a spirited and natural style, hunting pieces, particularly of the stag and fox. He had a son, *Francis Beeldemaker*, born in 1669. He was instructed by his father, but afterwards applied to historical painting, under William Dondyns, after which he travelled to Italy, and on his return home obtained much employment. He painted also portraits, and became a member of the academy at the Hague, where he died about 1736.

BEER (ARNOLD DE). This Flemish painter was born at Antwerp in 1490. He bore a high character as a good

designer in his day, and was much employed for the churches; but his manner was hard and gothic. He was a member of the company of painters at Antwerp, where he died in 1542.

BEER (JOSEPH DE). He was born at Utrecht in 1550, and studied under Francis Floris, by whose instructions he became a good painter of history. His patron was the bishop of Tournay, for whom he painted several pictures, which did him credit. He died in 1596.

BEERINGS (GREGORY). He was born at Malines, in Flanders, in 1500, and studied in Italy, where he acquired a fine taste, and might have proved an admirable artist, had he not fallen into indolence and dissipation. He died in 1544.

BEGA (CORNELIUS), a Dutch painter, was born at Haerlem in 1620. He was the disciple of Adrian Ostade, and was the ablest of his school, if not indeed his equal. He gave a strict attention to every precept of his master, observing his handling, as well as his manner of preparing and blending his colours, with great accuracy; and took incessant pains to improve himself in the knowledge and practice of his art, so that he soon gave public proofs of being a considerable painter. He set out in his profession with credit, and proceeded in it for some years with success; but at last he grew too fond of a dissipated life, and his morals were so depraved that his father, a sculptor, after many remonstrances, disowned him; for which reason he cast off his paternal name, which was *Begeyn*, and assumed that of *Bega*—his early pictures being marked with the one, and his latter works with the other. He had a fine pencil, and a delicate manner of disposing his colours, so as to give them a look of neatness and transparence, whence his performances are so much esteemed in the Low Countries as to be placed among those of the best artists. He caught the plague from a woman to whom he was attached; and his affection was such, that, notwithstanding the exhortations of his friends and physicians, he attended her to the last moment of her life, and followed her to the grave soon after, in 1664. The subjects of his pencil were, the amusements of peasants, landscapes, and the inside of cottages.

BEGEYN (ABRAHAM). Neither Houbraken nor Sandrart have mentioned any thing relative to the master under whom this artist was instructed. After he had

made a competent progress in painting, he studied perspective and architecture, to qualify himself more effectually for his profession, and perfected himself in the knowledge of both. His reputation procured him an invitation to the Prussian court, where he was appointed principal painter to the king, and was directed to take views of the royal palaces, and the most agreeable prospects of that country, which he executed extremely to the satisfaction of his royal patron. He likewise finished several large designs for the decoration of the grand saloons and galleries at Potsdam. His figures and animals are, in general, well designed and coloured, touched with great freedom, and much in the manner of Berchem. Some of his most capital pictures are at the Hague, where they are highly esteemed. These are landscapes, with views of rivers, ruins, and pieces of architecture, enriched with figures, and a variety of animals, finished in a masterly manner. Begeyn was born in 1650, and died about 1710.

BEHAM (BARTEL), a German artist, was born at Nuremberg about 1496. He studied at Bologna and Rome, chiefly under Raimondi, after which he became a resident at Munich, where he painted several pictures for the Elector of Bavaria. But he is chiefly known as an engraver, in which art he had great merit, and executed several fine plates. He died about the year 1540, as the last date of his prints is in 1535. He was a relation of *Hans Beham*, one of the most celebrated engravers of that age, who ranks among those called the little masters. He died about 1550.

BEISCH (JOACHIM FRANCIS), a painter of landscapes and battles, was born at Ravensburgh, in Swabia, in 1665. He was taught the rudiments of the art by his father, who practised painting only for his amusement. But Joachim, by the force of his genius, and an assiduous practice, proved at last a good artist; and was employed at the court of Munich particularly, in painting the battles which the Elector Maximilian Emanuel fought in Hungary. While that prince was absent on some of his expeditions, Beisch took the opportunity of visiting Italy, where he improved himself by studying those famous models which have deservedly been the admiration of the whole world; and it is a sufficient testimony of the perfection to which he arrived, to say, that even Solimena copied several of his landscapes. He had three different manners: his first, before his journey to

Italy, was true, but too dark; his second had more clearness and truth; and his last was clearer, but more weak. The scenes of his landscapes are agreeably chosen and picturesque; his touch is light, tender, and full of spirit; and his style of composition frequently resembles that of Gaspar Poussin, or Salvator Rosa. He etched several pleasing views in a good taste; but these prints are scarce. He died in 1748.

BELL (WILLIAM), an English painter, was a native of Newcastle-upon-Tyne. He was one of the earliest students of the Royal Academy, where he gained a prize for the best picture on the story of Venus applying to Vulcan to forge armour for Æneas. He afterwards settled at Newcastle, where he painted portraits and landscapes. He died there about 1804.

BELLA (STEFANO DELLA), a Florentine artist, was born in 1610. He was intended for his father's profession, which was that of a goldsmith; but as his inclination led him to painting, he was suffered to follow his genius, and had Cesare Dandini for a master. After this, however, he relinquished the pencil to follow the art of engraving, in which he rose to pre-eminence, and executed a great number of prints of various degrees of excellence, and some of them from his own designs. He died in 1664.

BELLANGE (JACQUES), a French artist, was born at Chalons about 1610. He was first the disciple of Henriet, and next of Vouet; but he afterwards became an engraver, though his merit in either line was not great.

BELLE (NICHOLAS SIMON ALEXIS). This French painter of portraits was born at Paris in 1674, and died there in 1734. He had a considerable reputation and much practice in his day.

BELLEVOIS. This artist died in 1684; but, except the description and commendation of his works, nothing is mentioned by the writers on this subject, relative to the place of his birth, education, or the year of his nativity; but he is known through all parts of Europe as a good painter. His subjects are views of seaports, shores, calms, and storms at sea; but it is in his calms that he shows peculiar excellence. His vessels are neatly handled, and correctly drawn; yet want that grace and elegance which are always observable in those of the younger Vandervelde and Backhuysen. His touch is light, and his colouring clear; the perspective of his seaports

and buildings is true, and hath an agreeable effect; his skies are generally bright and judiciously managed, and his colouring is transparent. His figures are, however, indifferent, nor have they much expression. Pictures of this master are often in public sales, and some of them, which seem of his best style, are sold for tolerable prices.

BELLINI (GIACOMO OR JACOPO), was born at Venice about 1405, and studied under Gentile da Fabriano; but proved no extraordinary artist, though some Italian writers say he was one of the best of that period. The secret of painting in oil was communicated to him by Domenico and Andrea del Castagno; and that important discovery he explained to his sons, Gentile and Giovanni, who had sufficient skill to apply it in such a manner as to make them considerable in their time, and memorable to posterity. The reputation of this ancient master was established by the portraits he painted of Cornaro, and Lusignan, king of Cyprus. He died in 1470.

BELLINI (GENTILE), was the eldest son of the preceding, and was born at Venice in 1421. He was instructed by his father in the art of painting in distemper, as well as in oil. Such was his progress, that he was accounted the most skilful painter of his time, and was employed by the Doge to paint the hall of the great council; and for others of the nobility he executed several noble works. The Ottoman emperor, Mahomet II., having seen some of his performances, invited him to Constantinople, received him with great respect, sat to him for his portrait, and engaged him there for some time, during which he gave him many presents, and other marks of regard. But the Turkish monarch having ordered the head of a slave to be cut off, before the face of Bellini, to convince him of an incorrectness in a picture of the decollation of St John, he was so terrified at the sight, that he never enjoyed peace of mind till he obtained leave to return to his own country. Mahomet put a gold chain about his neck, and wrote to the senate of Venice in his favour; which recommendation procured him a pension, and the honourable order of St. Mark. It is proper to state that De Piles and other writers represent the transaction of Gentile at Constantinople agreeably to what is here related; but Vasari only says that Mahomet II. had seen some of the works of Giovanni Bellini, which he admired exceedingly, and desired that the painter might be sent to him from Venice; but

that the senate prevailed on Gentile to go instead of Giovanni, as the latter was then engaged in a large work, and the doge was unwilling to deprive his country of so famous an artist; Giovanni being esteemed the best painter, not only of his own family, who were all painters, but the ablest artist of his time. Vasari mentions a sea fight, painted by this master, which had extraordinary merit, in the variety of figures, the truth of the expressions, the propriety of the attitudes, the perspective distances of the vessels, and the grandeur of the composition. He died in 1501.

BELLINI (GIOVANNI), was born at Venice in 1422. He was the son of Giacomo, and the brother of Gentile Bellini, but surpassed them both in every branch of the art. He is considered as the founder of the Venetian school, by introducing the practice of painting in oil, and teaching his disciples to copy nature. His manner of designing was but indifferent, and frequently in a bad taste, and before he knew how to manage oil colours his painting appeared dry; but afterwards he acquired more softness in his pencilling, showed a greater propriety of colouring, and some harmony, though he still retained too much of his old style, except in his heads, which were better than those of Giacomo or Gentile. The school of Giovanni Bellini produced two memorable disciples, Titian and Giorgione; and by observing their works, Bellini improved his own manner considerably; so that in his latter pictures the colouring is much better, and the airs of his heads nobler, though his design is a little gothic, and his attitudes not well chosen. He died in 1512.

BELLINI (FILIPPO), an historical painter of Urbino, who lived about the year 1596. He imitated the style of Federico Barocci very closely and happily; of which the proof is seen in his altar-pieces of the Circumcision of Christ, and the Marriage of the Virgin, both at Ancona. He also executed fourteen good pictures of the Works of Mercy, at Fabriano.

BELLINI (GIACINTO), an historical painter of Bologna. He was a disciple of Albano, after which he went to Rome for improvement with Francesco Caracci. While in that city, he obtained the protection of Cardinal Fonti, by whose interest he received the order of knighthood from the pope. In his manner he approached Albano, and his pictures have much of the grace of that master.

BELLINIANI (VITTORE), a Venetian artist

who lived about 1525. He was the pupil of Giovanni Bellini, and painted historical subjects, chiefly religious, for the churches and convents of Venice and its vicinity.

BELLORI (PIETRO). This artist was a native of Rome, where he practised portrait painting; but he is chiefly known as a biographer and antiquary.

BELLOTTI (BERNARDO), a painter of architectural and landscape pieces. He was born in 1724 at Venice, and studied under his uncle Canaletto. Afterwards he went into Germany and Poland, in both which countries he took some fine views, of which he published engravings executed by himself. He died at Warsaw in 1780.

BELLOTTI (PIETRO), was born at Venice in 1625. He was the disciple of Michel Forabosco, and became a portrait painter of the first rank; but in the composition of historical subjects he was not so eminent. He was peculiarly happy in the imitation of nature: the colouring of his portraits appears to be real flesh; the variety in the hair of his heads is inconceivable; in all his attitudes there is much grace, and the disposition of his figures is natural. In 1666 he was appointed painter to the court of Munich; but afterwards returned to Italy, where he died in 1700.

BELLUCCI (GIOVANNI BATTISTA). He was born at Rome in 1506. Besides being a good painter of history, he displayed considerable talents as an engineer. He was slain in battle in 1541.

BELLUCCI (ANTONIO), a painter of portrait and history, was born at Venice in 1654. He became the disciple of Domenico Difinico, under whom he learned a good manner of handling and colouring, an elegant taste of historical composition, and an expertness in painting portraits with grace, expression, and faithfulness. When he commenced artist, his performances soon procured him general commendation for their invention, elegance, and spirit; and he found immediate employment for cabinet pictures and altar-pieces, as well as for portraits. The Emperor Joseph I. invited him to his court, and not only sat to him for his portrait, but appointed him his principal painter. After having continued for some years at Vienna, he obtained permission to retire, and then entered into the service of the Elector Palatine, where he lived a long time, respected for his personal accomplishments. He died in the territory of Treviso in 1726.

BELVEDERE (ANDREA). This artist was born at Naples in 1646. He was an excellent painter of flowers and fruits. He died in 1689.

BEMMEL (WILLIAM VAN), a landscape painter, was born at Utrecht in 1630. He was the disciple of Herman Sachtlevan; and on leaving him, travelled to Rome, sketching every beautiful scene that occurred, or that pleased his imagination, in the neighbourhood of that city, particularly about Tivoli; by which means he furnished himself with excellent materials for his future compositions. On his return from Italy he stopped at Nuremberg, where he obtained considerable employment. His colouring is lively and natural, though sometimes a little too green; but his figures, and the boats, barges, and other vessels, which he always introduced on the rivers, or stationed near the banks, are well designed, and touched with spirit. His trees, indeed, are somewhat stiff and formal; but, in general, his pictures have a pleasing effect, as the distances are conducted with judgment, and every part is handled in a masterly manner. The lights and shadows of his landscapes are distributed with singular skill, and his skies are usually clear, warm, and natural. He etched some plates from his own landscapes. This artist died in 1703. *John George Van Bommel*, his son, was born at Nuremberg in 1669, and died in 1723. He painted battle-pieces.

BENASCHI (GIOVANNI BATTISTA), called Cavalier Benaschi, was born in Piedmont in 1634. He studied at Rome under Pietro del Po; and some authors affirm, that he was afterwards the disciple of Lafranc, of whose works he was certainly fond, and devoted his whole thought and application to design after and copy them; till at last he became so thoroughly acquainted with the style, manner, and touch of that master, that many of the pictures of Benaschi are, at this day, mistaken for those of Lafranc. He was an admirable designer; his lively invention furnished him with a surprising variety; his thought was noble; and he was not only expeditious but correct. As a public acknowledgment of his merit, the honour of knighthood was conferred upon him. He died in 1688.

BENAVIDES (VINCENTE DE). This Spanish artist was born at Oran in 1637, and studied in the school of Francisco Ricci at Madrid, where he acquired a fine style of painting architectural subjects, after which

he was much employed for the theatres. He died at Madrid in 1703.

BENCOVICH (FEDERIGO), a native of Dalmatia, who studied the art of painting at Bologna, after which he went to Germany, where he lived many years, and died about 1760. His manner of painting resembles that of his master, Carlo Cignani; and one of his best performances is a representation of the Martyrdom of St. Andrew, in a church at Bologna.

BENEDETTI (MATTIA), a painter of Reggio, who was the disciple of Orazio Talamini, and lived about the year 1702. He painted in fresco as well as in oil, but principally in the former department.

BENEDETTI (DOMENICO DE), a painter of historical subjects, who was born in Piedmont in 1610. He studied at Naples, in the school of Santafede, after which he went to Rome, and became the pupil and imitator of Guido. He returned again to Naples, and was patronised by the king, at whose command he executed several fine pictures, as also for some of the churches and convents. Among his principal works may be mentioned a series of pieces representing the History of the Blessed Virgin, after the style of Guido. He died in 1678.

BENEDETTO, see CASTIGLIONE.

BENEFIALI (MARCO), a Roman artist, was born in 1684, and died in 1764. He painted in the Palazzo Spade a saloon in a fine style, and the academy of St. Luke has a noble picture by him, the subject of which is Christ at the Well of Samaria. In the church of the Stimmata is an altarpiece of the Scourging of Christ. His manner was very irregular and capricious. He received the honour of knighthood from the pope.

BENEZECH (CHARLES). This artist was the son of an engraver, and born in London. He studied painting abroad, and practised both history and portraiture. One of his best performances is a picture of the Murder of Louis XVI. He died in 1794.

BENFATTO (LUIGI), a native of Verona, who was the nephew, disciple, and successor of Paolo Veronese. He followed the style of his master, and gained great honour, not only by his teaching, but also by the admirable works which he executed. The most esteemed of his performances were several paintings illustrative of the History of St. Nicholas, and his Assumption into Heaven. He died, at the age of 60, in 1641.

BENNINI (SIGISMOND), an Italian painter, was born at Cremona. He was the disciple of Angelo Massarotti, and distinguished himself by his skill in painting landscapes. He graduated his distances judiciously, and directed his lights and shadows with great effect. If he failed in any thing, it was in his figures, which for the most part are very indifferent. He died about the year 1725.

BENOZZO (—). This artist was born at Florence in 1539. He became a good painter of history and portraits at his native place, where he died in 1617.

BENSO (GIULIO), a Genoese artist, who was the disciple of Giovanni Battista Paggi. He excelled in history, perspective, and architectural representations. In the higher branch of the art, he executed a fresco for the church of the Nunziata, the subject of which is the Coronation of the Virgin. Another fine piece of his hand, in the same manner, is a picture of St. Domenico. He died, at the age of 67, in 1668.

BENT (JOHN VANDER), a painter of landscapes, was born at Amsterdam in 1650. He was at first a disciple of Philip Wou- vermans, but afterwards of Adrian Vanderveelde. His style approaches very closely to that of Berchem, so that his pictures may often be mistaken for those of that master. His paintings are much esteemed in the Low Countries, and the public seemed to have high expectations of a still greater improvement in his subsequent works; but, by the loss of four thousand guilders, which were privately stolen from him, his spirits were so depressed, that he survived the misfortune only a short time, and died by excess of grief in 1690.

BENVENUTO (GIOVANNI BATTISTA). This painter, who was likewise named L'Or- talano, was a native of Ferrara, where he died in 1525, at the age of thirty-five. He was the pupil of Bartolomco Bagnacavallo at Bologna, on leaving whom he returned to Ferrara, where he obtained considerable employment. His principal works are, the Virgin and Child, in the church of St. Nicolo; the Nativity, for that of St. Maria belonging to the Servites; and in the church of St. Lorenzo, the Wise Men's Offering.

BENWELL (J. II.) The father of this artist was under-steward to one of the Dukes of Marlborough. The son was placed with Mr. Saunders, a portrait painter, who lived in Great Russell Street, Bloomsbury; from whence he removed to

Bath, where he taught drawing. Mr. Benwell painted small pictures in a manner peculiar to himself, being a combination of crayons and water colours, very beautifully executed. He died of a consumption, at the age of twenty-one, in 1785. There are some engravings after his designs, particularly one of the Children in the Wood, by Sharp.

BENWELL (MARY). This lady lived a long time in Warwick Court, Warwick Lane, where she practised as a painter of portraits, in oil colours, crayons, and miniature, with considerable success. She exhibited her works regularly from 1762 to 1783, but afterwards her name does not appear in the catalogues. She married an officer in the army named Coade, who died at Gibraltar. When she died is not known, but she was living in 1800, at Paddington.

BERCHEM, or BERGHEM (NICHOLAS). This charming painter of landscape and cattle was born at Haerlem in 1624, and was taught the first principles of painting by his father, Peter Van Haerlem, an artist of mean abilities, whose subjects were fish, confectionery, vases of silver, and other objects of still life. Afterwards Nicholas had the good fortune to be successively the disciple of Grebber, Van Goyen, Mojaart, Jan Wils, and Weenix. He had an easy, expeditious manner of painting, and an inexpressible variety and beauty in the choice of sites for his landscapes; executing them with a surprising degree of neatness and truth. He possessed a clearness and strength of judgment, and a wonderful power and ease in expressing his ideas; and though his subjects were of the lower kind, yet his choice of nature was judicious, and he gave to every subject as much of beauty and elegance as it would admit. The leafing of his trees is exquisitely and freely touched; his skies are clear; and his clouds float lightly, as if supported by air. The distinguishing characters of his pictures are the breadth and just distribution of the lights; the grandeur of his masses of light and shadow; a natural ease and simplicity in the attitudes of his figures, expressing their several characters; the just gradation of his distances; the brilliancy and harmony, as well as the transparency of his colouring; the correctness and true perspective of his design; and the elegance of his composition: and, where any of those marks are wanting, no authority ought to be sufficient to ascribe any picture to him. He painted every part of his sub-

ject so extremely well, as to render it very difficult to determine in which he excelled; his trees, buildings, waters, rocks, hills, cattle, and figures, being all equally admirable. One of his most capital pictures was painted for the chief magistrate of Dort, being a prospect of a mountainous country, enriched with a variety of sheep, oxen, goats, and figures, excellently pencilled and beautifully coloured. While he was employed in painting this picture, the burgomaster bespoke also a landscape from John Both, and agreed to pay eight hundred guilders to each artist; but to excite an emulation he promised a considerable premium for the performance which should be adjudged the best. When the pictures were finished, and placed near each other for a critical examination, there appeared such an equality of merit in them, that the magistrate generously presented both artists with an equal sum above the price which he had stipulated. Berchem was curious in purchasing the finest prints and designs of the Italian masters, as a means of improving his taste; and after his death this collection sold for a large sum. There was such a demand for his works, that he was generally paid beforehand; and though he was so indefatigable, that very often he would not move from his easel, in the summer months, from four in the morning till evening, yet his pictures are rarely to be purchased, and always fetch high prices. He died in 1689. Berchem also executed a number of etchings, of which a catalogue was printed at Amsterdam in 1767. He was of so cheerful a temper as to be always singing when at work.

BERCHET (PETER), an historical painter, was born in France in 1659. At the age of fifteen he was placed under the care of La Fosse, with whom his improvement was so considerable, that in three years he was qualified to be employed in some of the royal palaces. In 1681 he came to England, and worked under Rambour, a French painter of architecture; but afterwards he was engaged in different works for several of the nobility. The ceiling in the chapel of Trinity College, Oxford, representing the Ascension, was painted by Berchet; also the staircase at the Duke of Schomberg's, in London, and the summer-house at Ranelagh. His drawings in the Academy were much approved; but towards the latter part of his life he confined himself to small pieces, the subjects of which were mythological: his last per-

formance was a Bacchanalian, to which he affixed his name the day before he died, in 1720.

BERG (MATHYS VANDEN), a portrait and historical painter, was born at Ypres in 1615. He was a disciple of Rubens, and of some distinction among those who were trained up in that celebrated school. He was correct in his drawing, and assiduous in designing after the life, as likewise after the best models; but by studying nature so constantly, his invention being rarely exerted, he became poor; for which reason, though many excellent copies of his, after the finished pictures of his master, abound in several parts of Europe, it is uncommon to meet with any of his own designing that possess originality. He died in 1687, but Descamps says in 1647.

BERGEN (DIRK VANDEN), a Dutch painter of cattle, landscapes, and portraits, was born at Haerlem about 1645. He was the disciple of Adrian Vandervelde; but his colouring is more glowing than that of his master, though his cattle and other objects are neither designed nor drawn so correctly as those of Adrian. His trees, and taste of landscape, are also more heavy; but his cattle are frequently painted very naturally, and with tolerable correctness. Some years of his life were spent in England; but not meeting with much success, he returned to his native country, where, though he had sufficient employment, yet, through bad economy, he left little behind him, and was buried by contribution in 1689.

BERGEN (NICHOLAS VAN). This Dutch painter was born at Breda in 1670. He painted and designed historical subjects very much in the manner of Rembrandt, but died young, at Breda, in 1699.

BERGMULLER (JOHN GEORGE), a painter and engraver, was born in Bavaria, and became the pupil of Andrew Wolff. He resided at Augsburg, in the churches of which city are some of his paintings; but he is chiefly known by his prints, many of which he engraved from his own designs. He was born in 1687, and died in 1762.

BERGONZONI (LORENZO), a native of Bologna, who was the disciple of Giovanni Battista Bolognini, and Guercino. He for some time painted historical pieces, but afterwards applied himself wholly to portraits, in which he had great merit. He died about 1700, aged 54.

BERKHEYDEN or BRECKBERG (JOB). This artist was born at Haerlem in 1637.

He studied after nature on the borders of the Rhine, where there is a variety of scenery truly picturesque; and he carefully sketched those views which appeared to him sufficiently pleasing to be introduced in his landscapes. After he had made himself a competent master in that style, he studied and practised the painting of figures, taking his models from nature; but his subjects were of the lowest kind, such as boors, husbandmen, shepherds, and innkeepers, with which he not only furnished his landscapes, but likewise represented them at their feasts, dances, or conversations, in the manner of David Teniers. His pictures were well handled, agreeably coloured, and some of them were highly esteemed. Having heard much of the munificence of the Elector Palatine to several painters, he set out, in company with his brother Gerard, for the court of that prince. When he had spent some time about the palace, and found it difficult to procure an introduction, he fixed upon a scheme which fortunately answered his purpose. Having often observed the elector going out to the chase, he took particular notice of all the nobility in his train; and then, in conjunction with his brother, finished two pictures, containing the portraits of the prince and his principal attendants. When the pictures were finished, Berkheyden prevailed with an officer of the household to place them in a gallery, through which his highness passed at his return. The prince no sooner observed them than he expressed the greatest surprise and satisfaction at the performance; inquired after the artists, and ordering them to be brought into his presence, received them graciously, rewarded them nobly for their work, and made them considerable presents besides; among which were two medals of gold. Job Berkheyden died in 1693.

BERKHEYDEN (GERARD). This artist was the brother of Job Berkheyden, and was born at Haerlem in 1645. He painted many pictures in conjunction with his brother; but his usual subjects were views of churches, convents, noblemen's houses, and magnificent structures, which he adorned with small figures, designed after nature. His works were much esteemed, particularly those in which he was assisted by his brother; but, while his reputation seemed to be rising, he was unfortunately drowned in a canal as he returned home, after spending the evening in festivity. There is some difference between Des-

camps and Houbraken in their accounts of these brothers; for the former says, that it was Job who was drowned, and not Gerard, in 1693.

BERKMANS (HENRY), an historical and portrait painter, was born at Klundert, near Williamstadt, in Holland, in 1629. He was successively the disciple of Philip Wouvermans, Boschaert, and Jordaens; after which he applied for some time to historical subjects, but quitted that department for portraits, in which he had great merit and success. One of his finest works is a picture representing a Company of Archers at Middleburg. He died about 1679.

BERLINGHIERI (CAMILLO), an Italian painter of history, who obtained the name of Il Ferraresino from the city of his nativity. He studied under Carlo Bononi, and died at Ferrara, in 1625, at the age of forty. His performances are in most of the churches in and about Ferrara, and one of the best is a picture of the Miraculous Descent of the Manna in the Wilderness.

BERNABEI (PIER ANTONIO). This artist was born at Parma, and the disciple of Parmegiano, though in his style he chose to imitate Corregio. He painted in fresco in a grand style, and many of his works are in the churches of Lombardy. One of the finest is a picture of the Beatification, consisting of numerous figures. He died about 1660.

BERNAERT (NICASIVS). Of this painter, who was the disciple of Francis Snyders, little is known. In his touch, spirit, and colouring, he imitated his master, and as a painter of animals he was very little inferior to him. He died, in 1663, at the age of 70.

BERNARD (of BRUSSELS). Nothing memorable of this master is recorded, except that he was a good designer, and an excellent painter of field-sports and the huntings of wild animals, to which he gave a strong and spirited expression. Margaret, governess of the Netherlands, became his patroness, and employed him to design subjects for tapestries, which he executed to his honour. He was also engaged in the service of Charles V., and in those hunting-pieces which he painted for that monarch, he generally introduced the portraits of the emperor and his attendants. Several of his portraits of the family of Nassau were so much regarded, as to be thought worthy of being copied by Jordaens of Antwerp. Sandrart, in mention-

ing a picture of the Last Judgment, painted by Bernard, says that he covered the panel with leaf gold before he laid on his colours, to preserve them from changing, and also to add a greater lustre to his tints; and the historian, who was himself a skilful artist and competent judge, declares that it produced a happy effect, particularly in the sky. Bernard died in 1540.

BERNARD (SAMUEL), a painter and engraver, was born at Paris in 1615. He studied under Simon Vouet, and for some time painted large portraits in oil and fresco; but meeting with little success, he devoted himself to miniature, and in this branch obtained great celebrity. He copied a number of the finest pictures in history and landscape; after which he reduced them to a small size with accuracy, and finished them with delicacy. He also engraved several plates, both in the line manner and mezzotinto. His merit procured him a professorship in the Royal Academy of Painting at Paris, where he died in 1687, leaving a son, who became the richest banker in Europe.

BERNARD (—). This painter was born at Naples in 1680. He was one of the best scholars of Solimena, whose manner he adopted, and persevered in through life with great success. He died at his native place in 1734.

BERNARDI (FRANCESCO), a native of Brescia, who obtained eminence in his own country as a painter of historical subjects; but his pictures are confined to the place of his birth and residence. The time when he lived is not recorded.

BERNARDO (DA SIENA), who flourished in 1370, painted saints and angels with taste, and animals with an accuracy then new to art: he paid uncommon attention to the feet and hands.

BERNASCONI (LAURO). He was born at Rome in 1622, and became distinguished there as a painter of flowers, which he represented with equal elegance and accuracy. He died in 1675.

BERNAZZANO, an Italian artist, was born at Milan, where he studied painting, and was exceedingly commended for the goodness of his style in landscape, and for an excellent manner of colouring and handling; but as he had never accustomed himself to design or paint figures, he associated himself with Cesare da Sesto, who had been a disciple of Leonardo da Vinci, and whose merit was acknowledged by Raffaele. Bernazzano likewise painted ani-

mals, fruit, and flowers, with great success. He flourished about 1536.

BERRETINI (PIETRO DA CORTONA). This excellent painter of history and landscape was born at Cortona in 1596. According to some writers, he was the disciple of Andrea Comodi, though others affirm that he was the scholar of Baccio Carpi; and the author of the *Abrégé* says he studied successively under both those masters; however, he is allowed to have had as great and enlarged a genius as any of his profession, and to have painted more agreeably than most of his contemporaries. He went young to Rome, and applied himself diligently to the study of the antiques, the works of Raffaele, Buonarroti, and Polidoro; by which he so improved his taste and his hand, as to acquire pre-eminent distinction in a short time. It seemed indeed astonishing that two such noble designs, as the Rape of the Sabines, and a Battle of Alexander, which he painted in the Palazzo Sacchetti, could be the product of so young an artist; when it was observed, that for invention, disposition, elevation of thought, and tone of colour, they were equal to the performances of the best masters. He worked with remarkable ease and freedom; his figures are admirably grouped, his distribution is truly elegant, and, though his figures are frequently too heavy, the *chiaroscuro* is judiciously observed. Nothing can be grander than his ornaments, and where landscape is introduced, it is designed in a fine taste; and through his whole compositions there appears an uncommon grace. But De Piles observes, that it was not such a grace as was the portion of Raffaele and Corregio, but a general grace, consisting rather in making the airs of his heads always agreeable, than in a choice of expressions suitable to each subject. In his large compositions the colouring has a good effect, but his colouring in fresco is superior to what he performed in oil; nor do his easel pictures appear finished in such a manner as might be expected from so great a master, when compared with what he painted in a larger size. Though frequently incorrect, and not always judicious in his expressions; though irregular in his draperies, and apt to design his figures too short and heavy; yet, by the magnificence of his composition, the delicate air of his figures, the grandeur of his decorations, and the beauty and gracefulness of the whole, he must be allowed to have been the most agreeable

mannerist that any age hath produced. Some of his most capital works are in the Barberini palace at Rome, and the Palazzo Pitti at Florence. In the palace of the King of Sardinia, at Turin, is a small sketch representing the Annunciation of the Virgin, which is touched with exquisite skill and spirit; and in the palace of the Prince della Torre, at Naples, is an incomparable picture of the Flight into Egypt, the design of which is much more correct than usually appears in the works of this master; the heads are wonderfully graceful, the composition is extremely fine, and the colouring excellent. His best oil painting is the altar-piece of the church of the Capuchins at Rome, the subject of which is the Restoration of Sight to Paul by Ananias. This great artist died in 1669.

BERRETONI (NICOLÒ), an Italian painter of historical subjects, was born at Montefeltro in 1627. He was the disciple of Carlo Maratti, with whom he studied design and colouring for some years, and became a painter of such distinction, that his merit excited even the jealousy and envy of his master, who seemed apprehensive of finding a powerful competitor and rival in his pupil. His early works, after quitting Maratti, were in the style and taste of Guido. He died in 1682.

BERRUGUETTE (ALONSO), a Spanish artist, was born at Parados de Nava, in Castile. After studying some time in his native country, he went to Rome, where he had Michael Angelo for his master, and Andrea Del Sarto, with other eminent men, for his friends. On his return home, he was employed by the Emperor Charles V. as a sculptor, painter, and architect; in all which capacities he left many excellent monuments of his genius, both at Madrid, the Prado, and the Alhambra of Granada. He died full of years, and covered with honours, in 1545.

BERTOIA (GIACINTO). This painter of the Lombard School was born at Parma in 1515. He studied under Parmegiano, whose manner he very closely imitated. Most of his works are in the churches and convents of his native place, where he died in 1550.

BERTOJA (GIACOMO), an Italian painter, was a native of Parma, and the disciple of Parmegiano. He painted historical subjects in fresco for the churches, and died in 1558.

BERTIN (NICHOLAS), an eminent French painter, was born at Paris in 1667. His

father was a sculptor, but died when Nicholas was a child. At an early age he was placed under Jouvenet, but afterwards became a pupil of Bon Boullogne. At eighteen he gained the first prize adjudged by the Academy of Painting; and soon after he was sent to Rome for improvement, on a royal pension. While there, an advantageous appointment was offered him, which an affair of gallantry prevented him from accepting. In 1703 he was elected a member of the Royal Academy, and his reputation was such, that not only Louis XIV., but several foreign princes, honoured him with commissions. For the king he painted a picture of Vertumnus and Pomona; but his greatest work was an altar-piece of St. Philip and the Eunuch, in the abbey of St. Germain des Prés. His manner of designing was frequently correct, but the outlines of his figures are far from exact, and his expression is indifferent. His small pieces, however, in which he excelled, are free from these faults. The landscapes in his backgrounds are agreeably designed, and well handled. He died in 1736.

BERTOLOTI (GIOVANNI LORENZO), an historical painter of Genoa, who was born in 1640, and studied under Francesco Castiglione. One of the best pictures that came from his pencil is a representation of the Meeting of St. Elizabeth and the Holy Virgin, of which piece it is said the composition is excellent, and the colouring transparent. This artist died in 1721.

BERTUSIO (GIOVANNI BATTISTA), a native of Bologna, and the scholar of Denys Calvart. When his fellow pupils, Guido and Albano, removed to the school of the Carracci, he followed them for improvement; but though he partly succeeded, he could never reach the sublimity of the art. He also aimed to catch the manner of Guido, but failed in the attempt. His compositions exhibit correct drawing and graceful figures, but the colour is weak and mealy.

BERTUZZI (ERCOLE GAETANO). This artist was born at Bologna in 1669, and died there in 1722. He was a good painter of portraits.

BESENZI (PAOLO EMILIO), an artist of Reggio, where he was born in 1624. He emulated the style of Albano, but painted sacred subjects for the churches. He was also distinguished as a sculptor and architect. He died in 1666.

BESOZZI (AMBROGIO), a Milanese painter, was born in 1648, and died in 1706. He studied under Giuseppe Gandini, and

next under Ciro Ferri. His talent lay in representing architectural subjects and ornaments. He was also an engraver.

BETTES (JOHN and THOMAS). Of these two miniature painters, who were brothers, and lived in England about the year 1596, we know nothing further than that they were employed by Queen Elizabeth, whose portrait was painted by the elder Bettes, with great credit to himself, and satisfaction to his royal patroness.

BETTI (BLAGIO), an Italian artist, was born at Pistoia in 1545. He studied under Daniello da Volterra, on whose death he entered into the order of Theatines; and his pictures are confined to the monastery of which he was a member. He died in 1615.

BETTINI (DOMENICO), a Florentine artist, was born in 1644. He was first instructed by Jacopo Vignali, but afterwards he studied at Rome, under Mario Nuzzi, with unceasing diligence and complete success. His subjects were fruit, flowers, insects, animals, and still life, which he well disposed, skilfully grouped, and gave them a strong character of nature and truth. He died in 1705.

BEVILAQUA, *see* SALIMBENE.

BEVILLE (CHARLES). This French artist was born at Paris in 1651, and died there in 1716. In his day he had some reputation for his taste in landscape painting, but his pictures are now in little estimation.

BEUCKELAER or BUCELTRAR (JOACHIM), a Flemish artist, was born at Antwerp in 1530, and died in 1610. He was the nephew and scholar of Peter Aertsen, whose manner of painting he adopted; and his pictures of kitchens, game, fruit, fish, and other objects of still life, are well executed.

BEURS (WILLIAM). This painter, who was born at Dort in 1656, by the force of natural genius showed an extraordinary expertness in drawing and designing, before he had received even the smallest instruction from any professor of the art. At the age of eighteen, however, he was placed under the direction of William Drillenburgh, and made so rapid a progress, that in a few years he almost equalled him in the freedom of his hand and the clearness of his colouring. He painted in the style and manner of his master, but proved somewhat superior in the correctness of his design; and he might have acquired as great a reputation, and as large a proportion of riches, as any of his contempo-

raries, if he had not impaired his constitution by a negligent and dissolute course of life. He painted landscapes, flowers, and portraits. He died about 1690.

BEZOZZI (AMBROGIO). This artist of the Lombard School was born at Milan, in 1648. He was the scholar of Giuseppe Danedi, surnamed *Montalto*; but afterwards he went to Rome, where he studied under *Ciro Ferri*, whose manner he adopted with success. He died at Milan in 1706.

BIANCHI (BALDASSARE), a Bolognese artist, was born in 1614. His first master was *Giovanni Paderna*; but he improved himself considerably under the tuition of *Agostino Mitelli*. Such was his reputation, that the Dukes of Modena and Mantua kept him almost constantly employed in their palaces. He painted historical subjects in a noble style, and had for an assistant his daughter *Lucretia*. Bianchi died in 1679.

BIANCHI (ORAZIO), a native of Rome, who painted historical pieces with reputation. Though no particulars are recorded of his life, or of the time when he died, critics speak advantageously of a picture in the church of *St. Joseph* at Rome, the subject of which is the Marriage of the Virgin.

BIANCHI (FRANCESCO). This painter, who also obtained the name of *Il Frari*, was born in 1447 at Modena, and is said to have had the honour of being the master of *Corregio*. His colouring was fine, his attitudes graceful, and his invention grand; but his compositions have somewhat of dryness, and his figures are incorrect, especially in the eyes. He died in 1510.

BIANCHI (FEDERIGO), a painter of Milan, who studied under his cousin, *Giulio Cesare Procaccini*, and made so rapid a progress, that at the age of seventeen he executed three frescoes for a monastery in his native city. The Duke of Savoy gave him considerable employment, and bestowed upon him, among other marks of royal favour, a chain and medal of gold.

BIANCHI (PIETRO), a native of Rome, was born in 1694. He gave the promise of rising to eminence as an historical painter, when he was cut off by a consumption in the prime of his days, about 1740.

BIANCHI (ISIDORO), an historical painter of Milan, who was probably a relation of the preceding. He was born in 1626, and studied his art under *Mazzuchelli*, or *Mo-*

razzone, whose manner he closely followed. He painted in fresco and oil, but principally in the former. The Duke of Savoy employed him in finishing the painting of a saloon at Rivoli, which had been begun by *Mazzuchelli*; and this work so pleased the prince, that he conferred on *Bianchi* the honour of knighthood. He died about 1670.

BIANCUCCI (PAOLO), a native of Lucca, and the disciple of *Guido*, to whose manner of pencilling and colouring he adhered through life. One of his most attractive and original performances is a picture of *Purgatory*, in a church at Lucca. He died in 1653, aged 70.

BIBIENA (FERDINANDO GALLI). He was born at Bologna in 1657; and having lost his father, *Giovanni*, who had been a disciple of *Albano*, he was placed under the direction of *Carlo Cignani*; and this artist, observing that the genius of his pupil seemed to have a stronger tendency to the painting of architecture than the designing of figures, had him instructed by *Paradossio*, *Aldobrandini*, and *Antonio Manini*. On the recommendation of *Cignani* he had an opportunity of displaying his talents, and was particularly favoured by the Duke of Parma, who appointed him his principal painter of decorations and architecture, with a pension; which situation and grant were continued by Duke *Francesco Farnese*. Afterwards, on the invitation of the Emperor *Charles VI.*, he removed to Vienna, where that monarch gave him a similar appointment, and presented him with a chain and medal of gold. His easel pictures show a noble and elegant *ordonnance*, and a tone of colour uncommonly beautiful. His perspectives have an astonishing effect, by the judicious masses of light and shadow, the result of a thorough and perfect knowledge of the *chiaro-oscuro*; and the vestiges of magnificent buildings, which he introduced into his compositions, add a grandeur and richness to all his performances. Most of the decorations which appeared in Italy, during his time, were executed from his designs; but the figures were inserted by his brother *Francesco*. He died in 1743. He had two sons, *Giuseppe* and *Antonio*, who followed in their father's steps. The first resided successively at Vienna, Prague, Dresden, and Berlin. He died in 1756: the latter at Mantua, between 1770 and 1780. *Giuseppe* left a son, *Carlo*, also a theatrical painter.

BICCI (LORENZO DI), a Florentine artist,

who, according to Vasari, was born in 1400, and studied under Spinello. He painted wholly in fresco; and several of his pictures, in the old formal style of his age, once ornamented the churches of his native city, where he died in 1460.

BIE (ADRIAN DE). This artist, who painted portraits and architectural ornaments, with small figures, was born at Lierre in 1594. He learned the rudiments of the arts from Wouter Abts; but afterwards he became the disciple of Rodolph Schoof, a painter of reputation, at Paris. When he had practised under that master for a sufficient time to form his hand, he sought to obtain still greater improvement by travelling to Rome, where he spent six years in studying the works of the best masters. His industry was rewarded with success; and he found encouragement not only at Rome, but in every part of Italy, from persons of the first distinction. His pencilling was so neat, and his touch and colouring so delicate, that he was frequently employed to paint on jasper, agate, porphyry, and other precious materials. He died about 1640.

BIEZELINGEN (CHRISTIAN JANS VAN), a Dutch painter, was born at Delft in 1558, and died in 1600. He had considerable merit as a painter of portraits; but his most memorable performance was the one which he executed of the Prince of Orange, after that prince had been assassinated by Gerard. Although the painter had only the lifeless corpse for his model, the picture was allowed to possess a much stronger character and resemblance of that illustrious hero, than any other of the portraits which were painted of him when alive.

BIGARI (VITTORIO), a Bolognese painter of historical subjects. Of his age and master we are not informed; yet he possessed considerable merit, and was much employed in ornamenting the churches and palaces of his native city with pictures of a large size, painted in fresco, and of the execution of which some writers speak in high terms.

BIGIO (FRANCIA). This old artist was born at Florence in 1445. He excelled in painting architectural pieces, animals, and landscapes. He died in 1525.

BILIVERT (GIOVANNI), a Florentine, who flourished between 1576 and 1644. He was a disciple of Cigoli, and a close follower of his style, with which he blended that of Paolo Veronese, and that of Titi. He painted some fine church pieces in

fresco and oil, in all of which he displayed great originality of conception and power of expression. One of his best productions is a picture of Joseph and his Mistress, in the ducal gallery at Florence.

BILLONI (GIOVANNI BATTISTA). He was born at Padua in 1576, and studied under Apollodoro di Porea. He painted historical subjects, but excelled chiefly in portrait. He died at Padua in 1636.

BILTUIS (—), a Dutch painter, who lived about the year 1651. His talent lay in the representation of game, and other subjects of still life, connected with the exercise of sporting; all which he painted on a white ground, in a manner that gave the articles the appearance of reality.

BIRD (EDWARD), an artist educated chiefly in the wide academy of nature, was born at Wolverhampton, April 12, 1772, and served an apprenticeship to a tea-tray maker, whose works it was his business to embellish with fruits, flowers, patches of landscape, groups of peasants, and "vacant shepherds piping in the dale." From tea-trays he ventured to canvass; and his first successful work was Good News, a scene he had witnessed in an ale-house. The Blacksmith's Shop was touched with the like social spirit; and the Country Auction, which succeeded, was reckoned one of his ablest works: the crowd which the auctioneer's hammer called together, is full of varied characters, and the colouring is mellow and harmonious. The fame and merits of Bird attracted the notice of the Academy where he exhibited these pictures, and he was elected a member; a love of the historical now came on him, and he painted first, The Surrender of Calais; secondly, The Death of Eli; and thirdly, the Field of Chevy Chase after the Battle. This last is the highest, as it is the happiest, of his productions: a sorrowful subject, touched with a pathetic spirit:—the heart of the country was affected, and the tears that were shed before it, said more for its genius than the praise—and it was not wanting—which critics bestowed upon its natural grouping and chivalrous character. But subjects of that sort cost him much thought and labour—and, moreover, his heart was with scenes of a humbler sort. To his earlier subjects he returned, and painted the Gipsy Boy; the Young Recruit; Meg Merrilies; the Game at Put, and several more of the same class; all of which may be instanced as proofs

of his tact in adapting living life to the purposes of art. When he happened to meet a ragged mendicant, a picturesque peasant, a poetical-looking gipsy, or some boor, as rough and ragged as the shaggy team which he drove, Bird took a rude sketch on the spot, went with his mind full to his easel, and dashed in his picture—the quicker done, the happier the work. In an evil hour he resolved to paint the embarkation of the long exiled King of France when recalled to Paris on the dethronement of Napoleon: this included many portraits: the French lords, with their king, true to national politeness, sat—not so the lords of England with their king; they were too well bred to refuse, indeed, but had not the courtesy to sit—an incivility which helped the painter to a too early grave. On the 2nd of November, 1819, he no longer suffered from the insolence of prince or peer.

BISCAINO (BARTOLOMEO). This artist, whose greatest forte was history, was born at Genoa in 1632. His father was Giovanni Andrea Biscaino, a landscape painter in good repute, from whom Bartolomeo learned the principles of drawing and design; but he was indebted to Valerio Castelli for his knowledge of colouring. He proved a good designer, and an excellent engraver, and, by his early performances, afforded an expectation of his arriving at the utmost perfection in the art; but he was cut off by the plague, in the flower of his age, in 1657.

BISCHOP (JOHN DE), a Dutch painter of history and landscapes, and engraver, was born at the Hague, in 1646, and died in 1686. He was an amateur artist, being an advocate at the court of Holland. He was allowed to have considerable merit in those paintings which he finished in oil; but his chief excellence consisted in drawing with a pencil in a manner so uncommonly curious, that he could perfectly imitate the style of the greatest master; and a judicious observer might, even at the first look, determine whether he imitated Tintoretto, Bassan, Caracci, Veronese, Rubens, or Vandyck. For this reason his drawings were much sought for; and even at this day they are highly prized on account of their correctness and taste.

BISCHOP (CORNELIUS). This painter was a native of Antwerp, according to one account, and of Dort to another. He was born in 1630, and was the disciple of Ferdinand Bol. His pencil, tint of colouring, style, and manner, had a strong resem-

blance to those of his master; and, by many judges, he is esteemed not inferior to him either in historical subjects or in portrait. A painting by Bischoep, consisting of a few figures by candlelight, was so much admired by Louis XIV., that he purchased it at a high price; and the King of Denmark admitted his works among those of the best masters. Notwithstanding, however, the encomiums bestowed on this artist by the French writers, an impartial judge may perhaps think that his compositions are heavy, and without expression, and his works in general not worthy of the applause which has been lavished upon them. He died in 1674, and left a son called *Abraham*, who, although he was instructed by his father in designing historical subjects and portraits, preferred the painting of fowls, particularly those of the domestic kind, to the higher branches of the art. He designed after nature, and usually painted in a large size, such as ornamental furniture for grand halls; and every species of fowl was so faithfully represented in attitude, character, and plumage, that his works obtained universal approbation. The time of his death is unknown.

BISSET (CHARLES EMANUEL). This painter was born at Mechlin in 1633. Even in his early productions he showed a lively and ready invention. He was remarkable for introducing a multitude of figures into his designs, with an extraordinary variety of drapery, peculiar to every nation. His general subjects were conversations, balls, concerts, and assemblies, correctly designed, and well coloured; though the actions and the attitudes of the figures were sometimes indelicate. His pictures had a strong effect at a distance; yet, when more nearly inspected, they showed a neatness of pencil, a spirited touch, and a good expression.

BISI (BONAVENTURA), a Franciscan monk. This artist was a native of Bologna, and the disciple of Lucio Masari. But his sole delight was in miniature painting, and in that way he arrived at great excellence. Instead, however, of working from his own invention, or original design, he employed himself in imitating on a small scale the pictures of Guido, Corregio, Titian, and other great masters, which he finished with grace, neatness, and beauty. Several of his works are in the gallery of the Duke of Modena, and are highly valued. He died in 1662.

BISSONI (GIOVANNI BATTISTA), a native

of Padua, who painted history and portrait. He was the disciple of Apollodoro; after which he improved himself at Rome, and then settled in his native city, where he was much employed for the monastic institutions and churches. He died in 1636.

BIZELLI (GIOVANNI). He was the disciple of Alessandro Allori; and having laid a good foundation of the knowledge of design under that master, he visited Rome, where he studied the most celebrated paintings and ancient sculpture. His abilities were soon distinguished, and he had continual employment as long as he continued at Rome; being engaged by persons of the first rank to paint subjects of his own invention, or others taken from history, and likewise portraits. He died in 1612, aged 56.

BLACEO (BERNARDINO), a Venetian artist, who lived about the year 1560. His subjects were wholly of a religious character, as he was principally engaged in painting large pictures in fresco for churches and convents. One of his most capital performances is a Madonna and Child, in the church of St. Luke, at Udino.

BLACK (———). This person was a portrait and drapery painter. He lived, about 1768, in Bolton-street, Piccadilly. He was then a member of the academy in St. Martin's-lane; and had a daughter who acquired some reputation for her skill in painting in crayons and oil. She occasionally exhibited, but nothing more is known either of the one or the other.

BLAIN (JEAN BAPTISTE). This French artist was born at Caen in 1654, and acquired the elements of painting from his father, after which he went to Paris, where he became the scholar of Monoyer. He painted flowers and fruits in the style of his master with great success. His pencil was sweetly delicate, and his colouring elegant; he also painted insects with great exactness, and gave a high finish to all his subjects. He died at Paris in 1715.

BLAKEY (———). Nothing more is known of this artist than that he enjoyed some celebrity in the middle of the last century. He was much employed in making designs for the booksellers; and appears to have resided most of his life at Paris. In 1747, he was engaged with Hayman in painting pictures for a set of prints illustrative of the History of England; but the work was never completed.

BLAKE (WILLIAM), an artist of singular

taste and flightiness of imagination. On the 28th of November, 1757, he came into a world which sympathized but little with his fancies. He was born in London, and designed by his family for a hosier; but an ungovernable impulse drove him to the pencil while almost a boy, and the first fruits of his talents were *The Songs of Innocence*, a work strange and beautiful, containing lyrics of great sweetness, and drawings of greater beauty. To these succeeded a work equally wild and lovely, called, *The Gates of Paradise*, a sort of devout dream, and which, like a holy dream, leaves impressions pleasant and abiding. His pencil was now in request, and he illustrated *Young's Night Thoughts* with naked groups, which startled the serious; and he made designs for *Blair's Grave*, much in the spirit of that very original poem. These were fanciful creations, yet full of feeling and delicacy; and though now and then a little too mystical for the multitude, were looked on with wonder or respect by the world. But his next work, entitled *Jerusalem*, soared higher than even romantic sympathy could follow; and Blake would have been considered as visionary or mad, had he not imagined his fine designs—he called them *Inventions*—for the *Book of Job*. In these he pictures the *Man of Uz* sustaining his dignity amid the inflictions of the devil, the reproaches of his friends, and the insults of his wife. The Scripture overawed his imagination, and he was too devout to attempt more than a literal embodiment of the most wondrous history ever unfolded by genius. Blake goes step by step with the narrative; always simple, and often sublime, and never burthening the text by the exuberance of his fancy. The colours with which he gave brilliancy and effect to these conceptions are so rare and so lustrous, as to countenance the assurance of the artist, that they were taught him by the spirit of a deceased brother whom he loved. But whatever world the revelation came from, the secret has perished with the artist himself, who died, without revealing it, on the 12th of August, 1828, in very straitened circumstances. His works are of small dimensions; are all executed on paper; and tinted in with a skill and an effect rivalled only by those great artists who make water-colours as splendid and lasting as those in oil.

BLANCHARD (JEAN), This artist was born at Paris in 1595, and died there

in 1665. He was a tolerable painter of history.

BLANCHARD (JACQUES), a French painter of portrait and history, was born at Paris in 1600. He received his first instructions in the art from his uncle Nicholas Botteri; but afterwards he spent some time with Horace le Blanc at Lyons, and then travelled to Italy, and studied for two years at Rome and Venice. The works of Titian and Tintoretto made him so enamoured with the Venetian school, that he followed it entirely, and, on his return to France, the force and clearness of his pictures gained him many admirers, and the high-sounding appellation of the modern Titian. In the church of Notre Dame, at Paris, is a picture of the Descent of the Holy Ghost, by Blanchard, which procured him reputation, and at this day it is highly esteemed. He died in 1638.

BLANCHET (THOMAS). This painter was born at Paris in 1617, and died at Lyons in 1689. At first his genius inclined him to sculpture, but being dissuaded from practising that art, on account of the weakness of his constitution, he applied himself to painting; and having made some progress in it, he travelled to Italy for improvement. While at Rome, he had the good fortune to receive some instruction from Nicolo Poussin and Andrea Sacchi, of which he afterwards made a happy use in his historical subjects. He had a ready genius, designed well, and understood the principles of perspective and architecture. He was rich in his composition, and his colouring had much the appearance of nature. His boys were well drawn, and though he was not always correct, his errors were, perhaps, rather imputable to the rapidity of his imagination and pencil, than to any want of ability.

BLANKHOF (JOHN TEUNISZ). This artist was born at Alkmaar in 1628, and received his first instruction from Arnold Tierling; but afterwards he became successively the disciple of Peter Scheyenburg and Caesar Van Everdingen. When he had spent some years with them, he went to Rome, where he was studiously diligent in copying the works of the best masters, and was admitted into the society of Flemish painters, called Bentvogels, who gave him the name of Jan Maat, that is, mate or companion, by which cognomen he is generally known. His subjects were landscapes, with views of rivers, seashores, and havens, which he executed with a light, free pencil; and in the representation

of storms and calms, he copied nature with great truth, exactness, and neatness of handling. The pictures of this master which are most commended are the Italian seaports, with vessels lying before them. He possessed a lively imagination, nor was his hand less expeditious than his ideas; and it is commonly supposed, that if he had either bestowed more labour on his pictures, or finished them more highly, he would have destroyed much of their spirit and effect. His most capital performance is a view of the seashore, with the waves retiring at ebb tide, which is described by Houbraken as wonderfully beautiful and natural. He died in 1670.

BLANSERI (VITTORIO), a Venetian painter, who studied under Beaumont. He resided all his life at the court of the King of Sardinia, and was much employed, not only in the palaces, but in executing large pictures for the churches. He died in 1775.

BLEKERS. This artist, who painted history and landscape, was born at Haerlem about the year 1635. He was patronised by the Prince of Orange, who retained him in his service several years. Among a number of paintings which he finished for the prince, one was an historical design of the Triumph of Beauty; in which composition the figure of Venus was well coloured and delicately designed. He also painted a fine picture, the subject of which is the story of Danaë.

BLESS (HENRY). This painter was born at Bovines, near Dinant, in 1480, and obtained his skill in the art by the strength of his natural genius, and a diligent study of the works of Patenier, without any other instructor: at last, however, he rendered himself very eminent, particularly by his landscapes. His style of historical composition resembled that of the Flemish artists of his time, and his pieces exhibit numerous figures, finished with neatness; but he crowded several subjects into one design. Thus, for instance, in his picture of the Disciples at Emmaus, he represented not only that incident, but in different groups disposed in the background the several parts of the Passion of our Saviour. Notwithstanding this impropriety, his pictures were so delicately pencilled, and his landscapes so agreeably designed, full of variety, and well executed, that even in Italy his works were in great request, and were distinguished by the appellation of the Owl pictures; that bird being his peculiar mark, and by which his works are

always known. His best performances were bought by the Emperor Rodolph, and are in the cabinet of Vienna. Bless died in 1550.

BLOCK (DANIEL). This artist, who was born at Stettin in Pomerania, in 1580, gave such early proofs of genius, that his parents placed him with Jacob Scherer, a master capable of giving him the best directions. Block chiefly painted portraits, in which he was very eminent, and had the honour to paint those of Christian IV., King of Denmark, and Gustavus Adolphus, King of Sweden. After this, the Duke of Mecklenburg retained him in his service forty-four years; and, by order of that prince, he painted the portraits of his whole family at full length, as large as life, and in the antique habit. The agreeable manner of his colouring, and the easy attitudes of his figures, rendered his paintings so acceptable to persons of rank, that, before the decline of life, he had acquired a large fortune, which unfortunately he lost by the irruption of a plundering party, from whom he with great difficulty escaped with his life. He died in 1661.

BLOCK (BENJAMIN). He was the son of the preceding artist, and was born at Lubeck in 1631. The first specimen of his genius was a drawing with a pen of the Duke of Mecklenburg, which appeared like a fine engraving; but he soon became so excellent a painter, that his reputation was spread over Germany. For his improvement, he resided some time at Rome, Venice, and Florence; where he procured access to the most curious cabinets, and spent several years in designing, by which he acquired a good taste and pleasing tone of colouring. These accomplishments introduced him to the court of Saxony, where he was employed to paint the portraits of the elector and his family, and also those of the principal nobility; he likewise executed a number of fine altarpieces for the churches and convents of Hungary. The most capital performance of this master is the portrait of Kircher the Jesuit, which was exceedingly admired, even at Rome.

BLOCK (JACOB ROGER). This artist was born at Gouda in 1580, and applied himself to the painting of perspective and architecture. Several years of his early life were spent in Italy, where he imbibed that taste of grandeur and elegance in his compositions which raised him above all his contemporaries. At his return to his own country, his style of painting archi-

tectural subjects recommended him to the patronage of the Archduke Leopold, who gave him a considerable pension, and whom he attended in all his campaigns, as he was remarkably skilful in military engineering and architecture; but, in 1632, having rode out with a reconnoitring party to take a view of the fortifications of Sain Vinox, in Flanders, in passing a small rivulet over a temporary bridge of planks his horse made a wrong step, and threw him in to the stream, where he was unfortunately drowned. While he lived at Gouda he was visited by Rubens; and, when that great artist had examined and thoroughly considered his works, he declared that he had not seen any painter in the Netherlands who could stand in competition with him in his particular line.

BLOCKLAND (ANTHONY DE MONTFORT). He was born of a noble family at Montfort in 1532, and learned the art of painting in the school of Francis Floris, whose manner he always followed; and became an artist of great distinction. He understood the principles of perspective thoroughly; he disposed his figures with judgment and accuracy; the style of his colouring is agreeable, and his pencil is mellow. He drew every object after nature, and gave considerable elegance to the contours of his figures. He designed naked figures extremely well, and his draperies are in good taste; the heads of his figures are well ornamented, the beards of his old men are handled delicately, and the extremities of his figures are correct. Though he painted portrait, his genius was best adapted to grand compositions, of which he designed many; some at Delft, but more at Utrecht. His design had grandeur, his heads were noble, and the outlines of his females approached to the taste of Parmigiano. Several of his works are in good style, particularly a Venus, and a picture, the subject of which is the History of Joseph and his Brethren, that they seem to have been painted by one educated in the school of Florence. He died in 1583.

BLOEMAERT (ABRAHAM). This master was born at Gorcum in 1564, according to Houbraken, but Sandrart places his birth in 1567. He lived mostly at Utrecht, and in his youth he applied himself to design after the works of Francis Floris, but afterwards he received instructions from several artists of no great repute; notwithstanding which, the power of his genius proved his principal director. He formed a manner peculiar to himself, making na-

ture his model for many of the objects he painted, particularly landscape and cattle, in which he excelled. His invention was ready, and in his compositions there appears great truth; his draperies are broad, simple, and have generally a good effect; his touch is free and spirited, and his works show that he understood the chiaro-oscuro well. His taste and style, however, are too much in the Flemish manner; and his figures seem to be the product of his own fancy, without a sufficient attention to real life. His historical picture of the Death of Niobe and her Children gained him great reputation, and was purchased by the Emperor Rodolph at a good price. The figures are as large as life. Many of his pictures are in the churches at Brussels and Mechlin. Bloemaert also etched a number of pictures in a curious manner. He died in 1647, leaving four sons:—

BLOEMAERT (HENRY). He was instructed by his father Abraham, but his genius was heavy, his colouring bad, and his manner of pencilling stiff and constrained. His next brother, *Adrian* Bloemaert, proved more eminent; and when he had finished his studies under his father, he travelled to Italy, where he improved considerably in composition and design. On his return from Rome, he settled at Saltzburg; and several of his paintings in the historical style are in the convent of Benedictines in that city. He was killed in a duel. *Frederick*, the third son of Abraham, was an engraver, as also was *Cornelius*, the youngest. This last, who was an excellent artist, died in 1680.

BLOEMEN (JOHN FRANCIS VAN). This celebrated painter, though a Fleming, is considered as an Italian master, because he studied at Rome, and always resided there or in its vicinity. He was born at Antwerp in 1656, but it is not known from whom he learned the art of painting. On going to Rome, he not only observed the beautiful scenes in the environs of that city, but studied also the works of the great artists who before him had copied after nature in the same place. Thus he took every judicious means to improve his taste and explore the secrets of his art. The first of his performances exhibited at Rome showed the greatness of his genius, and the promise of that merit by which he was afterwards distinguished. His name was now changed by the Bentvogel Society to *Orizzonte*, or *Horizonti*, on account of the natural receding of the objects in his compositions, and his delicate manner of con-

ducting and extending his distances. His works were highly admired, and bought up at great prices, by the pope and other illustrious personages. His first manner resembled that of Vander Cabel, and his next that of Poussin; but he made nature his grand model, and particularly in his views about Tivoli. Those enchanting scenes, which were the subjects of many of his landscapes, he diversified with groves, declivities of hills, and falls of water; often representing, with extraordinary beauty and truth, the mists arising from the agitated surface of the river below. His pictures are well designed and handled, and those of his best days are considered as an ornament to the first cabinets in Europe. Though he lived to the great age of eighty-four, neither his imagination nor power of execution failed with the increase of years and infirmities. He died in 1740. The Marquis of Hastings has a fine landscape in the best manner of *Orizzonte*, the figures of which are by Sebastian Conca.

BLOEMEN (PETER VAN). This artist was born at Antwerp, and was the brother of the preceding. He lived several years at Rome, where he devoted his whole time to the study of the works of the greatest masters. When he found himself completely skilled in colouring, pencilling, and designing, he returned to his native city, and in 1699 was appointed director of the academy. His composition is rich, and his pictures are filled with figures. His subjects are the marches of cavalry, encampments, battles, Italian fairs, markets and festivals; in representing which he showed great correctness of design and drawing, and an elegance in the manner of dressing his figures, whom he frequently arrayed in oriental habits. He also painted horses in an admirable style, and gave them abundance of spirit, graceful attitudes, and an expression that was full of life. On account of his peculiar style, and perhaps to distinguish him from his brother, he obtained the name of *Standard*. His landscapes are enriched with elegant architecture, basso relievos, and mutilated statues, in a noble taste; and rendered more pleasing by a good tone of colour, with animals and excellent figures. His best works are universally admired, and fetch large prices; but some of his pictures are rather too laboured, or stiff, and smell of the palette.

BLOEMEN (NORBERT VAN). This painter was born at Antwerp in 1672. He was

the younger brother of the two preceding artists, and the reputation which they possessed at Rome invited him thither, though he had already considerable employment in his own country. While in Italy, he devoted all his hours to study, but confined his subjects principally to conversations and portraits; he would, however, have made his pictures more valuable, if in his colouring he had shown a greater regard to truth and nature, and less of the raw and glaring; yet in other respects he had some merit.

BLOND (CHRISTOPHER LE). He was born at Frankfort in 1670: little, however, is known of him till he went to Rome in 1716, in the suite of Count Martinetz, the French ambassador. But his reputation as a good painter of portraits in miniature was then so well established, that, at the solicitation of Overbeke, he went to Amsterdam, where he was employed to paint portraits for bracelets, rings, and snuff-boxes; which, though done in water-colours, yet the execution was as lively and natural as if they had been painted in oil. On finding his sight impaired by the minuteness of his work, he discontinued water-colour painting, and attempted large portraits, in which he met with success. After residing some years in the Low Countries, he came to England, and set up a new manufactory of painting, or of impressing colours on paper with copper plates, which, though at first it seemed to promise extraordinary advantages, proved ruinous to the proprietor and his associates. This scheme was to copy the most capital pictures of the greatest masters in such a manner as to give the prints the appearance of paintings in oil; and Le Blond imitated his models with so much skill and resemblance, correctness of outline, similarity of colour, and expression, that at first they astonished every beholder who viewed them at a proper distance. The prints which Le Blond executed were disposed of by a lottery in 1730. He also published a book, in English and French, descriptive of the process. Le Blond was not the original inventor of this manner of managing colours, but took it from Lastman and others, who had before undertaken it. After this, he set on foot another scheme, that of imitating the cartoons of Raffaëlle in tapestry; but this also failed, and he went to Paris, where he died in 1741.

BLONDEEL (JANSLOOT). This Flemish painter was born at Bruges in 1500. He

had been a mason in his youth, and while in that occupation amused himself with drawing architectural designs, till he acquired so much skill as to make the painting of those subjects his profession. He delighted also in representing ruins and towns on fire. He died at Bruges in 1559.

BLOOT (PETER). The works of this Flemish master are not frequently seen in these kingdoms, nor easily purchased in Holland, being carefully preserved in private collections, and are highly esteemed. The subjects he painted were taken from the lowest life; such as boors drinking, feasting, dancing, or quarrelling; shepherds piping, and sometimes the weddings of villagers. He was a faithful, but perhaps too servile an imitator of nature, even in her coarsest forms; never departing from the actions, attitudes, or draperies of his models. He had a good knowledge of the chiaro-oscuro and perspective, a delicate manner of pencilling, and his colouring was mellow; but he was totally devoid of elegance. His figures are generally short, gross, and ungraceful, having neither commendable expression nor a correct outline. Notwithstanding this, his pictures have great merit, and his defects seem rather imputable to the taste of his country than to his genius; some of his works being, for lightness of touch, neatness of handling, and transparence of colour, equal to the best of his time. He died in 1667.

BOCANEGRA (PEDRO ATHANASIO), a Spanish painter of history, was born at Granada in 1638. He studied under Alonso Cano, after which he derived considerable advantage in composition and colouring from a diligent application to the paintings of Vandyck. The Spanish historians of the art speak highly of some of his works in the churches and convents of his native city, where he died in 1688.

BOCCACCINO (BOCCACCIO), an artist of Cremona, was born in 1460. He is said to have studied under Pietro Perugino, and became himself an eminent instructor. Among his principal works are, the Marriage of the Virgin; a Madonna; a St. Vincent; and St. Antonio, at his native place, where also is a beautiful frieze, representing the Birth of the Virgin. He died in 1518.

BOCCACCI CAMILLO (called IL BOCCALINI). This artist was the son of the preceding, and born at Cremona in 1511. He received his first instructions from his father, and for some time was obliged to

conform himself to his style; but on going to Rome, he abandoned the dry manner of colouring to which he had been accustomed, and assumed a better taste in all his compositions. His application to his studies was unwearied, and his improvement such, that he was soon employed in several works for the principal churches and convents. He painted historical subjects and portraits. His best piece is a St. John among the Four Evangelists, in the cupola of the church of St. Sigismondo, at Cremona. It is much in the style of Corregio. He died in 1546.

BOCCACCINO (FRANCESCO). This artist was descended from the same family with the preceding painters, and was born at Cremona in 1680. He was the scholar of Carlo Maratti, and painted, in a good style, historical pictures on a large and small scale, but chiefly of the latter size for cabinets. He adopted the manner of Albano, and, like him, was partial to fabulous subjects. He died in 1750.

Bocchi (Faustino). He was born at Brescia in 1659, and died in 1742. He studied under Fiammingo, and was fond of painting battles, the charges of cavalry, and other warlike subjects, which he executed in a small size, but with great animation. His landscapes are very beautiful.

Bocciardo, called Clementone (Clemente). He was born at Genoa in 1620, and was the disciple of Bernardo Strozzi, on leaving whom he went for improvement to Rome; where he studied ancient sculptures, and the works of the most celebrated painters. By the force of genius, and a most industrious application to design, he discovered the art of uniting and blending the antique and modern styles in a manner that exhibited gracefulness and strength. Most of his works are in the churches of Genoa, Pisa, and other cities of Italy; and in the gallery of the Grand Duke of Florence is his own portrait. He obtained the name of Clementone from his personal bulk. He died in 1658.

Bocciardo (Domenico). This painter was born near Genoa about 1685, and died about 1785. He studied under Giovanni Morandi, and proved a tolerable painter of historical subjects, but never rose much above mediocrity.

Bockhorst (John Van). This artist, who, on account of his stature, was called *Langen Jan*, was born at Munster, about 1610, and learned the principles of design

and colouring in the school of Jacob Jordaens; under whom he received every advantage, as well from instruction as example, and became so excellent an artist as to equal some of the best of his contemporaries. He designed well, and the heads of his women were graceful; his tone of colouring sometimes resembled that of Rubens, but more frequently that of Vandyck; his pictures have much force and harmony, and his management of the chiaro-oscuro produces an agreeable effect. A fine performance of this master is an altar-piece in the church of St. James, at Ghent, representing the martyrdom of that saint; and in another church there is a picture of the Annunciation, inscribed 1664. He also painted portraits, in a style little if at all inferior to Vandyck.

Bockhorst (John Van). This Dutch artist was born at Deutekom in Holland, in 1661. He studied, in London, under Kneller, on leaving whom he went to Germany, and finally settled in his own country, where he died in 1724. He painted history well, but excelled in portrait and battles.

Bodekker (John Francis). This painter was born in the duchy of Clèves in 1660, and was bred a musician by his father, who was eminent in that profession. The son, however, quitted music for painting, making the latter his business, and the other his amusement. He was a disciple of John de Baan; after which, he practised portrait painting with reputation successively at Bois-le-duc, Breda, and the Hague, where he received many acts of kindness from persons of the first rank. At last he removed to Amsterdam, on account of the encouragement which his performances experienced in that city. He died there in 1727.

Bodewyns, or Boudewyns (Nicholas), and Bout (Francis). These two artists are mentioned in conjunction, because they constantly associated together in their labours, though their talents were of a different kind; the merit of N. Bodewyns consisted in painting landscapes, and that of Francis Bout in figures. The latter artist was born at Brussels in 1660. Many of their pictures evince a fine pencil, a light and neat manner of handling, and an agreeable colouring; some of the figures, which are touched with spirit and freedom, resemble those of Velvet Brueghel, and are not much inferior to that master. But other pictures of theirs are slight, negligently finished, and have, in

every respect, much less merit, as well in design as execution. Their smallest pictures are to be preferred; and those of their best style have the trees well formed, and handled in a masterly manner; the figures of cattle are correctly drawn and properly disposed. Bodewyns died at Brussels in 1700.

BOEL (PETER). This artist was born at Antwerp in 1625. He was at first a scholar of Francis Snyders, and next of his uncle, Cornelius de Waal; after which he went for improvement to Rome. Finding that De Waal had settled at Genoa, he also went thither, and obtained considerable employment. According to D'Argenville, he settled finally at Paris, and was nominated king's painter after the death of Nicasius. His subjects were fruit, animals, and flowers, which he copied from nature, and finished with spirit, a free and bold pencil, and a tint of colour that was exceedingly beautiful. He died in 1680. His best pictures are the Four Elements. Boel also etched some fine prints of animals and birds of prey.

BOETTO (GIOVANILE). This painter was a native of Turin, where he died about the year 1683. He worked entirely in fresco, but his performances were executed with a perfect knowledge of design, great power of expression, and elegance of form. His subjects were mostly fabulous and allegorical. He was also an engraver.

BOGDANE (JAMES). He was born in Hungary, and his father had been a deputy from the states of that country to the emperor. James was never regularly bred to painting, and the progress he made in the art was the result of his own natural abilities. His favourite subjects were fowls, fruit, and flowers, but especially birds, foreign or domestic. He came to England in the reign of Queen Anne, and some of his paintings are still to be seen in the royal palaces. He was exact in copying nature, and imitated his models accurately in the colouring, but he often erred by drawing his birds too large; which, though intended for a distant view, and to allow for the height of the picture above the eye of the spectator, did not answer in perspective proportion. By his industry he acquired an easy fortune; but was persuaded to assign it over to his son, who was deceived into a marriage with a woman that pretended to high connexions and great wealth. When the imposition was detected, Bogdane fell into a violent disorder, and died in great affliction about 1720.

BOGLE (JOHN), a miniature painter in Glasgow, about the middle of the 18th century. Some of his portraits are beautiful; one of Lady Eglinton, to whom Allan Ramsay dedicated his Gentle Shepherd, in the possession of Mr. C. Kirkpatrick Sharpe, is in the highest finish. He died in the greatest poverty.

BOISSIEU (JEAN JACQUES), a French artist, was born at Lyons in 1725. He painted portraits, but excelled in landscapes, which were much in the manner of Adrian Ostade. Though his merits were considerable in the superior art, he seems to have preferred the burin to the pencil. His prints, which are numerous and masterly, consist chiefly of landscapes, after Berchem, Ruysdael, and Asselyn.

BOIT (CHARLES), a Swedish artist, who resided some time in England, and afterwards at Paris, in both which countries he practised enamel painting with great success. He died in 1726.

BOL (FERDINAND). He was born at Dort in 1611, and became a scholar of Rembrandt. His principal forte was portrait, which he painted in a free, bold manner, but not with that clearness of flesh and relieve by which his master was rendered so famous. His colouring had frequently too great a tinge of brown in the carnations; notwithstanding which, his portraits had a great look of life and nature. As a painter of history, he showed a good taste of composition, as well as a tolerable expression in his figures; but he often wanted grace and elegance. Some of his works evince correctness, with easy and natural attitudes; but in others, owing perhaps to negligence, his outline is defective, and the airs of his figures are not delicate. He always adhered to the manner of Rembrandt. In the council-chamber at Dort, there are two capital pictures by Bol, of which the subjects are the Appointment of the Seventy Elders in the Camp of Israel, and Moses breaking the Tables; both well designed and executed. In the chamber of the burgo-masters there is another historical picture by him, of Fabricius in the Camp of Pyrrhus, which is exceedingly admired. He died in 1681. His etchings are numerous, and executed with spirit and taste.

BOL (HANS). This painter was born at Mechlin in 1534. He received his first instruction from an obscure artist, with whom he continued for two years; but he afterwards studied at Heidel-

berg, copying the works of some eminent masters; and with this assistance only he became a good painter. His subjects were views of cities and towns in the Low Countries, particularly prospects of Amsterdam; in which pictures the vessels and the reflections of them in the water were admirably executed. His invention and composition were pleasing; there appear great harmony and union in his colouring, and his manner of sketching and pencilling is broad and free. Van Mander highly commends one of his paintings in distemper, the story of which is Dædalus and Icarus. He died in 1593, according to Sandrart, but Descamps places the date ten years earlier. Bol likewise etched from his own designs in a spirited style.

BOL (CORNELIUS), a Dutch painter, who lived in England at the time of the great fire of London in 1666. Of that tremendous conflagration he painted different views, as he also did of several buildings in and about the metropolis. Besides these pictures, which did him credit, he etched some views of seaports.

BOLANGER (JOHN). He was born in 1606, and placed as a disciple with Guido, in whose school he became so eminent, by imitating the style of composition and colouring of his master, that he was appointed principal painter to the Duke of Modena. His manner of design was exceedingly pleasing, his taste of composition elegant, and his colouring delicate. His subjects were taken from sacred and profane history, which he executed in a manner that sufficiently marked the noble school that formed his taste and directed his pencil. He died in 1660.

BOLOGNA (LATTANZIO DE). This painter derived his professional name from the place of his nativity. He was the disciple of the Caracci; after which he went to Rome, where he obtained employment in the palace of St. John Lateran. Besides his painting there, he also ornamented the church of St. Maria Maggiore with a noble representation of an Angelical Choir; and that of St. Maria di Monti with a picture of the Scourging of our Saviour. This promising artist died at the age of twenty-seven, about 1597.

BOLOGNESE, see GRIMALDI.

BOLOGNINI (GIOVANNI BATTISTA), an historical painter, was born at Bologna in 1611, and studied under Guido. The churches of his native city exhibited many admirable specimens of his abilities, much

in the manner of his excellent instructor. He died at Bologna in 1688. There have been some prints published from plates of his etching, after the pictures of his master and others. He had a nephew named *Giacomo Bolognini*, who learned the principles of the art from his uncle, and became a good painter of history. He died about 1710. There was another artist of the same period called *Carlo Bolognini*, who studied first under Aldrovandini, and next became a scholar of Giulio Troglio. He excelled in architectural representations and perspective, which he practised at Vienna, and died there about 1738.

BOLOGNESE (CARLO). He was born at Bologna in 1665, and had successively for his masters Moro Aldrovandini and Giulio Trogli, surnamed *Il Paradosso*. He became a good painter in fresco, and his subjects were architecture and perspective. He died in 1718.

BOLTRAFFIO (GIOVANNI ANTONIO). This artist was a native of Milan, and the disciple of Leonardo da Vinci, under whose instructions, and by whose example, he became a great historical painter in fresco. One of his best pictures is an altar-piece, representing the Virgin and Child, with two Saints, which he painted in 1506.

BOM (PETER). This Flemish artist was born at Antwerp in 1530, and in the year 1560 became a member of the company of painters in his native city. He excelled in landscape, which he painted in distemper. He died in 1572.

BOMBELLI (SEBASTIANO). This painter was born at Udina, according to some accounts, and to others at Bologna, in 1635. He was instructed in the school of Guercino, and his progress under that able instructor was remarkably rapid; so that in a short time he perfected himself in the peculiar manner of his master. He then went to Venice, in order to observe the various styles of the artists of that school, and while there, was so charmed by the compositions of Paolo Veronese and Tintoretto, that he preferred them to all others; and the copies which he finished after the works of those painters, as well as some of his own original designs, were, by the ablest judges, highly commended. Sandrart thinks that he would have arrived at great eminence in history, if he had not been allured from that branch of his profession, to devote his talents to portraits. By a peculiar sweetness and mellowness of colour in his pictures, by the graceful resemblance observable in the countenances,

and by the beauty of his carnations, equal to life, he gained universal applause, and was solicited for more than he could execute. He was invited by the Emperor to Vienna, where he painted the portraits of the imperial family; and he was also employed by the Electors of Bavaria and Brunswick, the King of Denmark, the Dukes of Florence, Parma, and Mantua, and by a number of princes in every part of Europe. He died in 1685.

BONASONE (GIULIO), an historical painter, was born at Bologna in 1498. He studied under Sabbatini. There is a picture by him in the church of St. Stephen, at Bologna, representing Purgatory, which possesses great merit. Bonasone, however, is chiefly known as an engraver after the antique, and from the works of the best masters, as well as his own designs. He died about 1570.

BONATI (GIOVANNI), an historical painter, was born in 1635 at Ferrara, and became the disciple of Guercino, and afterwards of Francisco Mola. He painted some capital works at Rome for the churches and palaces, particularly the gallery of the Capitol. He died in 1681.

BONCUORE (GIOVANNI BATTISTA), an Italian painter of history, was born at Abruzzo in 1645. He became a disciple of Albano, and painted with spirit; nor was he deficient in design, but his manner is heavy, and his colouring indifferent. His principal works are in the churches at Rome, where he died in 1699.

BOND (DANIEL). This artist is supposed to have been a native of London, where, in 1764, he gained a prize of twenty-five guineas from the Society for the Encouragement of Arts, for the second best landscape, and the next year fifty guineas for the first landscape of his painting. He afterwards went to Birmingham, where he conducted the decorative department of a manufactory till his death in 1804.

BONESI (GIOVANNI GIROLAMO). This painter was born at Bologna in 1653. He studied under Viani, but adopted the manner of Carlo Cignani. He painted mostly religious subjects for the churches at Bologna, where he died in 1725.

BONE (HENRY), the most celebrated of British enamellists, was born at Truro, in Cornwall, on the 6th of February 1755. Feeling an early inclination for art, he could see no better way of obeying it than entering into the employment of a manufacturer of china at Plymouth, first, and

then at Bristol, where he acquired great skill in drawing those landscapes and groups, and roses and lilies, which embellish china and porcelain; and, better still—an art in which he afterwards excelled—that of rendering those pencillings and paintings indelible by the operation of fire. He removed to London in August 1778, and painted ingenious devices for ladies' lockets, and other matters of elegance for the toilet: he also painted miniatures in water colours; but amidst these labours for subsistence, he did not neglect the art of enamel, and having succeeded in fixing the colours in all their softness and lustre, he ventured to lay the result before the public. His very first picture, enamelled after the Sleeping Girl of Reynolds, and which he exhibited in 1794, obtained general approbation; and his enamel portrait of the Earl of Eglinton was purchased by the Prince of Wales. But the work on which his fame will depend, consists of enamels from the heroes and heroines of the days of Queen Elizabeth and James, which he executed with wonderful precision and beauty, from pictures furnished readily from the royal, as well as private galleries. That the looks of such great men as Sidney, Spenser, Shakspeare, Raleigh, Beaumont, Fletcher, Ben Jonson, and Inigo Jones, will now remain and endure, Bone has placed beyond all doubt. This splendid collection, estimated worth ten thousand pounds, the artist offered in vain to a nation parsimonious in matters of taste, for four thousand pounds; nor did any of our wealthy collectors hinder them to be scattered by auction for some two thousand guineas, after the death of the artist, which took place on the 17th of December, 1834. He was a member of the Royal Academy, and enamel painter to George the Fourth.

BONITO (GIUSEPPE), a Neapolitan artist, was born in 1705, and died in 1789. He was painter to the King of Naples, and obtained a distinction both in history and portrait. His master was Francesco Solimena.

BONFANTI (ANTONIO). This artist, who obtained the cognomen of Il Torricella, was born at Ferrara, where most of his paintings are to be seen. He worked chiefly in fresco for the churches and monasteries, and some of his pictures display a good taste and power of execution, particularly one of the Holy Family, in the church of the Trinity. The time when he lived is not recorded.

BONFIGLIO (BENEDETTO). This painter was born at Perugia, and acquired at the period when he flourished, about 1505, high distinction, which he seems to have merited by some of his works yet extant in the church of St. Domenico, at his native place.

BONI (GIACOMO), an historical painter, was born at Bologna in 1688. He studied under Marco Antonio Franceschini, to whom he became an assistant at Rome. Boni also appears to have received instructions from Cignani, whose style, however, he certainly imitated. He painted in fresco; and in the Palavicini Palace is a fine piece by him of the Infant Jupiter. He died in 1766.

BONIFACIO (FRANCESCO). This artist was born at Viterbo in 1637. He was the disciple of Pietro da Cortona, and became, by his instructions, a good painter of history. He died about 1700.

BONIFACIO (VENEZIANO). This painter was born at Venice in 1491, and died in 1553. There are different accounts of his education; for according to some he was the pupil of the elder Palma, while others say he studied the works, if not in the school, of Titian, so that his style partook of the manner of each of those masters. His most capital works are in the churches and palaces of Venice. In the government house, or ducal palace, is a noble picture by him, representing Christ driving the Buyers and Sellers out of the Temple.

BONINI (GIROLAMO). This artist was born at Ancona, and became the pupil of Francesco Albano, by whom he was employed in many of his works at Bologna. He died about the year 1660.

BONINGTON (RICHARD PARKES), a landscape painter, remarkable for poetic elegance and vivid grace, was born at Arnold, near Nottingham, on the 25th day of October, 1801. While yet a child, he sketched not only works of art, but almost every scene, particularly those of a rural kind, which came under his observation; his father, obeying this early quickening of intellect, conducted him into the fields, and directed his eye to picturesque patches, old towers, running streams, the light and shade of the forest and the cloud, as fit matters for his pencil. Thus early taught to regard Nature as his model, he took sittings of her at all times and seasons: her varieties of loveliness he soon saw were to be best learned in her own lap, and there he studied, and stored his mind, and

disciplined his eye. It would seem that though very young, he had a strong sense of his own merits, which he considered as slighted in his native land; so at the age of sixteen, with a portfolio of drawings, he went to Paris, where he received the notice injuriously withheld at home. On entering the French school, he excited the wonder of his fellow-students by the ease and grace with which he drew, and the wonder of the professors at his disregard of all academic precept and example; for, having mastered the drawing of the human figure, he escaped to the fields, the river banks, and the seashore, and drew or painted their beauties with a spirit and feeling that brought admirers and purchasers. His favourite scene was the bustle of drawing the net, and he loved to look on the fish as they lay with their white bellies and green backs quivering with life on the pure gravel or sands. From France he wandered into Italy, and while he drew Venice, he said she was like a city about to go to sea. From Italy he turned his steps to England, where he found that the fame of his merits had gone before him. But slow consuming illness had for some time been pressing him down, and he began to fear that a too early grave was to be his portion. He, however, still drew and painted, for hope and youth were strong within him, till within a few days of his decease, which happened on the 23d of September, 1828. The merit of Bonington's works seems well expressed in the exclamation of one of his countrymen, when he saw his picture of Venice in the British Gallery—"A grand Canaletti sort of thing! as beautiful as sunshine, and as real as Whitehall!" His handling is delicate, his colouring clear, and his composition harmonious.

BONISOLI (AGOSTINO), an historical painter of Cremona, was born in 1633. His genius surmounted all the disadvantages of a defective education, and, by a diligent application to the works of Paolo Veronese, he acquired the reputation of an excellent artist, and was much employed, not only in painting for the churches, but also by the nobility. He died in 1700.

BONONE (CARLO). This historical painter was born at Ferrara in 1569. His master was Bastaruolo, and he became the competitor of Scarzellino, whom he equalled, though a powerful rival, in force and dignity. He studied also in the school of the Caracci, and afterwards improved

himself at Rome. Bonone imitated Ludovico Caracci successfully, and his skill in fore-shortening, and knowledge of the chiaro-oscuro, astonished the best painters of his time. His small pictures are exceedingly fine; but being professed imitations, they have not raised the reputation of the artist. He died in 1632. He had a nephew named *Lionello Bonone*, who gave some promise of being a good painter, but destroyed, by the irregularity of his life, the expectations that had been formed of him.

BONVICINO (ALESSANDRO). This painter, who was also called *Il Moretto*, was born at Rovate in 1514. He was the disciple of Titian, under whose directions he studied diligently for some years; but having accidentally seen the designs of Raffaele, he felt an elevation of mind that he had never before experienced, and therefore gave himself up entirely to study those master-pieces of art and genius; and his observations were made with such judgment, as well as attention, that his improvement was truly surprising. His works were extremely admired for the tenderness of the pencilling, the correctness and spirited expression of the figures, the neatness of the finishing, and the variety of his draperies, which usually consisted of velvets, damasks, or satins, wonderfully executed. He was also excellent in portrait, and by many was placed in competition with Titian. He died in 1564.

BONYS (ANDREW). He was born at Hières in Provence, in 1702, and died at Paris in 1740. He was a good painter of portraits.

BONZI (PAOLO). This artist is called also *Il Gobbo* Cortona, from the place of his birth, and by others *Il Gobbo Caracci*, from the school where he was instructed. He was born in 1580, and though he sometimes painted historical subjects and landscapes, his great strength lay in the representation of fruits, which he executed in a manner that to the eye seemed to rival nature herself. He also painted festoons of flowers in a graceful style. He died in 1640.

BOON (DANIEL). This painter, who was a native of Holland, came to this country and settled here in the reign of Charles II. His subjects were taken from nature in her lowest and meanest forms; and it seemed to be the utmost of his ambition to excite laughter by ugliness, grimace, and deformity. He painted in both a large and small size, and in some of his characters expressed strongly much of droll hu-

mour and vulgar pleasantry. He died in 1698.

BOONEN (ARNOLD), a portrait painter, was born at Dort in 1669. He was at first a disciple of Arnold Verbuys, but afterwards placed himself under Godfrey Schalcken, and continued with him six years; at the end of which time his master declared he could teach him no further, and recommended him to study only nature. Boonen, by carefully following his advice, obtained, at the age of twenty-five, the reputation of being a great painter. The sweetness of his colouring, and neatness of his touch, with a striking likeness in his portraits, procured him a number of admirers. He painted, in the manner of his masters, subjects by candlelight, which were so delicate and natural, that much more of his work was applied for by the lovers of the art than it was possible for him to undertake. He painted the portraits of Peter the Great of Russia, Frederick I. of Prussia, the Duke of Marlborough, and many of the princes of Germany. The small pictures of Boonen are most in the taste of his master, Schaleken; but his excessive application impaired his health. He died in 1729. His son, Gaspard Boonen, was also a painter of portrait, but fell short of his father.

BOONEN (GASPARD). This artist was the brother and disciple of Arnold Boonen, whose style he imitated with great success, especially in portraiture and night-pieces. He died at his native place in 1729.

BORCHT (HENRY VANDER). This artist, who was both a painter and an engraver, was born at Brussels in 1583, and was a disciple of Giles Valkenburgh, but completed his studies in Italy, and at his return to his own country, his performances were held in considerable estimation. He was fond of antique curiosities; on which account the Earl of Arundel gave him a commission to purchase for him abroad whatever rarities he could meet with; and he discharged that trust to his own honour, and the satisfaction of his noble employer. He painted fruits and flowers in an agreeable style, and during his residence in England had considerable employment, especially from Charles I., on whose death he went to Antwerp, where he died in 1660. He is to be distinguished from *Peter Vander Borch*, an artist of Brussels, who painted landscapes, but is chiefly known as an engraver. He lived about 1540.

BORDIER, see PETITOT.

BORDONE (PARIS). He was born at

Trevigi in 1513, and at eight years of age was conducted to Venice, where he was carefully educated by one of his relations. At a proper age he was placed with Titian, under whom he did not continue many years; because he observed that his master was not so communicative as he had reason to expect. Preferring the manner of Giorgione to all others, he imitated his style, and soon rose to such reputation that he was appointed to paint a picture in the church of St. Nicholas, when he was only eighteen years old. Some time after, he was invited to Vicenza, to adorn a gallery in fresco; part of which had been formerly enriched by the hand of Titian, with a design representing the Judgment of Solomon. Bordone engaged in the undertaking with an inward satisfaction, as his work was to be contrasted with the work of his master; and he composed the History of Noah and his Sons, which he finished in such a manner that it was esteemed not at all inferior to the work of Titian. He completed several other pieces at Venice and Trevigi where he also painted the portraits of many persons of distinction. In 1538 he entered into the service of the King of France, and added continually to his reputation by every subject on which he was employed. On quitting France, he visited the principal cities of Italy, and left a number of memorable works as monuments of his extraordinary abilities. His colouring has all the appearance of nature, nor can any thing be more lively than the portraits of Bordone. Several of them are still preserved in the Palazzo Pitti at Florence. He died at Venice in 1588.

BORGANI (FRANCESCO). Of this artist we have but very scanty information; but it is certain that he was a native of Mantua, and the disciple of Domenico Feti, whose style he abandoned for that of Parmegiano. His works are almost wholly confined to the churches of his native city, and afford convincing proofs of his genius.

BORGHESE (GIOVANNI VENTURA). This artist was born at Citta da Castelle, and became the disciple of Pietro da Cortona, whom he assisted in his greatest works at Rome, and afterwards completed those which had been left unfinished by him at his death. In the churches of Rome are some fine altar-pieces by Borghese; particularly two in that of St. Nicolo, one of the Annunciation, and the other the Coronation of the Virgin.

BORGHESI (IPOLITO), an historical painter of Naples, who lived about the

year 1620. His master was Francesco Curia, and his principal performance is a picture of the Assumption of the Virgin, in the church of St. Lorenzo, at Perugia.

BORGIANNI (ORAZIO). He was born at Rome in 1580, and was instructed by his brother, Giulio Borgianni, commonly called Scalzo; but he received more improvement by studying the performances of the ancient and modern artists, which abounded in his native city. On the invitation of a nobleman he went to Spain, where he had considerable employment in the Escorial, besides which he painted many pictures for the principal grandees. He also married in Spain; but after the death of his wife, having then nothing to attach him to that country, he returned to Rome, and painted some historical subjects larger than life; but the figures, being above his accustomed size, showed a want of correctness in several of the members, which made his pictures not very agreeable. He was, however, engaged in some great works for the chapels and convents, and also in painting portraits, by which he acquired honour, and lived in affluence. He died in 1630, of vexation, occasioned by the ill treatment which he received through the envy of one Celio, a painter, who proved a most malicious competitor, and to whom he had often been preferred by the best judges of painting at Rome. Borgianni etched some prints in a correct and finished style, the dates of some of which being 1615, prove the incorrectness of the former accounts of the period when this artist lived.

BORGOGNONE (AMBROGIO). He was born at Milan, and studied under Vincenzo Zoppa. It reflects credit upon this master, that he was one of the first of his countrymen who forsook the hard and dry manner which had so long predominated among the Italian painters, till the year 1500, the period when he flourished.

BORRONI (GIOVANNI ANGELO). This painter was born at Cremona in 1684. He had for his masters, in succession, Angelo Massarotti and Roberto Longo, after which he obtained the patronage of the family of Crivelli; but though principally employed in their palace, he painted some pictures for the churches of Cremona and Milan, particularly the latter, where is one of his best performances—that of St. Benedict interceding for the city. The Duke of Milan conferred on him the honour of knighthood. He died in 1772.

BORSUM (ADAM VAN). This Dutch painter excelled in the representation of animals with landscapes, in the manner of Vander Neer and Paul Potter. His colouring is natural, with a touch firm and free. He lived about 1666.

BORZONE (LUCIANO). He was born at Genoa in 1590, and studied under his uncle, Filippo Bartolotti, and Cornelio Corte. He excelled in portrait and history, but principally in the former, and painted in miniature as well as in a large size. His early manner was faulty and incorrect, but his second was grand and graceful; his figures were animated and full of expression, his expression good, and his colouring strong and natural. While painting the ceiling of a church at Genoa, he fell from the scaffold and was killed on the spot. This accident happened in 1645. He left three sons: 1. *Giovanni Battista*, who painted perspective and history in a good and correct style. He died in 1654. 2. *Carlo*, who painted portraits with extraordinary reputation. He died in 1657. 3. *Francesco Maria*, who was born at Genoa in 1625. He was instructed by his father, but applied wholly to landscape painting, in which he rose to great eminence. He imitated both Claude Lorraine and Gaspar Poussin with success. He painted landscapes, sea-views, tempests, and shipwrecks. His composition is good, his sites are pleasing, his trees delicately yet freely touched; his colouring tender, fresh, and true; and his pictures have a fine effect. He generally introduced into them views of the sea, and shipwrecks. He resided several years at Paris, where he was employed by Louis XIV. He died at Genoa in 1679. Luciano Borzoni etched some plates from his own designs.

BOS (JEROM). This extraordinary artist was born at Bois-le-duc about 1470. He had a peculiar pleasure in painting spectres, devils, and enchantments; and though he possessed considerable powers as a painter, as well in the freedom of his touch as the strength of colouring, yet his pictures rather excite horror, mixed with surprise, than real delight. When he saw the Escorial in Spain, and considered the wonderful performances of the great masters with which that palace was enriched, he despaired of producing any thing comparable to them, and therefore fixed upon a style differing from them all, and which was full of fancy, whim, and wild imagination. The most remarkable painting

of this master's hand, among several others in the Escorial, is an allegory of the Pleasures of the Flesh, in which he represents the principal figure in a carriage drawn by monstrous forms, preceded by demons, and followed by death. His manner, however, was less stiff than that of most of the painters of his time; and his draperies were in a better taste than those of his contemporaries. He painted on a white ground, which he so managed as to give a degree of transparency to his colours, and the appearance of more warmth. He laid on his colours lightly, and so placed them, even at the first touch of his pencil, as to give them a proper effect, without dissonance, and his touch was full of spirit. Though his subjects are disagreeable, his pictures have always been much esteemed, and yield considerable prices. Bos, however, with all his extravagance, could paint serious subjects with sobriety; and in the church of Bois-le-duc is a picture by him of the Flight into Egypt, which is well executed. He engraved a number of plates, all of which exhibit his fanciful humour. He died about 1530.

BOS (LOUIS JANSSEN). He was born at Bois-le-duc about 1450, and having been instructed in painting by the artists of his native city, applied himself entirely to study after nature, in which he rendered himself very eminent for the truth of his colouring, and the neatness of his handling. His favourite subjects were flowers, fruits, and plants, which he usually represented as grouped in glasses, or vases of crystal, half filled with water; and gave them so lovely a look, that it seemed scarce possible to express them with greater truth or delicacy. It was his practice to represent the drops of dew on the leaves of his flowers with uncommon transparency; and he embellished his subjects with butterflies, bees, wasps, and other insects, admirably executed. He likewise painted portraits with great success, and showed as much merit in that style as he did in his compositions of still life. He died in 1507.

BOS (GASPAR VANDEN), a Dutch marine painter, was born at Hoorn in 1634. He showed an early genius for the art of painting; and as he advanced in knowledge, he distinguished himself by the goodness of his composition, by a light free touch, a pleasing tint of colour, and an artful manner of handling. He worked with indefatigable application, which pro-

bably impaired his health, for he died in 1666, universally regretted.

BOSCH (BALTHASAR VANDEN). He was born at Antwerp in 1675, and was placed under one Thomas, whose subjects were apartments with figures, in the manner of Teniers; and the insides of those apartments he decorated with busts, vases, pictures, and other curiosities. Bosch studied the same manner of painting, and with great success; but his friends advised him to employ his pencil on objects of a more elevated kind, because it seemed absurd to see apartments designed with magnificence and richly ornamented, occupied by persons so mean in their appearance as the figures which he painted. Bosch profited by this advice, and acquired a better style of design and elegance in composition. He also painted portraits with reputation, particularly one of the Duke of Marlborough on horseback, which gained him considerable applause; the horse, however, was painted by Van Bloemen. The pictures of Bosch rose at last to an extravagant price, and became dearer than those of Teniers or Ostade. Some of them have true merit, being well composed, designed, and coloured. The forms of his figures were more elegant than those of most of his contemporaries. His pencil is light, his touch spirited, and his figures arrayed in the mode of the time. He died in 1715.

BOSCH (JACOB VANDEN). This artist was born at Amsterdam in 1636, and painted fruits of various kinds, as peaches, pears, apples, plums, nectarines, and cherries, with extraordinary neatness of pencil. He drew all his objects after nature, and imitated them with so much truth and delicacy, such natural and transparent colour, that they appeared delicious, and almost real. He died in 1676.

BOSCHAERT (NICHOLAS). This painter was born at Antwerp in 1696. He studied under Crepu, a painter of flowers, but Boschaert soon excelled his master, and rose to great eminence in that line of art. He also painted fruits in a natural style, and gave to all his objects great delicacy and beauty of expression. He died about 1746.

BOSCHI (FABRIZIO), a Florentine artist, who was the disciple of Domenico Passignano. Before he was twenty he painted, in fresco, a large group illustrative of the history of St. Bonaventure; but his best works are the Death of St. Peter and St. Paul, in a church at Florence, and another

picture of the Assumption of the Virgin, for the Dominicans of St. Lucia. He died in 1642.

BOSCHI (FRANCESCO), a painter of historical subjects, was born at Florence in 1619, and died there in 1675. He was instructed in the principles and practice of painting by his uncle, Matteo Rosselli, whose works he completed. Boschi had no small degree of taste in composition, but his greatest merit lay in portrait.

BOSCHINI (MARCO). This artist was born in 1613 at Venice, and had the younger Palma for his instructor, whose style he forsook to imitate Tintoretto. Among his principal works may be reckoned a representation of the Last Supper, in the church of St. Girolamo, at Venice. He was also an engraver, and the author of a Practical Guide to the Art of Painting, which was printed in 1660.

BOSCOLI (ANDREA). This painter was born at Florence in 1553, and was the disciple of Santi di Titi. He became distinguished by his skill in the chiaro-oscuro, which before him was but imperfectly known in the Florentine school, though Giorgione at Venice, and also Titian, had established it as a principle of art, and made the happiest use of it in their works, some years before. Boseoli had a great freedom of hand, with a surprising force of colour; and the grandeur of his style in design and composition resembles that of his master. He studied after nature, and wherever he travelled, had always a book with blank paper to sketch any particular objects that gave him pleasure, in order to preserve clear ideas of them, whenever he wanted to introduce them in his designs. But happening at Loretto to survey the fortifications of that city with attention, while he was busy in drawing a sketch of them, he was seized by the officers of justice, and condemned to be hanged; which sentence would have been executed, if Signior Bandini had not interposed in his behalf, and explained to the magistrate the innocent intention of the painter. He died in 1606.

BOSELLI (ANTONIO). This painter was born in the Bergamese territory, and lived about the year 1510. He painted several pictures for the churches in his native country, besides which he exercised the profession of a sculptor.

BOSCHAERT (THOMAS WILLEBORTS). He was born at Bergen-op-Zoom in 1613, and at first was instructed by an ordinary painter in that city; but having too great

a natural genius to be content with such a master, he quitted him and went to study at Rome, where he became the disciple of Gerrard Segers, and lived with him four years. He had a fine taste in design, and was very correct; his touch was free and full of spirit, his colouring had transparency and truth, and his carnations had so much of softness and life, that he was thought to approach near to Vandyck in portrait and history. This recommended him to the Prince of Orange, who retained him in his service several years. The large picture at the Hague, which emblematically represents War and Peace, and the Martyrdom of St. George in the great church, which were painted by him, are highly commended for goodness of expression, excellent colouring, and an exquisite finishing. He became director at the Academy at Antwerp, and died there in 1656.

BOTELI (FELICE). He was born in 1650 at Piacenza, and studied under Giuseppe Nuvolone. After practising history for some time without much success, he took for his subjects, animals, birds, and fish, which he represented with spirit and beauty. He died in 1732.

BOTH (JOHN and ANDREW). As some confusion has taken place among biographers respecting these celebrated brothers, it has been deemed right to bring them into one article. John Both was born at Utrecht in 1610, and was the disciple of Abraham Bloemaert, who at the same time instructed Andrew; but to perfect themselves in design, they went together to Rome, and resided there a great many years. The genius of John directed him to landscape, in which he rose almost to the highest perfection, making the style of Claude Lorraine his model; and by many, his works are even mentioned in competition with those of that great master. The warmth of his skies, the judicious and regular receding of the objects, and the sweetness of his distances, afford the eye a degree of pleasure, superior to what we feel on viewing the works of almost any other artist. John and Andrew had different talents, and each was admirable in his own way. If the former excelled in landscape, the latter inserted the figures, which he designed in the manner of Bamboccio; and those figures were so well adapted, that every picture seemed only the work of one master. The works of these brothers, therefore, are justly admired through all Europe, are universally sought

for, and purchased at large prices. Most of their pictures are between two and five feet long; but in the smaller ones, there is exquisite neatness. They generally express the sunny light of the morning breaking out from behind woods, hills, or mountains, and diffusing a warm glow over the skies, trees, and the whole face of nature; or else a sunset, with a lovely tinge in the clouds, every object beautifully partaking of a proper degree of natural illumination. And it is observed, that even the different hours of the day are perceptible in the landscapes of John Both, from the propriety of the tints which he uses. By some connoisseurs he is censured for having too much of the tawny in his colouring, and that the leafing of his trees is too yellow, approaching to saffron; but this is not a general fault in his pictures, and though some perhaps may accidentally be liable to that criticism, he corrected the error. Besides, many of his pictures are not more tinged with those colours than truth and beauty of nature will justify; and his colouring obtained for him the distinction, which he still possesses, of being called Both of Italy. Descamps says that John painted landscapes, and Andrew figures, in the manner of Bamboccio; and yet in a following paragraph he asserts, that Andrew was drowned in a canal at Venice, and that John returned to Utrecht; in which account he appears to follow Sandrart, though other writers agree that it was the landscape painter who was drowned. Houbraken mentions a picture of John Both, which is six feet high, and esteemed his masterpiece; the figures are large, and the story represented is that of Mercury and Argus; the back part is exceedingly clear, the verdure true nature, and the whole admirably handled. The two brothers mutually assisted each other, till the unfortunate death of John in 1650, when Andrew left Italy, and settled at his native place, where he painted portraits and landscapes in the manner of his brother, and conversations with players at cards, in the style of Bamboccio. Both these masters had extraordinary readiness of hand, and a free, light, sweet pencil; and that they were expeditious is evident from the number of pictures which they finished. Andrew, during the remainder of life, had as much employment as he could execute; but he was so affected by the melancholy death of his brother, that he survived him only a few years, dying in 1656. Not-

withstanding the authority of Houbraken, a late compiler chooses to follow Descamps, in saying that Andrew perished in Italy in 1645, and John returned to Utrecht, where he practised his art, and employed Polemburg in painting the figures.

BOTICELLO (SANDRO, called FILIPEPI). He was born at Florence in 1437; and, being the disciple of Filippo Lippi, he imitated that master, both in his design and colouring. He executed several works at Florence and Rome, by which he gained great reputation; at the former a Venus Rising from the Sea, and another picture of the same goddess adorned by the Graces; and at the latter, he painted sacred subjects, which at that time were much commended. He obtained great honour by his performances in the chapel of Sixtus IV., for which he was very amply rewarded; and for the family of the Medici he finished some portraits, with historical compositions. It was customary with him to introduce a number of figures in all the subjects he designed; he disposed them with tolerable judgment and propriety; and in one of his pictures, representing the Adoration of the Magi, the variety and multitude of these accessories is astonishing. Though Boticello received large sums for his works, he lived extravagantly, and died in poverty in 1515. Baccio Baldini engraved a series of plates for the edition of Dante with Landino's commentary, from the designs of Boticello; and this was long regarded as the first book in which engravings from metal plates were introduced.

BOTSCHILD (SAMUEL), a painter of history, was born at Sangerhausen in Saxony, in 1640. He obtained the situation of keeper of the royal gallery at Dresden, and also formed a school of painting in that city. Some prints were etched by him from his own designs. He died in 1707.

BOTTA (MARCO ANTONIO). He was born at Genoa in 1572, and had Bernardo Azzolino, of Naples, for his instructor; after which he went to France, where he painted history and portrait with reputation. He died at Genoa in 1648.

BOTTALA (GIOVANNI MARIA). This artist was born near Genoa in 1613, and died at Milan in 1644. He was the scholar of Pietro da Cortona, and obtained the patronage of Cardinal Sacchetti. His reputation was such as to procure him the honourable appellation of Raffaellino, to whose style his works bear no resemblance. His best picture is one of the Reconcilia-

tion of Esau and Jacob, in the papal gallery of the Capitol.

BOTTANI (GIUSEPPE). This painter was born at Cremona in 1717, and became the scholar of Masucci at Rome; after which he settled in the city of Mantua, where he died in 1784. He painted landscapes in the manner of Gaspar Poussin, but he also occasionally employed his pencil on historical subjects.

BOTTOMI (ALESSANDRO). He was born at Rome in 1662, and died there in 1706. His talent lay in history, and he became a member of the Academy of St. Luke.

BOUCHER (FRANCIS). This artist was born at Paris in 1704, and received his instructions from Le Moine, after which he went to Rome. On his return, he employed himself in every species of his art, but especially in the light and agreeable. His Infant Jesus sleeping is finely coloured, and designed with a flowing outline. The Shepherd sleeping on the knees of his Shepherdess is a little piece of merit: and his other landscapes are peculiarly happy. His most noted productions are pastoral pieces for tapestry; the Muses, the Four Seasons, a Hunt of Tigers. On account of the gaiety of his subjects he was called the Anacreon of painters. He died in 1770. His elder brother John, who was born at Bourges, was both a painter and engraver, but not above mediocrity.

BOUCQUET (VICTOR), an historical and portrait painter, was born at Furnes in Flanders, in 1619. He learned the rudiments of the art from his father, who was an artist of little merit. It appears, that afterwards Victor went to Italy, where he improved himself considerably, and on his return home obtained much employment for the churches, as well as for private persons. In the church at Nieupoort is a fine picture by him, representing the death of St. Francis; and in the town-house another of the Judgment of Cambyses on Sisamnes. He died about 1660.

BOUJAS (JUAN ANTONIO), a Spanish painter of history, who was born at Santiago about 1672. He was the disciple of Luca Jordano, at Madrid; but after remaining there some time, he returned to his native place, where he obtained much employment for the monasteries and churches. He died about 1726.

BOULLONGNE (LOUIS, the ELDER). This master was born at Paris in 1609. He was principally distinguished for his ability in copying the works of the most

celebrated ancient painters; and the similitude between his pictures and the originals has often surprised and confounded some of the best judges. He painted some historical subjects of his own design, particularly three in the church of Notre Dame at Paris, the subjects of which are St. Paul at Ephesus, the Martyrdom of that Apostle, and the Presentation in the Temple. Boullongne became senior painter to the king, and professor of the Royal Academy at Paris. He died in 1674. He etched three plates from two of his own pictures, and one after Guido.

BOULLONGNE (BON), the eldest son of the preceding, was born at Paris in 1649. He acquired the principles of painting from his father, whom he resembled in the skill of copying the works of great masters; proofs of which he gave in his imitations of a picture by Guido, and another by Pierino del Vaga, done so exactly as to deceive the best judges. After a residence of five years at Rome, he returned to Paris, and was admitted a member of the academy, of which ultimately he became a professor. He excelled in history and portrait; his designs were correct, and his colouring good. Besides his paintings in fresco, in two of the chapels of the Invalids, he executed several for the churches and public buildings of Paris. We have also some etchings done by him from his own compositions. He died at Paris in 1717.

BOULLONGNE (LOUIS, the YOUNGER). He was the younger son of Louis, and was born at Paris in 1654. He received instructions from his father, and improved so rapidly, that at the age of eighteen he obtained the first prize in the academy; on which account he was sent to Rome, where he studied for five years, and employed his time in sketching the works of the greatest masters, particularly those of Raffaele; and several of his copies from that divine genius were afterwards used for the Gobelin tapestries. In 1680, he was received into the academy, and his works in the churches of Notre Dame and the Invalids, but particularly his frescoes in the chapel of St. Augustine, procured him a pension and the order of St. Michael; whence he is commonly designated the Chevalier. After the death of Coppel, the king appointed him his principal painter, and gave him a patent of nobility for himself and his descendants. He was also chosen designer of medals to the academy of inscriptions; and lastly, director

of that of painting. He excelled in historical and allegorical subjects; and in all his performances it might easily be observed that he had studied the ancient masters with care. His colouring was strong; his composition in a good style; the airs of his heads had expression and character; and his figures were correctly designed. He died in 1734.

BOULLONGNE (MAGDELAINE DE). This ingenious lady was born at Paris in 1644. She painted history, but excelled in flowers and fruits. She died in 1710. Her sister, *Genevieve Boullongne*, painted in the same style, and with equal merit. She died, at the age of sixty-three, in 1708.

BOURDON (SEBASTIAN). This painter was born at Montpellier in 1616. The first rudiments of the art were taught him by his father, who was a painter on glass, but afterwards he studied under an indifferent artist at Paris; and yet by the force of his own genius amply supplied himself with those powers which he could not procure from his preceptors. At the age of fourteen, he painted the ceiling of a nobleman's seat near Bordeaux, and then went to Toulouse, but being unemployed, he enlisted into the army. His captain, however, having some taste, and perceiving his genius, gave him his discharge; on which he travelled into Italy, where he became acquainted with Claude Lorraine, whose manner he imitated with great success, as he also did the several styles of Sacchi, Caravaggio, and Bamboccio. His memory also was such, that he could copy a picture from mere recollection. After a residence of near three years at Rome, he had some dispute with another painter, who threatened to inform against him as a Protestant, upon which he instantly removed to Venice, and from thence to France. At the age of twenty-seven, he painted the Crucifixion of St. Peter for the church of Notre Dame at Paris, which established his reputation. In 1652, Bourdon went to Stockholm, where Queen Christina appointed him her first painter. After continuing in Sweden some time, he returned to France, and obtained abundant employment. Among his best performances at this period were a Dead Christ, and the Woman taken in Adultery. He died at Paris in 1671. He had an uncommon readiness of hand, though frequently incorrect, particularly in the extremities of his figures. As a proof of his expeditious manner of painting, it is reported, that in one day he

drew twelve portraits after life as large as nature, and those not the worst of his performances. His touch is extremely light, his colouring good, his attitudes are full of variety, and generally graceful, and his expression is lively and animated; however, his conceptions were often extravagant, nor will many of his compositions stand a critical examination. His landscapes are in the taste of Titian, but seem rather designed from imagination than nature; yet several of them have a beautiful effect; and he usually enriched his pastoral scenes with a number of figures and animals. His pictures are seldom finished, and those which appear most so, are not always his best. Sir Joshua Reynolds had his *Return of the Ark*, of which he thought very highly. Bourdon was also a good engraver, and his prints are etched in a masterly style.

BOURGUIGNON, *see* **CORTESI**.

BOURGOIS (CONSTANT), an eminent French painter, whose works are to be seen in most of the galleries of Europe. He died at Paris, aged 75, in July 1843.

BOURGOIS (FRANCIS). This artist was born in London, of Swiss parents, in 1756. His early destination was the army, under the patronage of Lord Heathfield, who was his father's friend; but evincing a taste for painting, he was placed under Louthembourg, whose style he adopted in his landscapes and sea-pieces. In 1776 he went to Italy, and on his return exhibited several specimens of his talent at Somerset House. In 1791 he was appointed painter to the King of Poland, who conferred on him the honour of knighthood. Three years afterwards, his late Majesty George III. nominated him his landscape painter; previous to which he had been admitted a member of the Royal Academy. Some time before his death, by the bequest of Mr. Noel Desenfans, he became possessed of a noble collection of pictures, which, by his own last will, he left to Dulwich College, with £10,000 to keep them in preservation; £2000 for the repair of the gallery, and £1000 to the masters and fellows of that foundation. Sir Francis died January 8, 1811; and his remains, with those of his friend Desenfans, were interred in the chapel of Dulwich College. As an artist, he belongs to the second class, and was a close imitator of Louthembourg. His conception of his subject, as well as the grouping of his figures, was happily conformable to nature; but he was defective

in his finishing, and so much a mannerist in his colouring, that his paintings may be recognised at a glance.

BOUT (FRANCIS), *see* **BODEWYNS**.

BOUTEUX (PIERRE LE). This French artist was born at Paris in 1692. He professed history, but never rose above mediocrity. He died in 1750.

BOVINI (FRANCESCO). This artist appears to have been a native of Ferrara; but all the knowledge we have of him is from his works, the principal of which are two altarpieces in the above city, one of the *Wise Men's Offering*, and the other, of the *Immaculate Conception*.

BOWER (EDWARD), an English portrait painter in the reign of Charles I. All our information of him is from Lord Orford, who says that he painted the likenesses of John Pym, General Fairfax, and Lord John Fairfax. The two last were engraved by Hollar.

BOUYS (ANDREW), a French artist, who was born in Provence about the year 1681. He studied under Francis de Troy, and afterwards professed portrait painting at Paris. He also engraved in mezzotint, and died about 1730.

BOUZONNET (ANTONY). He was born at Lyons in 1694, and studied under Stella, who was his maternal uncle; but though he aimed to imitate his manner, it was with little success. He died in 1682.

BOYDELL (JOSIAH). He was the nephew and successor of the celebrated Alderman John Boydell, and was born at Stanton in Shropshire, about 1750. Being sent for by his uncle, and discovering some turn for painting and engraving, he was regularly instructed in both arts. In the former he painted some portraits, and a few of the pictures for the edition of *Shakespeare*; but they are feebly designed, and indifferently coloured. On the death of the alderman, he was chosen unanimously to the vacant gown by the Ward of Cheap; but afterwards, in 1809, resigned it, on account of ill health. He died at Halliford, in Middlesex, March 27, 1817.

BOYERMANS (THEODORE), a Flemish painter, was born at Antwerp, and the disciple of Rubens, to whose style he devoted himself. He was a correct designer, an excellent colourist, and a perfect master of the *chiaro-oscuro*. Most of his works are in the churches and public buildings of Antwerp, and other parts of Flanders. One of the best is a picture of Francis Xavier converting the Indians, in the church of the Jesuits at Ypres.

BRACELLI (GIOVANNI BATTISTA), a Genoese artist, who was the pupil of Giovanni Battista Paggi, whose style of painting he followed. His subjects were historical; but he had also a taste for architecture, and engraved some plates in that line. He died in 1609.

BRACCIOLI (GIOVANNI FRANCESCO). He was a native of Ferrara, and studied successively under Parolini and Crespi, at Bologna. His performances are mostly confined to the churches and religious edifices of his native city; and the best of them are an Annunciation; a Scourging of Christ; and the Crowning with Thorns. He died, at the age of 64, in 1762.

BRAKENBURG (RAINIER). He was born at Haerlem in 1649, and became the disciple of Mommers; but it is supposed that he studied afterwards under Bernard Schendel. His subjects were like those of Brouwer, and he resembled that master, not only in his genius and style of composition, but also in his dissolute manner of life. In some of his pictures he seems to have aimed at an imitation of Ostade. He designed his figures after nature, and represented them in the habit of the time. His subjects were the feasts of boors, the amusements of villagers, dancings, and conversations; in which love and wine were never omitted. His compositions are ingenious, and full of variety in their actions and attitudes, though the forms of his men and women are invariably the same, and always copied from vulgar life. His colouring is strong and natural, and his touch vigorous and firm; but it is to be regretted that he had not a better taste of design. The pictures of his latter time are not so carefully executed, particularly in the extremities.

BRAMBILLA (GIOVANNI BATTISTA), a modern artist of Piedmont, who studied painting under Carlo Delfino, after which he became distinguished in the historical department at Turin, where he executed an altar-piece of the Death of St. Dalmatius. He lived about the year 1772.

BRAMER (LEONARD). He was born at Delft in 1596, and learned the art of painting in the school of Rembrandt, whose manner he imitated in small. In his eighteenth year, he went to Rome for improvement; but though he continued in Italy for some years, and acquired some grace, he could never divest himself of the Flemish style. He had a good taste in design; his expression is commendable, and in some of his compositions noble. His

pencil is delicate, and his colouring peculiar in the tints, being also remarkably thin in many parts, so as barely to cover the panel; yet, by great skill in the management of the chiaro-oscuro, the tone is bright, bold, and full of lustre, particularly in the vases, which he was fond of introducing, because he knew how to give them a rich and fine relieve. He also accustomed himself to paint with a thin body of colour, especially in the browns and shadowy parts, in order to give his pictures a greater transparence. In many cities of Italy, as well as at Rome, he left proofs of his merit, which rendered his name famous; so that his works, being rarely to be met with out of that country, fetch considerable prices. One of his most capital pictures is the Raising of Lazarus, which exhibits a charming opposition of light and shadow. Another is the Denial of St. Peter, and both are painted in his best manner, bright, transparent, and finely pencilled. In the palace of Ryswick are several valuable paintings by this master; but none of his pictures can be more admired than a small one on copper, representing the story of Pyramus and Thisbe.

BRAND (JOHN CHRISTIAN), a German artist, was born at Vienna in 1723. He became a professor in the Imperial Academy, and was distinguished as a painter of landscapes. He also engraved some prints in a good style: he died about 1793. His brother, *Frederick Augustus Brand*, was born at Vienna in 1730. He became a member of the Imperial Academy, and painted both historical subjects and landscapes. Some of his prints are also well executed.

BRANDEL (PETER). This artist was born in 1660, at Prague, where he was placed under John Schroeter, painter to the court. After he had been with him about four years, his rising merit excited the jealousy of Schroeter, and in a short time they separated. The immediate occasion of the rupture was this: Brandel had received an order from his master to paint a small altar-piece, and when Schroeter, in the evening, came to see how the work went on, and found Brandel amusing himself, he began to abuse him for his idleness, without observing that the picture was already finished. Justly resenting this treatment, the young man quitted his master, and began to practise the art on his own account. Most of the churches at Prague and Breslaw possess his works; and the Prince of Harzfeld gave him one

hundred ducats for a picture of St. Jerome at half length. He spent the greatest part of his life at Prague, where he wasted his acquisitions by irregular conduct; he therefore died very poor, and was buried, in 1739, by charitable contributions. A proper respect, however, was paid to his talents; for his funeral was attended by a solemn procession, in which three hundred wax tapers were carried before the corpse by ecclesiastics. Brandel had a good genius, and consulted nature; his invention was ready, his manner of painting expeditious, and he avoided loading his compositions. His colouring is natural, though in his shadows he is sometimes too black.

BRANDENBERG (JOHN), a painter of historical subjects and battle-pieces, was born at Zug in Switzerland, in 1660, and died at Zurich in 1729. He studied under his father, Thomas Brandenburg, a painter, on whose death he went to Italy, where he copied the works of Giulio Romano; and when he returned to Switzerland, he obtained much employment in the churches and convents of the Catholic cantons; and he also painted some pastoral pieces in fresco, on the ceiling of the assembly-rooms at Zurich. His composition was good, and his colouring lively. His paintings of military subjects were also much admired.

BRANDI (GIACINTO). He was born at Poli, near Rome, in 1623, and was the scholar of Lanfranco, whose style he followed for some time. Having acquired a considerable reputation by his composition and colouring, he was employed in many of the churches and palaces at Rome and the neighbouring cities; but though he had merit in his profession, yet, from his eagerness to gain wealth, and undertaking more than he could properly execute, he became contemptible. He had indeed a lively genius and a free pencil, but he was exceedingly incorrect, and his colouring was weak and disagreeable. His daughter married Rosa di Tivoli, of whom Giacinto conceived a mean opinion, because he painted nothing but cattle. This behaviour made so strong an impression on Rosa, that, to requite it, he bought all sorts of clothes proper for his bride, and laid them in her apartment; then rising very early on the morning after his marriage, he collected every article that his wife had worn, and sent them back to her father, with this message, "That a good painter of beasts was as likely to grow rich as a bad painter of men." Brandi died in 1691.

BRANDMULLER (GREGORY). This artist, who was born at Basle in 1661, acquired the knowledge of design by studying and copying good prints, in consequence of which he was placed with Casper Meyer. After studying some time under that artist, he went to Paris, where he became a scholar to Le Brun, who was so much delighted with the progress he made, that he intrusted him with the execution of several designs under his own immediate inspection. This, however, excited the envy and jealousy of the other students to such a degree, that Brandmuller thought it prudent to retire to his own country, though not before he had obtained the prize in the Royal Academy. He excelled in history and portrait, and his genius resembled that of Le Brun, his subjects being full of fire, and treated with elevation and grandeur. His design is correct, and his expression just and animated. He had a good method of colouring, laying on each mass in so proper a manner as to avoid breaking or torturing his tints, which made his colours retain their original beauty and strength, without fading. He was fond of painting portraits in an historical style, and was commended for the resemblance of the persons who were his models, and for the agreeable taste in his compositions. He died in 1691.

BRAY (SOLOMON DE). This painter was born at Haerlem in 1597, or, according to Deseamps, in 1579. He was reckoned among the best artists of his time, and painted a number of portraits, in a small as well as in a large size, for persons of the greatest distinction. He died in 1664. His son, *Jacob de Bray*, distinguished himself by his drawings as well as his paintings. At Amsterdam is a picture by him, of David playing before the Ark, which is spoken of in high terms. It is finished with a clean touch, and the colouring appears as fresh as if it had but newly come from the easel. He had uncommon skill in designing naked figures; and his drawings on vellum and paper are extremely fine: they are finished in red and black chalk. He was living in 1680.

BREA (LODOVICO). This old painter was born at Nizza, and flourished from 1483 to 1513. He is considered as the founder of the Ligurian school of painting, and many of his works are at Genoa. The heads in his pieces are fine, and the colour still lively; the folds of his draperies graceful, the attitudes of his figures proper, and the composition correct. He painted on a small

scale; and among the best of his works are a Massacre of the Infants, and a St. John.

BREBIETTE (PIERRE), a French artist, who was born at Mante on the Seine, in 1596. Of his paintings we know nothing more than that he stood in a respectable class among his contemporaries; but, as an engraver, he is esteemed for the spirit with which he executed plates; some after his own designs, and others from the works of great masters. He also painted and engraved his own portrait.

BREDA, or BREDAEL (PETER VAN). This artist was born at Antwerp in 1630. He studied landscape after nature, and adorned his designs with figures correctly drawn and judiciously grouped. His grounds are well broken, and the trees and waters, which he always sketched upon the spot, have not only truth, but are remarkable for clearness and good handling; and his scenes are generally enriched with Roman buildings, fountains, monuments, and ruins. Though his style resembled that of John Brueghel, he is far inferior to that master. He became director of the academy at Antwerp, where he died in 1681.

BREDA (JOHN VAN). He was born at Antwerp in 1683, and till the age of eighteen was instructed by his father, Alexander Van Breda, an artist who was much esteemed for landscapes, views of Italian scenery, fairs, and markets, with animals and figures. Among the variety of capital paintings at that time in the possession of John de Witt, at Antwerp, Breda made those of Velvet Brueghel his particular study; and he also employed himself in copying the pictures of several other great masters with such exactness, as scarcely to leave it in the power of any person to distinguish the one from the other. Having established his reputation, Breda visited London with Rysbrack the sculptor; and, while here, rose to such esteem as to be patronised by persons of the highest rank, particularly the unfortunate Earl of Derwentwater. After residing some years in England, he returned to Antwerp, where he was honoured with a visit by Louis XV., who purchased four of his pictures, of which the subjects were, Christ at the Sea of Tiberias; Christ performing Miracles; and two landscapes, with a number of figures, exquisitely drawn and finished. Breda approached nearer to Brueghel and Wouvermans than any other artist of his

time. His landscapes are in the style of the former, and his conversations, figures, fairs, skirmishes, or battles, in that of the latter. His colouring is good, his touch neat, his skies and distances natural, his taste of design agreeable; his grounds are well broken, and his figures properly placed. In short, he was a painter of such rank, that the value and estimation of his works must always increase; and it may fairly be said, that in some of his pictures he shows as much fire as Brueghel, though there are critics who speak contemptuously of his skies and distances as too blue and gandy. He died in 1750.

BREEMBERG (BARTHOLOMEW). He was born at Utrecht in 1620, but went early to Rome, where he obtained the name of Bartolomeo, which was given him by the society of Flemish painters called Bentvogels. He studied landscape after nature in the environs of that city, and acquired an elegant and charming taste. The number of ruins which he continually beheld, afforded him a variety of beautiful objects with which to adorn his pictures, and the trees and shrubs about Tivoli and Frascati are admirably adapted to painting, both in their form and colour. The figures he introduces are well executed, and disposed with propriety; and so are the animals, which he touched with extraordinary spirit and freedom. He mostly painted in a small size, and whenever he attempted a larger, his figures proved less correct. His first manner was rather too black, but his second is better coloured and finished, particularly on account of the ultra-marine, which he used in the latter part of his life. The taste of Breemberg was entirely of the Roman school; he embellished his landscapes with historical subjects, and his works are always distinguished by elegant architecture or noble ruins. The figures in his compositions are gracefully proportioned and designed, their draperies easy and ornamental; and even in his smallest figures the expression is lively, sensible, and natural. He died in 1660. Breemberg etched several plates, from his own designs, in a spirited style.

BREKELENKAMP (—). This painter was a native of Holland, and the disciple of Gerard Douw, to whose style he did not strictly adhere, but formed one of his own, in which there appears a palpable imitation of Rembrandt. His subjects are the inside of cottages, with conversations, which he painted with spirit, and a strict

attention to the chiaro-oscuro. He lived about 1650.

BRENTANA (SIMONE), an historical painter of Venice, was born in 1656, and died at Verona about 1726. He was an imitator, but not a servile one, of Tintoretto. Most of his pictures are in the churches of Italy, or in the palaces of its princes.

BRENTEL (FREDERIC). He was born at Strasburgh in 1570, and died in 1622. He painted historical subjects and landscapes.

BRESCIA (GIOVANNI MARIA DA). This painter was born at Brescia about 1460. He was originally a goldsmith; after which he took to painting and engraving, following both arts till he became a Carmelite. Notwithstanding this, he still exercised his pencil and burin, and painted some religious subjects in his monastery. He died about 1510.

BRESCIA (LEONARDO). He was born at Ferrara, in the religious edifices of which city are most of his works, the best being the Assumption of the Virgin; an Annunciation; and the Resurrection. He lived about 1540.

BRESCIANO, or BRESCIANNIO (GIOVITA), a painter of history, who was the disciple of Lattanzio Gambara, and died about the year 1599. He painted religious subjects in oil and fresco.

BREYDEL (CHARLES). This artist was born at Antwerp in 1677. He was the scholar of Rysbrack, the landscape painter, with whom he continued three years, and then travelled for improvement. His brother Francis being settled at the Court of Hesse-Cassel, he went thither, and was retained in the service of the same prince some time. After this he went to Amsterdam, where he copied several views of the Rhine from the designs of Griffier, by which his colouring, pencilling, and taste were much improved. He was curious enough to survey those prospects of the Rhine on the spot, which he had copied before; so that the works of Griffier were his second and best school. At last he settled at Ghent, where he might have enriched himself if he had acted with discretion; but, to gratify his extravagance, he only studied how to earn money expeditiously; for which purpose he often painted slight pictures, the value of which was barely proportioned to the prices he was to receive for them. For some years before his death, he was afflicted with the gout: and though he worked in the intervals of ease, he did not paint with the same

spirit, delicate finishing, and firmness of touch, as in his early days. In his works may be observed two manners. While the ideas and the style of Griffier were his models, his pictures had true merit and excellent colour. His subjects then were views of the Rhine, with boats, and a number of figures and animals, well designed and neatly executed. This manner he suddenly changed to imitate Velvet Brueghel, and his subjects in this style are battles, sieges, and encampments, which procured him the name of Cavalier. Though he was a copier of the prints of Vandermeulen, sometimes taking whole figures as well as designs from that master, yet he afterwards composed readily in that style, without being indebted to any other artist. Some of his pictures are too laboured, but others are full of harmony. He died in 1744.

BREYDEL (FRANCIS). This artist was brother of the preceding, and born at Antwerp in 1679. It is supposed that he was a scholar of Rysbrack, though he chose different subjects. At an early time of life, his portraits procured him the appointment of painter to the court of Hesse-Cassel. He also painted conversations, feasts, assemblies, and carnivals; which subjects he observed to be very attractive, and on that account he was induced to execute many pictures in that style. From levity of temper, he quitted the court of Hesse, and came to England, and continued here several years with his friend Vandermyrn. His conversations and other compositions are finely executed, agreeably coloured, and well disposed; and those pictures of his hand are mostly preferred, where he has endeavoured to give a proper variety to his figures. The dresses are in the mode of the time; the persons represented are of different ranks and occupations, mixed with some of the military order, and through the whole there is an appearance of nature, truth, and spirit. He died in 1750.

BRIL (MATHEW). This painter was born at Antwerp in 1550, and learned the rudiments of his art in that city; after which he went to Rome, and in a few years displayed so much merit in landscape and history, that Pope Gregory XIII. employed him to work in the Vatican, and allowed him an honourable pension till his death, in 1584.

BRIL (PAUL). This excellent artist was the brother of the preceding, and born at Antwerp in 1554. He studied under

Daniel Voltelmans, and afterwards found employment in painting the cases of harpsichords; but hearing of the fame which his brother had acquired in Italy, he resolved to go thither and try his fortune. Accordingly, though his finances were low, he set out for Rome, travelling all the way on foot, and supporting himself by the occasional exercise of his talents. On his arrival, he was well received by his brother, who gave him instructions. Hitherto his manner had been stiff, his pictures had a predominant brown and yellow tinge, and his design and colouring were equally indifferent; but when he saw the works of Titian, he altered his style entirely, and fixed upon one that was abundantly pleasing, with a charming tone of colour. The pension and employment which his brother had enjoyed at the Vatican was also conferred upon Paul, who not only surpassed him, but rose to be the first in his profession. Annibal Caracci frequently painted the figures in his landscapes. His manner of painting was true, sweet, and tender; the touching of his trees firm, and yet delicate; his scenery, situations, and distances are admirable, most of them being taken from nature, and the masses of his light and shadow are strong and judicious; though, in some of his small easel pictures, he may by some be accounted rather too green. In the latter part of his life he painted landscapes on a small size on copper, but beautiful and exquisitely finished. The works of this master are rarely met with, especially those of the larger size, and they afford extremely high prices in every part of Europe. Fifty years ago, one of his landscapes was sold in Holland for £160, and another, at an auction in London, for more than 120 guineas, and yet they were reckoned cheap. The author of this book had a large landscape in the best manner of Paul, with figures by one of the Caracci, the scene being taken from nature, on the banks of the Tiber; but the greatest of his works is the landscape, sixty-eight feet wide, in the Sala Clementina at Rome, which was painted by order of Pope Clement VIII., and in it is introduced the saint of that name thrown into the sea. Paul Brill etched several landscapes from his own designs. He died in 1626.

BRINCKMAN (PHILIP JEROME). This artist was born at Spiers in 1709. His master was Delham, a landscape painter; but he also executed occasionally some

historical pieces, in which he imitated Rembrandt. Brinckman became painter to the Elector of Mentz, and keeper of the gallery in that city. He also etched some plates from his own designs. He died about 1751.

BRIZE (CORNELIUS), a Dutch painter whose talent lay in the representation of bas-relief, armour, shields, weapons, and volumes lying open, finished in a manner that was really curious; and grouped with all the art, elegance, and judgment, that the nature of his subjects would admit. There is a picture in the Old Man's Hospital, at Amsterdam, which has extraordinary merit; the subject of it is Old Age persecuted by Poverty: the figures are painted by Grebber, and the still life by Brize.

BRIZIO (FRANCESCO), an Italian artist, was born at Bologna in 1574. He received his first instruction in the school of Passerotti, but afterwards he became the disciple of Ludovico Caracci. He indefatigably studied the principles of perspective and architecture, and arrived at such a degree of excellence in his compositions in that style, that his works obtained universal approbation. His pictures were not only admired for the truth of the perspective, and the beauty of the colouring, but also for the grandeur of the ideas, the majestic style of the architecture, the elegance of the ornaments, and the noble taste of landscape which he introduced to set off his buildings. Brizio was also an engraver in the manner of his instructor in that art, Agostino Caracci. He had a son called *Filippo*, who was the scholar of Guido, and painted some fine altar-pieces at Bologna.

BROECK (CRISPIN VANDEN). This artist was born at Antwerp about 1530, and studied under Mauri Floris, after which he painted history for some time. He was also an architect and engraver, in which last capacity he worked both on wood and copper. He had a daughter, *Barbara*, who was born at Antwerp in 1560, and distinguished herself by engraving from her father's designs.

BROECK (ELIAS VANDEN). He was of the same family with the preceding, and born at Antwerp in 1657. He was first the disciple of Ernest Stuken, but afterwards of Mignon, and painted fruit, flowers, frogs, and reptiles, in a loose, easy, and natural manner. From his manner of handling, it seems very probable that he had been partly instructed by De Heem,

or at least that he studied the works of that master diligently. He designed and coloured every object after nature; and that he might have his models always ready, he furnished his garden with all the species that he was accustomed to imitate. He died at Amsterdam in 1711.

BROERS (—). Though the subjects which this Dutch artist chose were of the lowest kind, he executed them with truth, liveliness, and humour. He was particularly attentive to express the manners, dress, and unpolished forms of the boors in his own country, and he performed it with a strong character of nature. He had a light, clean touch, with a free manner of pencilling, and he always grouped his figures with skill. His keeping was remarkably good in the backgrounds, trees, and distances; and the whole of his compositions produced an agreeable effect.

BROMPTON (ROBERT), an English artist. He was the pupil of Benjamin Wilson, after which he went to Italy, where he studied some time under Mengs. When Lord Northampton went ambassador to Venice, he was accompanied by Brompton, who, while there, painted the portraits of Edward Duke of York, and others of the English nobility, in one piece. This picture was exhibited at the rooms in Spring Gardens in 1767. Not finding here the encouragement he expected, he went to Petersburg, where he died about 1790.

BRONKHORST (JOHN). He was born at Leyden in 1648, and had no particular master but the power of his own genius; yet his incessant application enabled him to distinguish himself as one of the most eminent painters of his time in water-colours. His subjects were birds and animals of all kinds, wild and tame, which he copied, after nature, with uncommon life, exactness, and expression. He died in 1723.

BRONKHORST (PETER VAN). He was born at Delft in 1588, and learned the art of painting in that city, though his master is not mentioned. His subjects were views of ancient and modern churches, filled with historical figures, which he executed in a manner that gave his pictures great effect. In the Council Chamber at Delft are two fine paintings by this master, one representing the Judgment of Solomon, and the other Christ driving the Money-changers out of the Temple. He died in 1661.

BRONKHORST (JOHN VAN). He was born at Utrecht in 1603, and was placed under

John Verburg, a painter on glass, before he was eleven years of age. He went afterwards to Brabant, in order to proceed to France, but stopped on his journey with Peter Mattys, an artist in the same line at Verburg, with whom he continued some time. At his return home he was much employed, and yet was dissatisfied with his own productions, because they appeared inferior to those ideas which he had formed of his art. At last, on meeting with Cornelius Poelemburg, he was so charmed with his taste of design, pencilling, and colouring, that he immediately devoted himself to the study of his manner. This was in his thirty-sixth year, and from that time he relinquished his old business for oil painting, and by the neatness and high finishing of his works, as well as by the elegant choice of his subjects, he obtained a lasting reputation. In the choir of the new church at Amsterdam, there are three of his paintings on glass, which are shown as curiosities; and in the same church, on the folding-doors of the organ, are three fine historical paintings in oil: the Triumph of David over Goliath; the Anointing of Saul; and the attempt of Saul to kill David. He etched some landscapes after his own designs, and those of Poelemburg.

BRONZINO, see **ALLORI**.

BRONZINI (AGNOLO). He was born at Florence in 1511, and was the disciple of Pontormo, with whom he continued several years, till he so effectually acquired his style and manner, that the works of the one were frequently mistaken for those of the other. It seemed surprising that Bronzini should succeed so happily in the imitation of his master, as the general behaviour of that artist to his pupils was morose, and he rarely permitted any of them to see him finish his pictures. But the industry and good-nature of Bronzini subdued the reserve of Pontormo so far, that he loved him as much as if he had been his own son, and afforded him those opportunities of improvement which he denied to others. Among his paintings at Florence, a Nativity is mentioned as an incomparable performance; and also a Venus embracing Cupid, attended on one side by mirthful Loves, and on the other by Jealousy, Fraud, and other allegorical figures. This last picture was sent to the French king, Francis I. Pontormo dying without having finished the chapel of St. Lorenzo at Florence, the duke appointed Bronzini to complete that work; in the

execution of which commission he evinced a judgment superior even to that of his master. Bronzini also painted portraits, and among others which he produced, were those of Andria Doria, Dante, Boccaccio, and Petrarch; he likewise painted the portraits of the illustrious persons of the house of Medici. His works at Florence, Pesaro, and Pisa, are lasting monuments of his merit; and the many amiable qualities of his mind engaged the affections of all as long as he lived, and made his memory respected after his death. His taste in design was grand, though his figures were frequently too tall. His pencil was neat, but free; his colouring resembled that of Pontormo; and in his draperies he imitated Michel Angelo Buonarroti. He died in 1580.

BROOKING (—). This ingenious artist was born about 1720. He had some situation in the dockyard at Deptford, and having a taste for drawing, applied his talent to the painting of marine subjects, in which he rose to an eminence little inferior to Vandervelde or Backhuysen. Unfortunately for the art, he lived in obscurity, and died in 1759.

BROUWER, or BRAUWER (ADRIAN). This famous artist was born, according to one account, at Oudenarde in Flanders, but to others, at Haerlem in Holland, in 1608. His parentage was mean, and his mother sold to the peasants bonnets and handkerchiefs, which Adrian, while a child, painted with flowers and birds. These being noticed by Frank Hals, he was so pleased with the performance, that he proposed to take the boy as an apprentice, and Brouwer gladly accepted the offer. His master, on discovering his superior genius, separated him from his companions, that he might profit by his talents. He locked him up in a garret, and though he made him work hard, nearly starved him. This cruelty exciting the pity of Adrian Van Ostade, who was also a pupil of Hals, he advised Brouwer to make his escape. This counsel he followed, and took refuge in a church, but was soon recognised, and conveyed back to his master, who for some time behaved more kindly; but his avarice and tyranny returning, compelled Brouwer to run away again, with more success than before. He got to Amsterdam, where he had the pleasure to find that his name was already known, and that his works bore a good price. A picture-dealer with whom he lodged, gave him one hundred ducatoons for a painting representing gamesters; and

Brouwer, who had never possessed so much money in his life, spent the whole in ten days. He then returned to his employer, and on being asked what he had done with his money, he answered that he had got rid of it, that he might be more at leisure. This unfortunate propensity to alternate work and dissipation marked the whole of his life, and involved him in many extraordinary adventures. When he had finished any piece, he offered it for sale, and if it did not produce the expected price, he would burn it and begin another. Possessing a vein of low humour, and desirous of new scenes, he went to Antwerp, where he was taken up as a spy, and sent to the prison in which the Duke d'Areberg was confined. That nobleman lived in friendship with Rubens, who often went to visit him in his confinement; and the duke having observed the genius of Brouwer, without knowing who he was, desired Rubens to bring with him, at his next visit, a palette and pencils for a painter who was in custody along with him. These materials were given to Brouwer, who took for his subject a Group of Soldiers playing at cards in a corner of the prison. When the picture was finished, and shown to Rubens, he cried out that it was painted by Brouwer, whose works he had often seen and admired. The duke, delighted with the discovery, set a proper value on the performance; and though Rubens offered six hundred guilders for it, the duke refused to part with it, but presented the painter with a much larger sum. Rubens lost no time in procuring the enlargement of Brouwer, and took him into his own house; but the levity of his temper was such, that he considered his situation as a place of confinement. He therefore quitted Rubens, and went to France, but after leading a wandering life some time, he returned to Antwerp, where he was taken ill, and died in an hospital, in 1640. He was buried in an obscure manner; but when Rubens knew it, he had the body re-interred with funeral pomp in the church of the Carmelites; and he intended also to have had a superb monument erected to his memory, had he lived to see it executed; though Sandrart says there was a magnificent one over his grave, with an epitaph to perpetuate his honour. Such were the talents and such the end of Brouwer, who attained distinguished eminence in his style of painting. His subjects were taken from low life, and copied after nature, such as droll conver-

sations, feasts, taverns, drunken quarrels, boors playing at cards, or surgeons dressing wounds. His expression is so lively and characteristic, the management of his colours so surprising, and the truth united with such exquisite finishing, correctness of drawing, and transparence, that his pictures are inestimable; several of his designs have been engraved, and some were etched by himself.

BROWN (ROBERT). This artist was a native of London, and the scholar of Sir James Thornhill, under whom he worked in the cupola of St. Paul's. After this he became a painter of portraits and historical subjects. In the latter department, he painted the altar-piece in the church of St. Andrew, Undershaft; the Transfiguration, in St. Botolph, Aldgate; for St. Andrew's, Holborn, the figures of St. Andrew and St. John; and in the chapel in Bedford-row, St. John the Baptist and St. John the Evangelist. He died about 1770.

BROWN (JOHN), a Scotch artist, was the son of a watchmaker at Edinburgh, and born there in 1752. We are not told by whom he was instructed in the art which he professed; but in 1771 he went to Italy, and during the space of ten years that he spent there, was never a day without the pencil or the crayon in his hand, and Michel Angelo in his imagination. By continued practice he obtained a correctness of outline not often surpassed; but he unfortunately neglected the mechanism of the palette, till his taste was so refined that Titian, Murillo, and Corregio, made him tremble when he touched the canvass. While in Italy he formed an acquaintance with Mr. Townley and Sir William Young, whom he accompanied in their tour to Sicily, where he took some beautiful drawings. On his return home, he resided some time at Edinburgh, where he was befriended by Lord Monboddo. In 1786 he came to London, and obtained employment as a painter of small portraits in black-lead pencil, which were always correctly drawn, and with remarkable taste. Unfortunately, however, his life was short, and incessant application brought on a pulmonary complaint, which compelled him to return to Scotland, where he died, September 5, 1787. Mr. Brown was a man of mild manners and excellent understanding. He was not only well acquainted with the principles of painting, but with sculpture and music, of which sufficient evidence

appeared after his death, in a volume of "Letters on the Poetry and Music of the Italian Opera," published for the benefit of his widow in 1789. He left some highly-finished portraits in pencil drawing, and many good sketches of Italian scenery in the same manner.

BRU (MOSEN VICENTE), a Spanish artist, who was born at Valencia in 1682. He studied under Juan Conchillos; and at the age of twenty, painted several altar-pieces, but died shortly after, to the great loss of the art, in 1703.

BRUEGHEL, or BREUGHEL (PETER), called the Old, to distinguish him from his son, from whom descended a family of artists. He was born at Brueghel, a village near Breda, in 1510, and learned the first principles of his art from Peter Cock, or Koeck, whose daughter he afterwards married. Having acquired all the knowledge which his master could impart, he set out for Italy, and in his route studied nature amidst the mountains of the Tyrol, and the magnificent scenery of the Alps: besides which, he also availed himself of the finest works that could be found in Rome. On his return to his own country, he resided some time at Antwerp, from whence he removed to Brussels; but while employed by the magistrates in taking views of the canal which falls into the Scheldt, he sickened and died in 1570. Before his death, he caused all his licentious and satirical designs to be burnt in his presence. Brueghel excelled in landscapes and droll subjects, resembling those of Teniers, and he was particularly fond of representing the marches of armies, robberies, gipsies, skirmishes, sports, dances, weddings, and drunken quarrels; for the better observation of which he often assumed the habit of a peasant, and joined the meaner boors in their feasts and amusements. His figures were correct, and the draperies well chosen; the heads and hands were touched with spirit, and his expression, though not elegant, was faithful to nature. Sir Joshua Reynolds says, he was totally ignorant of all the mechanical art of making a picture; yet there is in his Slaughter of the Innocents, which Sir Joshua saw in his travels, much thinking, and a variety of distress sufficient for twenty modern pictures. His best performance is in the imperial collection at Vienna, the subject of which is the Building of the Tower of Babel. Brueghel, for his amusement, engraved some landscapes and grotesque pieces.

BRUEGHEL (PETER PETERSZ). This painter, who was called the Young, to distinguish him from his father, Peter Brueghel the Elder, was born at Brussels, and is universally known by the name of Hellish Brueghel, on account of the subjects which he delighted to paint. He was the scholar of Gilles Coningsloo; but his compositions rather excite disgust than pleasure, his human figures being little more elegant than his infernal, and, though freely pencilled, and not ill coloured, yet few persons can feel any pleasure in looking upon them. Besides his fondness for describing imaginary forms of horror, he scarcely ever designed any historical subject, except those that admitted of witches and devils; as Orpheus charming Pluto and Proserpine to procure the deliverance of Eurydice, surrounded with horrible shapes and appearances; Saul and Samuel at Endor; or St. Anthony's Temptations. He died in 1642.

BRUEGHEL (JOHN, called VELVET BRUEGHEL). He was the son of Peter Brueghel the Old, and was born at Brussels in 1560. He learned the first principles of the art from his father, and after his death was taught to paint in miniature by Peter Koeck Van Aalst; but his last master was Peter Goekindt, by whom he was instructed in oil painting. He began with painting fruit and flowers after nature, which he executed with incredible neatness; but when he went to Italy, he altered his subjects to landscapes, seaports, and markets, with a number of figures, wonderfully exact, and correctly drawn, though of a small size. His touch is delicate, his figures are correct, and the carriages, which he was fond of introducing into his landscapes, are admirably represented; but his distances have rather too bluish a tinge in some of his works. Rubens admired him so much that he desired him to insert the landscape scenery in several of his pictures; in return for which, he often painted the figures in those of his friend. One of their finest joint performances was the picture of Adam and Eve in Paradise. Brueghel also assisted, in a similar manner, Steenwyck, Mompert, Rothenamer, and Van Balen. Houbraken mentions a picture, three feet high and four broad, painted by Brueghel, and speaks of it as being the admiration of every beholder. So great is the variety of fruits, flowers, and trees, on the foreground, that the eye is perfectly bewildered; and though the proportions of the

objects are but of a small size, yet to the observer they seem like nature itself; particularly a fig-tree in a large garden pot, which appears wonderfully exact in the colouring of the stem, branches, and fruit. This picture was sold at Amsterdam for 2825 guilders (above £280 sterling): the figures in it, Vertumnus and Pomona, were painted by Rubens. In the gallery of the archiepiscopal palace at Milan is a lovely landscape of this master, representing a Desert, in which Giovanni Battista Crespi painted the figure of St. Jerome; and among a greater number, preserved in the Ambrosian Library in that city, is an oval picture of the Virgin by Rubens, encompassed with a garland of flowers by Brueghel. This artist, on account of the peculiarity of his dress, obtained the name of Velvet Brueghel, or Feuwceler. He died in 1625, but according to others, in 1642.

BRUEGHEL (ABRAHAM), called the Neapolitan. This artist was born at Antwerp in 1672. He went to Italy when young, and acquired such a reputation there, that his works were eagerly sought for, and purchased at large prices. He painted fruit and flowers, in which he made nature his model; his objects are represented with elegance and truth, with a warm and natural colouring, and a broad and free touch, so that his works were highly esteemed. He resided several years at Naples, where he acquired a considerable fortune; but, confiding it to the care of a merchant who proved dishonest, he lost the whole, and with it his life, through grief, in 1690.

BRUN (AUGUSTINE). This German painter was born at Cologne in 1570, and died there in 1622. He was deemed a good artist in history, correct in his design, and able in execution.

BRUN (CHARLES LE). This great painter was born at Paris in 1619. He was of Scotch extraction, and his father was a statutory of reputation. At three years of age Charles drew figures with charcoal, and at twelve the portrait of his uncle. His father being employed in the gardens of the Chancellor Seguier, took his son with him, and that great minister was so pleased with his genius, that he placed him under Simon Vouet, who was no less surprised at his progress. The chancellor sent him next to Rome, where he resided six years. On his return, Le Brun contracted an intimacy with Poussin, and this friendship lasted during their lives. Cardinal Mazarin, a good judge of the art,

took Le Brun under his protection, often sat by him while at work, and recommended him to the king, who made him his first painter, and conferred on him the order of St. Michael. His majesty employed two hours every day in looking over him, while he was painting the family of Darius, at Fontainebleau. It was about the year 1662 when he began his first five large pictures of the History of Alexander the Great; in which, say his biographers, he has set the hero in a more glorious light than Quintus Curtius has done in his work. Le Brun procured several advantages for the Royal Academy of Painting and Sculpture; besides which, he formed the plan of another for French students at Rome. By the interest of Colbert he obtained the direction of the king's works, particularly of the royal manufactory at the Gobelins. He was also made director and chancellor of the Royal Academy. Le Brun possessed in a great degree that enthusiasm which excites to great efforts. Some one said before him, of his picture of the Magdalen, that the penitent appeared to weep: "That is all, perhaps, you can see," replied the artist; "but I can hear her sigh." This great painter died, without any children, in 1690. He was the author of a treatise on Physiognomy, and of another on the Characters of the Passions. Le Brun had a most extensive genius, a fruitful invention, and knew how to give a proper expression to every character. He always had a high opinion of the design peculiar to the Roman school, though he did not imitate that taste, but in his manner seemed rather to follow the manner of Annibal Caracci. His attitudes are well chosen, natural, and expressive; and his draperies agreeable, though without variety. The manner of colouring which he acquired in the school of Vouet he never could shake off, not having allowed himself sufficient time to study the tints of the Venetian artists; and therefore he always retained those that were too general. His lights and shadows were often not happily distributed, and he was indiscreet in not making the foregrounds of many of his pictures sufficiently dark, by which means they have an unequal effect. Le Brun showed grandeur in the disposition of his subject; in all his compositions he endeavoured to depict the passions agreeably to nature, and he was an exact observer of costume; yet his figures are frequently too short, and there is too much sameness in his expression, draperies, and attitudes. His pencil is light

and mellow, but his local colours are censured by some as indifferent; and, indeed, through his whole pictures, one tint seems to predominate too much, except in a few of his capital performances. The airs of his heads are almost always the same, though well chosen, often graceful, and full of elegance. His brother, *Gabriel Le Brun*, who was born at Paris about 1625, was both a painter and an engraver, but never rose to eminence.

BRUN (MADAM VIGEE LE). This lady, who was an artist of considerable talent, and a member of the academy of painting, died in 1842.

BRUNETTI (SEBASTIANO). He was a native of Bologna, and became the disciple of Lucio Massari and Guido Reni. But though he had a good taste, and designed well, his colouring was sombre and heavy. He painted several altar-pieces at Bologna, where he died young.

BRUNI (DOMENICO). This artist was born at Brescia in 1591. He studied under Sandrini, and became a good painter of architectural subjects and perspective. He died at his native place in 1666.

BRUNI (GIULIO), a Genoese painter, who was first the scholar of Lazzaro Tavarone, and next of Giovanni Battista Paggi. He became eminent in history and portrait, but we have little account either of his life or his works.

BRUNIAS (AUGUSTINE). This painter was a native of Italy, and after residing in London some time, went to Dominica, in the West Indies. He painted ornaments for ceilings and panels, also landscapes; and in the exhibitions of the Royal Academy, in the years 1777 and 1779, were some views in the island of Dominica painted by him. He was also an engraver.

BRUYN (CORNELIUS DE). This artist was born at the Hague in 1652. He travelled, when young, into Italy, and resided some time at Rome with Robert Duval; after which he went to Venice, where he studied under Carlo Lotti. He painted portraits; and having spent some years at Venice, went into Persia and India, of which journey he published an interesting account at Amsterdam, illustrated by plates from his own designs. He died in 1611.

BRUYN (T. DE). This artist was either a native of France or Switzerland. He came to England about 1760, and painted landscapes with figures and cattle; but was principally eminent for his skill in the imitations of basso-relievos, in which he

produced surprising effects of deception, particularly in the chapel of Greenwich Hospital. He died in Castle-street, Oxford-market, in 1804, leaving a son, who was a student of the Royal Academy.

BRUSASORCI, *see* **RICCIO**.

BRUSSELS (ROGER of), *see* **VANDER WEYDE**.

BUDD (GEORGE). This artist is supposed to have been born in London, where, for some time, he carried on the business of a hosier, but quitted it to teach drawing. He also painted portraits, landscapes, and still life. There is a mezzotinto by M^r Ardel, after a picture by him of Timothy Bennett, the patriotic shoemaker of Hamptonwick, who successfully opposed the old Princess Amelia in obtaining a passage through Bushy-park.

BUFFALMACCO (BUONAMICO). He was born at Florence in 1262, and was the disciple of Andrea Tassi. He had a singular talent for humour, and is remarkable for being the first who advised the use of a label, drawn from the mouth of a figure, to represent it as speaking, instead of the sentences written over them, as had been before practised by Cimabue. Vasari, among other instances of the drollery of this painter, tells us that, being engaged to paint a picture of a Madonna and Child, for a citizen of Florence, his employer disputed the payment when the painting was finished, on which Buffalmacco went away, and prepared some water colours, with which, early the next morning, he effaced the child, and painted a young bear in its stead, on the lap of the Virgin; which excited so much ridicule against the employer, that he supplicated earnestly to have the work restored to its original condition; and, when he had paid the stipulated sum, Buffalmacco washed away the additional bear with a wet sponge. He died in 1340.

BUFONI (POMPEO). This artist was born at Rome in 1634, and died there in 1679. He painted heads in a fine style, and his pictures of historical subjects were highly finished.

BUGIARDINI (GIULIANO), a painter of history and portraits, was born at Florence in 1481. Having received some instruction from Bertoldo, a sculptor, he was indebted to Michel Angelo Buonarroti for his further improvement, and he was exceedingly beloved by that great artist. Some of his works were well esteemed, but his taste in design and composition was imperfect; he was also incorrect in his drawing, and

apt to express the muscular parts of the human body too hard; besides which, his colouring was dry and disagreeable. In the church of St. Francesco, at Bologna, is a picture by him of the Marriage of St. Catherine. He died at Florence in 1556.

BULLINGER (JOHN BALTHASAR). This artist was born at Langnau, in the canton of Zurich, in 1713. His first master was John Simler; but afterwards he went to Venice, where he studied under Giovanni Battista Tiepolo, an historical painter. Bullinger, however, quitted that line for landscape painting, which he adopted, after the manner of Both as well as of Berchem. He also etched some plates from his own designs and those of others.

BUNBURY (HENRY WILLIAM). He was the youngest son of Sir William Bunbury, of Mildenhall, Suffolk, and was educated at Westminster-school, from whence he removed to Catherine-hall, Cambridge. He distinguished himself at an early period of life by his attachment to the arts, particularly in caricature painting, in which he became very popular by his Directions to Bad Horsemen, and other published works of considerable humour. Sir Joshua Reynolds said of one of these pictures, that it exceeded, in drawing, every thing of the kind he had ever seen. Mr. Bunbury died in May 1811, aged about sixty-one, near Keswick, in Cumberland.

BUNEL (JACQUES). He was born at Blois, in 1558, and studied at Rome under Zucchero. He painted with great reputation at Rome and Paris; and in the church of the Augustines, in the latter city, is a Descent of the Holy Ghost by him, which Nicolo Poussin did not scruple to prefer to all the pictures in that city.

BUNK (JAMES). This artist was chiefly employed in ornamenting clocks, and other machinery. He painted candlelight pieces, landscapes, and still life. He was an exhibitor with the Society of Artists, before the institution of the Royal Academy, and is supposed to have died about the year 1780.

BUNNICK (JOHN VAN). This artist, who painted landscape and history, was born at Utrecht in 1654. He was a disciple of Herman Sachtleven; and when he had followed his profession some years, he painted, in conjunction with Gerard Hoet, several pictures; but being desirous to enlarge his ideas, he set out for Rome. In his passage through Genoa he formed an acquaintance with Tempesta, in consequence of which he remained there some

time, and painted several pictures that gained him great credit. On his arrival at Rome he was introduced to Carlo Maratti, Abraham Genoels, and Ferdinand Voet, from whose works and conversation he obtained great improvement. Having completed his studies there, he went to Modena, where the duke engaged him in his service, with a pension, and retained him for eight years at his court. On his return to Holland, he was employed by William III. to ornament his palace of Loo. He died in 1727. He designed well, disposed his figures with elegance and propriety, and was correct in his outline.

BUNNICK (JACOB VAN). He was the brother of John, and accompanied him to Italy, where he studied with great application, and became an excellent painter. His subjects were battles, in which he distinguished himself greatly; but though in this choice he differed from the taste of his brother, yet in the manner of handling and colouring he imitated him closely. He died in 1725.

BUNACORSI, see VAGA.

BUNAMICO (CRISTOFANO). This old artist was born at Florence in 1272, and had Andrea Taffi for his instructor. He was a good painter in history, and laboured some time in company with Boccaccio and Calendrino. He died in 1340.

BUNARROTI (MICHEL ANGELO). This extraordinary man was born in the Castle of Caprese, in Tuscany, March 6, 1474, and was descended from the noble family of the Counts of Canosa. At a proper age, Michel Angelo was sent to a grammar school at Florence, where he contracted a fondness for drawing, which at first alarmed the family pride: but his father, perceiving that it was hopeless to stem his inclination, suffered his genius to take its course, and placed him under Domenico Ghirlandaio. This was in 1488, and he remained with that master three years, but reaped little benefit from his instructions, as Ghirlandaio, out of jealousy, depressed, instead of fostering his talents. While, however, he was in this school, Lorenzo de Medici established a seminary for the advancement of sculpture, and permission was granted to the scholars of Ghirlandaio to study there. Among the rest, Michel Angelo took a pleasure in visiting the Medicean garden; and one day observing a person modelling some figures in clay, he felt an inclination to do the same. In this employment he was noticed by Lorenzo, who gave him so much en-

couragement, that soon after he was tempted to try his skill in marble. His first essay was on a mutilated old head, or rather mask, representing a Laughing Faun, which he finished in a few days. Lorenzo, on visiting his garden, found Michel polishing his mask, which he thought a surprising work for so young an artist, but said, "You have restored to the old man all his teeth, when you ought to know that a person of that age has generally some wanting." Upon this, when Lorenzo departed, Michel Angelo broke a tooth from the upper jaw, and drilled a hole in the gum, to indicate its having fallen out. This incident procured him the patronage of Lorenzo, who adopted him into his family, and treated him as a son. For his illustrious patron Michel Angelo executed a basso-relievo in marble, the subject of which was the Battle of the Centaurs, of which it is sufficient to say that in later life it met with his own approbation, attended with the remark, that he regretted his not having devoted himself wholly to sculpture. In 1492, Lorenzo died; and though his brother Pietro continued to show the artist favour, there was little honour in his patronage, for he used to boast that he had two extraordinary men in his house, Michel Angelo the carver, and a Spaniard who could outrun a horse. When the disturbances broke out in Florence, Michel Angelo retired to Bologna, where he was entertained hospitably by Aldrovandi, one of the members of the senate. During his stay there, he finished two statues for the church of the Dominicans. At the end of a year he returned to his father, and, under his roof, produced the statue of a Sleeping Cupid, which, by the advice of a friend, was sent to an agent at Rome, who pretended to have dug it up in a vineyard, and sold it to Cardinal St. Georgio for two hundred ducats. Soon after this, Michel Angelo went to Rome, and made several statues, which raised his reputation very high. He also, during his residence there at that time, painted, in distemper, a cartoon of St. Francis receiving the Stigmata. On the advancement of Pietro Soderini to the perpetual Gonfaloniere of Florence, Michel Angelo returned thither, and introduced himself to that magistrate by a colossal statue of David, another figure in bronze, and a group of David and Goliath. These were well received, and the Gonfaloniere ordered him to paint an historical picture to ornament one end of the hall of the ducal

palace, while Leonardo da Vinci executed another for the opposite end. The subject chosen by Michel Angelo was an event in the war between the Florentines and Pisans; that of Leonardo, a battle of cavalry. Both were admirable performances, and that of Michel Angelo long continued an object of study to foreign artists as well as natives. On the accession of Pope Julius, Michel was one of the first invited to the papal court, where he received a commission to make a mausoleum. The plan was a parallelogram, and the superstructure was intended to consist of forty statues, many of which were to be colossal, intermixed with ornamental figures, and basso-relievos in bronze, besides the architecture. When this superb design was composed, it met with the pope's approbation, and Michel Angelo was desired to inspect St. Peter's, for the purpose of finding a place where it could be erected. The artist fixed upon a spot; but the church itself being old, and ill adapted to such a magnificent structure, the pope determined to pull it down, and build a new one. Such is the origin of this celebrated edifice, the completion of which took one hundred and fifty years; and while it was going on, the Roman Catholic religion experienced a blow that shook its foundation. The work had not proceeded far before Michel Angelo, having experienced ill treatment from the officers of the pope, left Rome in disgust, and returned to Florence. After some time, at the intercession of friends, the artist consented to go back to Rome, where he found that the pope had altered his mind, and that, instead of completing the mausoleum, he had determined to ornament the walls of the Sistine Chapel. The building was already decorated with historical paintings, which were now to be obliterated and replaced by others from the hand of Buonarroti, who had little inclination to the work, and, besides, was rather diffident of his powers. He would have recommended Raffaele, but the pope's mind was made up, and Michel Angelo was forced to yield. He accordingly prepared his cartoons, and endeavoured to procure persons capable of working in fresco, but none sufficiently qualified were to be found. Thus disappointed, he began with the ceiling, which he painted without assistance, to the surprise of his friends, and the mortification of his enemies. The whole was finished in twenty months, and the chapel was opened on All Saints-day, 1512, by a solemn mass, at which the pope

officiated in person. Three months after the pope died, and was succeeded by Leo X., who made professions of attachment to Michel Angelo, but failed in giving proper employment to his talents. The artist had received instructions to construct a monument for Julius II. on a smaller scale than the mausoleum already mentioned, and he was anxious to complete the work, when he was called from it by the pope, who insisted upon his going to Florence to build the façade of the church of St. Lorenzo. He would have remonstrated, but was compelled to submit, and while at Carrara procuring the marble, he received a letter from Leo, ordering him to go to the quarries of Pietra Santa for that purpose. Buonarroti complied, but reported that the marble there was of a bad quality, and that there was no way of conveying it to Florence without making a road over mountains and marshes to the sea. The pope, however, persisted, and commanded him to proceed; the consequence of which was, that the talents of this great man were buried in those mountains during the whole pontificate of Leo, in raising stone out of a quarry and making a road.

During the reign of Adrian VI., who succeeded Leo, the façade of St. Lorenzo was laid aside, and Michel Angelo endeavoured to renew his labours on the monument of Pope Julius, for which the heirs of that pontiff were very impatient, and threatened to make the artist account for the monies already expended. He would have been much troubled had it not been for his friend Cardinal Giuliano de Medici, who commissioned him to build a library and sacristy for the church of St. Lorenzo, to serve as a mausoleum for his family. These, and two monuments for the Dukes Giuliano and Lorenzo, took up the whole of Buonarroti's attention during this pontificate, which ended in 1523. Under Clement VII., formerly Giuliano de Medici, he went on with the chapel and library already mentioned, besides which he executed a statue of Christ of the natural size, to be placed on the altar in the church of Santa Maria sopra Minerva, at Rome. In the war which followed soon after, he was employed at Florence as superintendent of the fortifications; but hearing of some plots for the destruction of the republic, he went to Venice. Soon after, however, he returned at the desire of the citizens; but when Florence surrendered to the pope, he se-

creted himself till he received a pardon, on condition of his finishing the monuments which he had begun. Peace being restored, Michel Angelo was called by the Duke of Urbino to complete the mausoleum of Julius II., and while engaged upon it, he was again interrupted by the pope, who ordered him to paint the two end walls of the Sistine Chapel. At length, after many vexatious delays, he was permitted to complete his task, and the monument was placed, not in St. Peter's, as intended, but in the church of St. Pietro in Vinculo. Michel Angelo now began the great work of the Last Judgment in the Sistine Chapel, which was finished in 1541, and the edifice itself opened with great solemnity on Christmas-day. This performance gave such satisfaction to Pope Paul III., that he settled a pension on the artist, amounting to six hundred pounds a-year of our money. Near to the Sistine Chapel, Antonio de San Gallo, the architect, built another, called the Paoline, in honour of the pope, who directed Buonarroti to paint two large pictures for it. This he accomplished; and though an old man, produced in a short time two pieces, the subjects of which were the Martyrdom of St. Peter, and Conversion of St. Paul. The pope often consulted Michel Angelo on his buildings; and when San Gallo died, in 1546, his holiness conferred upon him the title of architect, which he would only accept on the condition of having no salary. He was now called upon to carry on the great work of St. Peter's, in executing which he deviated from the Saracenic model of San Gallo, to adopt a more Christian and superb one of his own, in the form of a Greek cross. Having commenced his labours on this edifice, it advanced with great activity, and, before the end of the pontificate of Paul, had assumed a general form and character. As, in the progress, he had chosen his own workmen and dismissed others, the latter, naturally enough, raised cabals against him; and the most malicious reports were circulated to his disadvantage. These machinations went so far that efforts were made to remove him from his situation; but fortunately Julius III., the successor of Paul, proved his friend, and shielded him effectually from his enemies. This pope prosecuted no work without consulting him. What was done in the Vatican, or at his villa in the Flaminian-way, was with Michel Angelo's advice and superintendence. In 1555, that pontiff

died; and it would have been happy for Buonarroti if he had ended his life at the same time. He was now eighty years old, and the remainder of his days was harassed by fatigue, caprice, and opposition. Under all these trials, however, he went on with his vast undertaking, and even finished designs for other works with the alacrity of a youthful mind. Notwithstanding this, his adversaries multiplied; and Buonarroti, finding that he had lived too long, wished to retire from the scene of vexation; but the pope refused to accept his resignation, and he retained the place, which he had so long and honourably sustained, till his death, February 17, 1563. He was then eighty-eight years, eleven months, and fifteen days old, which yet was not the life of his father, who reached the age of ninety-two. The last words of this wonderful man were these:—"My soul I resign to God, my body to the earth, and my worldly possessions to my nearest of kin." Then, turning to those around him, he said, "In your passage through this life, remember the suffering of Jesus Christ." Three days after his death, his remains were deposited with great pomp in the church of St. Apostoli, at Rome, but afterwards were removed to the church of Santa Croce, at Florence. Michel Angelo was of a middle size, bony make, and rather broad over the shoulders. His complexion was good, his forehead square, his eyes small, and his nose flat, being disfigured by a blow which he received when a youth, from his fellow student, Torrigiano. In his childhood Michel Angelo was of a weakly constitution, and to guard his health with peculiar care he was very abstemious, seldom partaking of the pleasures of the table; for he used to say, "However rich I may have been, I always have lived as a poor man." Many years before his death he was afflicted with stone and gravel, and, when advanced in years, with the cramp in his legs. In the early part of his life, he not only applied to sculpture and painting, but to every branch of knowledge connected with the arts. Among the authors he studied and delighted in most, were Dante and Petrarch, whose poems it is said he had by heart, and many of his own sonnets show how closely he imitated the bard of Vaucluse. He also studied diligently the Holy Scriptures, and was well acquainted with ancient history. His acquirements in anatomy are observable throughout his works; and he once

intended to have written on that subject a treatise adapted to painters and sculptors. The love of wealth made no part of his character, and when offered lucrative commissions, he generally declined them, being more stimulated by friendship than the desire of gain. He had a great love of the arts which he professed, and was laudably actuated by the desire of fame. He had no children, and was never married, often saying, "My works must supply the place of posterity; and, if they are good for any thing, they will live hereafter." He continued to study to the end of his long life, but never was satisfied with any thing he did; and when he saw any imperfection that might have been avoided, he became disgusted, choosing rather to begin anew than to attempt an amendment. Cardinal Farnese one day found Michel Angelo walking alone in the Coliseum, and on expressing his surprise at seeing him among those ruins, he answered, "I yet go to school that I may learn something." Conformably to this feeling, he sketched, a little before his death, a design representing an old man with a long beard, in a child's go-cart, an hour-glass before him, and on a scroll overhead, *Ancora Imparo*, signifying that no state of decay was incompatible with mental improvement. His merits as an artist have been long the subject of discussion; but perhaps the happiest view of them is that which Mr. Fuseli has given. "Sublimity, conception, grandeur of form, and breadth of manner," says he, "are the elements of Michel Angelo's style; and by these principles he selected or rejected the objects of imitation. As painter, sculptor, or architect, he attempted, and above any other man succeeded, to unite magnificence of plan and endless variety of subordinate parts, with the utmost simplicity and breadth. His line is uniformly grand. Character and beauty were admitted only as far as they could be made subservient to grandeur. The child, the female, meanness, deformity, were by him stamped with grandeur. A beggar rose from his hand the patriarch of poverty; the hump of his dwarf is impressed with dignity; his women are moulds of generation; his infants teem with the man; and his men are a race of giants. This is the *terribil via* hinted at by Agostino Caracci. To give the most perfect ease to the most perplexing difficulty was his exclusive power. He is the inventor of epic painting in the sublime compartments of the Sistine Chapel. He

has personified motion in the groups of the Cartoons at Pisa, embodied sentiments on the monuments of St. Lorenzo, unravelled the features of meditation in his Prophets and Sibyls; and in the Last Judgment, with every attitude that varies the human body, traced the master-trait of every passion that sways the human heart. In painting, he contented himself with a negative colour, and as the painter of mankind, rejected all meretricious ornament. The fabric of St. Peter's, scattered into infinity of jarring parts by his predecessors, he concentrated, suspended the cupola, and to the most complex, gave the air of the most simple of edifices. Such was Michel Angelo, the salt of art: sometimes he had moments and perhaps periods of dereliction, deviated into manner, or perplexed the grandeur of his forms with futile and ostentatious anatomy; both met with herds of copyists, and it has been his fate to have been, and still to be, censured, for their folly."

BUONCONSIGLI (GIOVANNI). This artist was born at Vicenza, and lived about the year 1500. In the church of St. Cosimo, at Vicenza, is a painting by him, the subject of which is a Madonna and Child, with the patron Saint of the edifice, attended by Saint Damiano.

BUONI (BUONO DE), a Neapolitan painter, who lived as early as 1430. He was the disciple of Colantonio del Fiore, and assisted him in several of his works, which are in the churches of Naples, where he died about 1465. His son and successor, *Silvestro de Buoni*, was the scholar of Antonio Solario, under whom he became a good historical painter, and some of his altarpieces at Naples exhibit favourable proofs of his talents. He died in 1480.

BUONTALENTI (BERNARDO). This artist, who was also called *Girandole*, was born at Florence in 1536. He learned design and colouring from Salviati and Bronzino, but the art of painting in miniature he acquired from Giulio Clovio, sculpture from Michel Angelo, and architecture from Giorgio Vasari. His works were soon the objects of public admiration, not only for the beauty of the colouring, but also for the dignity of expression in his portraits, and especially his Madonnas. To his various talents he added those of being an engineer, mechanic, and mathematician. He died in 1606.

BURGMAYER (HANS), a German artist, who was born at Augsburg in 1474. He studied under Albert Durer, whose friend-

ship he enjoyed, and whose style he imitated both in painting and engraving. In the latter capacity he is better known than in the former, though some pictures of his at Augsburg are said to possess merit. His engravings in wood are very valuable. He flourished about the year 1520.

BURINI (ANTONIO). He was born at Bologna in 1660, and studied under Domenico Canuti, by whose instructions he proved a respectable painter of history.

BURINI (BARBARA). This female artist was born at Bologna in 1700, and learned the principles and practice of painting from her father, Antonio Burini, who died in 1721. She acquired a fine taste, and executed several historical works, as well as portraits, with reputation. She died at Bologna in 1752.

BURNET (JAMES), a landscape painter of no common powers, was born at Musselburgh in the year 1788. As he had a taste for art while a boy, he was apprenticed to a wood carver; but while he ornamented chairs, and couches, and cabinets by day, he studied in the academy under Graham at night, where his eyes were opened to higher matters, and in correct drawing and accurate perspective he saw surer guides to eminence than the roses and lilies of his trade—for we can scarcely call it profession. He came to London in 1810 and renewed his studies: in Cuypp and Potter he saw much after his own heart, and in nature more; and, instead of setting up his easel in the Royal Academy, he took a sketch-book and pencil in his hand, and noted down bits of beautiful landscape, where cattle of all colours were grazing, and husbandmen—the humblest the best—were pursuing their avocations. The first fruit of these preparations was his picture of Cattle going out in the Morning; his second, Cattle returning home in a Shower; his third, Crossing the Brook; his fourth, Breaking the Ice; his fifth, Milking Time, with several more, all marked by an original spirit of observation, a happy and graceful handling, and coloured according to the scene, the season, and the hour of the day. The beautiful churchyard of Lee, in Kent, was to him a sort of school of study; there, and in the woody nooks and sloping fields around, he loved to meditate and draw, and there he now lies buried; for a consumption carried him off in the 28th year of his age. Burnet had considerable poetic feeling and the taste which belongs to it; his nature is select, his trees well grouped, his cows

beautiful. Those skilful in matters of the dairy will pronounce them bountiful in milk and butter; his milkmaids have an air of rustic elegance, and his cow-boys are not without grace. His colouring is clear and vivid.

BUSCA (ANTONIO), an historical painter of Milan, where he was born in 1625. He studied under Ercole Procaccini, to rival whom he painted a Crucifixion in the church of St. Marco, at Milan; but, excellent as this picture was, Busca never after equalled his own production. He died in 1686.

BUSO (AURELIO), an historical painter of Cremona, who lived about 1520. He was the scholar successively of Polidoro de Caravaggio, and Il Matunino, at Rome, where he was employed with them in many great works, as he was also at Vienna.

BUTI (LODOVICO), a native of Florence, who lived about 1600. His master was Santi di Titi, on leaving whom, he became an admirer of Andrea del Sarto, to whose manner he adhered through life. Several of his paintings are in the churches and public buildings at Florence. One of the best is a picture of the Miracle of the Loaves and Fishes.

BUTTERI (GIOVANNI MARIA). He was a native of Florence, and the disciple of Agnolo Bronzino. He painted historical subjects for the churches and convents; but his compositions are incorrectly drawn, and the colouring indifferent. He died in 1606.

BUYTENWEG (WILLIAM DE), a Dutch artist, was born at Rotterdam about 1600. He painted conversation pieces and landscapes with great credit; but his principal work was a picture of the Triumph of William, Prince of Orange. He etched some plates from his own designs.

BYE, or BIE (MARK DE). This artist was born at the Hague in 1612. He had Vander Does for a master, in whose manner of painting animals and landscapes he excelled; but he is best known by his engravings after Paul Potter and Mark Gerrard.

BYLART, or BYLERT (JAN), a Flemish artist, was born at Utrecht in 1603. He was instructed solely by his father, who was a painter on glass; and, though he had no other tutor, he acquired reputation in historical composition. His pictures are of a small size, and delicately coloured.

BYSS (JOHN RODOLPH), a Swiss artist, was born at Soleure in 1660. He adopted a manner made up of the different styles of Lairese and Vanderwerf. His subjects

were mostly allegorical and mythological, which he executed as well in fresco as oil. He painted also flowers and landscapes, the former with the spirit of Van Huysum, and the latter with the correctness of Brueghel. He died in 1738.

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CABEL, or KABEL (ADRIAN VANDER). He was born at Ryswick in 1631, and became the disciple of John Van Goyen, under whom he made a rapid progress. He painted figures, animals, and buildings, as well as views of seaports and landscapes, which subjects he studied from nature before he inserted them in his compositions. His name was originally Vander Touw, but it was altered by his master to Vander Cabel, by which he is now universally known. In designing animals and figures, he formed his taste after Castiglione; but in landscape, he made Salvator Rosa his model. His manner is great, and much in the style of the Italian school. The touching of his trees is excellent; his figures correct and marked with spirit. But all his pictures are not of equal merit, some being more negligently executed than others, though the freedom of his hand, and firm touch of his pencil, appear in every one of his compositions. In his colouring he strove to imitate the Caracci and Mola; but indulged himself too much in painting with a deep brown tone, by which the beauty of his design and composition is often destroyed. He also etched plates from his own pictures. Van Cabel died in 1695.

CABEZALERO (JUAN MARTIN DE). This artist was born at Almenden, near Cordova, in Spain, in 1633, and died in 1673. He studied under Juan Carrenno, and became an historical painter of great merit. His chief works are at Madrid, where he painted for the churches and convents. Critics speak well of an Assumption of the Virgin, and a Crucifixion by this master.

CACCIA (GUGLIELMO), a Piedmontese painter, who went by the name of Moncalvo, from his long residence at that place. He was, however, a native of Novara, in Montferrat, and was born in 1568. Of his education, and particular studies, or the school in which he was bred, no account is preserved. Yet he was an excellent artist, and his small Madonnas have uncommon beauty, much in the Roman and Florentine manner. He also painted

some large pictures for churches and convents, as a Resurrection of Lazarus, in a chapel of St. Domenico at Chieri; and the miracle of the Loaves and Fishes, in the same place, of which good judges speak in high terms, for the composition, expression, attitude, and correctness of design. Moncalvo had two daughters who assisted him in his works in fresco, being the only women ever known to have practised that branch of the art. Orsola, the eldest of these females, distinguished her pictures by a flower, and Francesca by a bird. The former founded the conservatory of the Ursulines at Moncalvo. The father died about 1625.

CACCIANEMICI (VICENZO). He was a native of Bologna, and studied under Parmegiano, but painted only for his amusement, about the year 1530. Among his works is a Decollation of St. John, in the church of St. Petronio, at Bologna. This gentleman etched some plates in a good style. There was another artist of this name, *Francesco Caccianemici*, who was also born at Bologna. He belonged to the school of Primaticcio, by whom he was much esteemed, and taken to the court of France, where he worked in the palace of Fontainebleau.

CACCIANIGA (FRANCESCO). This artist was born at Milan in 1700, and studied under Franceschini at Bologna. On leaving that school, he went to Rome, where he obtained the favour of the Prince Borghese, for whom he executed several works. His chief performances, however, are at Ancona, consisting of altar-pieces, the best of which are the Marriage of the Virgin, and the Last Supper.

CACCIUOLI (GIOVANNI BATTISTA), an artist of Bologna, was born in 1635. He studied under Domenico Maria Canuti, and became eminent in painting historical subjects for the churches and palaces. He died in 1675.

CAGLIARI, or CALIARI (PAOLO), called *Paolo Veronese*. This great painter was the son of a sculptor at Verona, and born there in 1532. He studied painting under Antonio Badile, his uncle; but among all the eminent artists of his time, he attached himself most to the manner of Titian. He seems, however, to have neglected the antique, and to have known little of the true principles of the chiaro-oscuro, though in several of his works he seems happily to have hit upon it, from the dictates and guidance of his own genius. His taste was better adapted to large than small

compositions; for though in the latter his merit in colouring and design was evident, yet in the former he displayed all the fire of his imagination, and the fertility and magnificence of his invention. In most of his large works, he was either the associate or competitor of Tintoretto; nor was the pre-eminence of either ever determined. If Tintoretto was allowed to imitate nature with superior force and vivacity, and more truth of colour, Veronese was acknowledged to have a finer invention, more grace in his figures, more dignity in his characters, and more elegance. His composition is grand, his design noble, and executed with truth and spirit; yet some critics think there is a want of delicacy in his expression, either of the subject in general or of the passions, though taken from nature. The draperies of his figures are modern, after the fashion of his time, or the modes of such eastern people as resorted to Venice; but they are grand, rich, lively, and diversified; and Sandrart observes, that in the distribution of the folds he adhered in some degree to the manner of Dura, whose designs he had studied in his youth. His heads are often graceful; but in the extremities of his figures, and the outlines of his naked forms, he is often incorrect, nor are his attitudes always well chosen. His works, however, display a lively imagination, fertile conception, a light and pleasing pencil, and a firm and spirited execution. He painted a great number of pictures; and though his predominant passion was the love of glory, yet in many of his works he betrayed negligence, adapting the composition, as well as the finishing, to the rank of the persons by whom he was employed. His designs for cathedrals or palaces were as elegant as he could make them; but the pictures which he painted for private persons, or chapels, were inferior to his other productions, and even to those of minor artists. His pictures show a good knowledge of the local colours, and his carnations are natural, yet not so fresh as those of Titian, nor so vigorous and sanguine as those of Tintoretto; but there is a delightful harmony in his tints, particularly in his draperies. It was his misfortune not to have been more conversant with the antique; for when he went to Rome in the train of the Venetian ambassador, Grimani, and there saw the works of Raffaele and Michel Angelo, he acquired an improvement in his style that raised his reputation so high, as to

procure him the honour of knighthood from the Doge. Whenever his subject admitted of architecture, he gladly introduced it in a grand style, so as to add both beauty and richness to his design; but those embellishments were generally painted by his brother Benedetto. The most capital performance of this master is the Marriage at Cana, twenty-five feet wide, once in the refectory of the Convent of St. George at Venice, but now in the Louvre; in which Sandrart says, there are at least one hundred and fifty heads. An exceedingly fine picture of his hand is at Pesaro, representing the calling of St. Andrew to the Apostleship. Another fine picture, in his peculiar and best manner, is one of the Feast of Simon, which the state of Venice presented to Louis XIV. In the Pisani palaeae was another excellent one of the Presentation of the Family of Darius to Alexander. He was fond of painting subjects where numbers of persons appear at table, thence called Cene. The procurators of St. Mark proposed a premium of a large gold chain for the best picture painted by the six artists, Giuseppe Salviati, Battista Franco, Sehiavone, Zelotti, Frasinia, and Paolo Veronese. The persons appointed to be judges were Titian and Sansovina, who awarded the prize in favour of Paolo; and such was his pride that he usually wore the chain in public. It seems probable that many pictures ascribed to Paolo are not really his, as they appear more rough than his genuine works, and want that union and harmony for which he is so deservedly famous. They may, perhaps, have been the production of his brother Benedetto, or his son Carletto, since both imitated his manner. One of the great faults of Paolo Veronese was that of overloading his pictures with ornaments, and those frequently without due regard to the subjects represented. He died in 1588. Paolo executed a few etchings in a spirited manner.

CAGLIARI (CARLETTO). He was the son of Paolo, and was born at Venice in 1570. He gave early proofs of a lively genius, and, by the care of his father, produced some extraordinary performances, that gained him a high reputation, when he was only eighteen years of age. It was indeed imagined that he would have been equal, if not superior, to his father, had he lived a few years longer; but by incessant application he impaired his constitution, and died of an imposthume in his breast, at the early age of twenty-six, in 1596.

He and his brother were employed to finish several works which were left imperfect by their father; and those pictures which were of their own design and execution are frequently ascribed to Paolo; nor are some of the best of them easily distinguished from his performances.

CAGLIARI (GABRIELE). He was also a son of Paolo, and was born at Venice in 1568. He had not a very promising genius, and turned his attention principally to commerce; though occasionally he employed himself in painting historical pictures and portraits, but especially the latter. He died in 1631.

CAGLIARI (BENEDETTO). He was the brother of Paolo Veronese, and was born at Verona in 1538. He painted much in the style of his brother, but his peculiar excellence consisted in architectural subjects, with which he enriched the compositions of Paolo. Though uncommonly industrious, his modesty prevented him from courting distinction; however, there are many of his paintings in Venice, which are truly excellent and worthy of admiration. He died in 1598.

CAGNACCI (GUIDO). According to some writers, this painter was born at Castel Durante, but others make him a native of Archangeli. The time of his birth was the year 1600, and he had Guido Reni for a master, with whom he continued several years. He took great pains to observe the method of handling and colouring which his master practised; but, with all his efforts, he failed in his endeavours to reach the sublimity of the art. Notwithstanding this, he had great merit, and met with much encouragement at the imperial court, where he resided the greater portion of his life. At Bologna is an emblematical representation of Human Life by him, in which, though the design is indifferent, the heads are in good taste, and well coloured. There is also in the Palazzo Isolani a Lucretia, the figures of the natural size; and in the Colonna a David, which has been often copied by artists. This painter died in 1680.

CAIRO (CAVALIERE FRANCESCO). He was born at Milan in 1598, and instructed by Morazzone, whose style he adopted, but altered his manner on going to Rome, where he learned to compose with judgment, and to give correctness, grace, and harmony to his compositions. Being desirous of farther accomplishments, he went to Venice, to study the excellences of that school, and copy the works of the famous masters there, by which method he acquir-

ed a strong and lively manner of colouring, and such a pencil as hath occasioned several of his pictures to be ascribed to Titian or Paolo Veronese, particularly his portraits, which have life and nature. Thus he had three different manners of painting; the Milanese, Roman, and Venetian, which variety recommended him so much to all the lovers of the art, that he received considerable applause. Victor Amadeus, Duke of Savoy, invited him to his court, allowed him a pension, conferred on him the order of knighthood, and procured him one of the ladies of the court for a wife. In the church of Barefoot Carmelites, at Venice, is a picture of St. Theresa by him, which is much admired; though somewhat incorrect, the colouring is agreeable, and the expression good. In a chapel of the Chartreux, at Pavia, is a picture representing the Virgin, St. Catherine of Siena, and another Saint, painted by Cairo, well designed, and beautifully coloured, in a style resembling that of Rubens. He died in 1674.

CAIRO (FERDINANDO). He was born at Casal Monferrato in 1666, and was instructed by his father, who was a painter of mediocrity. Afterwards, Fernando became a pupil of Franceschini, at Bologna, and profited so well as to be engaged in painting the ceiling of the church of St. Antonio at Brescia. He died in 1682.

CALABRESE, see PRETI.

CALANDRA (GIOVANNI BATTISTA). This painter acquired celebrity by his skill in mosaic work, and the performances which he executed in St. Peter's at Rome. During the pontificate of Urban VIII. it was found that the paintings were injured by damp; on which it was resolved to remove some of the most capital ones, and replace them by copies in mosaic. The first piece was that of St. Michael, by Arpino, and the copy of it was made by Calandra.

CALANDRUCCI (GIACINTO). This artist was born at Palermo in 1646, and became the scholar of Carlo Maratti at Rome. After some years of study and practice, under the direction of that great painter, he became an artist of considerable eminence, and executed several noble works in the churches and convents of his native city, where he died in 1707. His invention was ready, his style of composition correct, his pencil free, firm, and delicate, his touch light, and in the tints of his colouring he imitated the manner of his master.

CALAVRESE (MARIA). She was born at Rome in 1486, and was deemed a good

painter in history, as well in oil as in fresco. She worked for some time at Naples, but died at Rome in 1542.

CALCAR, or KALCKER (JOHN). He was born at Calkar, in the duchy of Cleves, in 1499. He was the principal scholar of Titian, by whose admirable example and precepts he made such progress that several of his designs and paintings have been mistaken, by good judges, for the work of that great master. Even Goltzius, when at Naples, took many of the portraits painted by the pupil for those of Titian; nor was he undeceived till he saw the name of Calcar inscribed on others which were equally excellent. It is also said that he imitated the works of Raffaele with an exactness that made many of his paintings be esteemed as the work of that immortal genius. Vasari says it is impossible to observe, in the works of this master, the smallest traces of the Flemish taste. He designed all the heads for the works of that author, and also the anatomical figures in those of Vesalius. Rubens possessed a Nativity, painted by Calcar, in which the light proceeded from the Infant. This capital picture was purchased, after the death of Rubens, by Sandrart, who sold it to the Emperor Ferdinand. Calcar died at Naples in 1546.

CALCIA (GIUSEPPE). This artist was a native of Piedmont, and obtained the name of Genovesino, which ascription has occasioned some confusion, in mistaking him for Marco Genovesini, of Milan. Calcia executed four good altar-pieces for churches at Turin and Alessandria; but he is best known by his cabinet pictures, one of which, Christ in the Garden, is spoken of in high terms. He lived about 1675.

CALDERARI (GIOVANNI MARIA). This painter was born at Pordenone about 1500. He became the disciple of Giovanni Antonio Licenio, better known by the name of Pordenone, and adopted his style so completely, that the works of the pupil could not be distinguished from those of the master. He painted in fresco for the churches, and died in 1564.

CALENSE (CESARE). This artist was a Neapolitan, but of his master, or early life, we have no accounts. He rose, however, to eminence in the historical department of painting, and had both a correct knowledge of the chiaro-oscuro, and great taste in composition. In the church of St. Giovanni Battista at Naples, is a Descent from the Cross by this painter, which is

full of pathos and expression. He lived about the year 1595.

CALETTI (GIUSEPPE). This painter, who obtained the name of *Cremonese*, was born at Ferrara about 1600. Who was his instructor we are not told, but he became a diligent imitator of the works of Titian, particularly in mythological subjects of the cheerful cast. In these he came very near to the powerful expression and glowing colour of his favourite master, insomuch that many of Caletti's pictures were mistaken by judges of competent skill for the works of Titian. Caletti, however, took care to leave a criterion by which the deception might be discovered, for he introduced anachronisms and incongruities into his pictures, of which Titian could never be guilty. That Caletti was capable of greater things appears in his painting of the Four Doctors of the Church, and that of St. Mark at Ferrara. He died in 1660.

CALAVARI (LUCA). He was born at Udina in 1665, had no particular master, but acquired his skill by studying and copying the works of eminent painters. His subjects were seaports and landscapes, embellished with elegant figures; he especially took views about Rome and Venice, which he designed and executed with truth, nature, elegance, and abundance of merit. He published a volume of perspective views of Venice, etched with aquafortis, which exhibit his taste and abilities. He died in 1715.

CALICI (ACHILLES). This artist was born at Bologna about 1565. He studied under Prospero Fontana, but choosing rather to adopt the manner of Ludovico Caracci, he became his scholar, and painted with great credit two side pieces of the grand altar in the church of St. Michael at Bologna.

CALIMBERG (GIUSEPPE). A German artist, who was born about 1505. He settled at Venice, where some of his works yet remain, particularly one of the Battle of Constantine. His style was heavy and sombre, but ingenious. He died at Venice in 1570.

CALL (JOHN VAN). A Dutch painter, was born at Nimeguen in 1655. He was almost wholly self-taught, and first acquired the elements of his art by copying the landscapes of John Brueghel, Paul Bril, and William Van Nieulandt. He afterwards went to Italy, and resided some years at Rome, round which city he drew many sketches of designs. On his return home he settled at the Hague, where he

died, in 1703. His drawings are more valued than his pictures.

CALVAN (DON JUAN). This Spanish painter was born at Saragossa in 1600. He became very eminent at his native place, where most of his performances are to be seen in the churches and monasteries. He died in 1658.

CALVART (DENIS). He was born at Antwerp in 1555, and at first employed himself in painting landseapes, having accustomed himself to retire to groves and fields, to study such scenes and objects after nature as might be useful to him in that branch of his profession. But being desirous of obtaining a better manner of designing figures to adorn his landseapes, he determined to travel to Italy. In his journey he stopped at Bologna for some time, and became the disciple of Prospero Fontana. In this situation Calvart applied himself diligently to his studies, carefully examining and copying the works of Corregio and Parmegiano; and when he quitted the school of Fontana, he placed himself under Lorenzo Sabattini, with whom he travelled to Rome, where he perfected himself in design, perspective, architecture, and anatomy. He acquired an excellent manner of pencilling, by endeavouring to imitate the great masters, whom he had chosen for his models; and he so far divested himself of the Flemish taste, that his compositions appeared like those of an Italian artist. His figures were well disposed and grouped, his draperies judiciously cast, his touch delicate, and the tone of his colouring exceedingly pleasing. At his return to Bologna, he opened an academy; and his extraordinary merit procured him a number of disciples, among whom were Guido, Albano, and Domenichino. In the Palazzo Ranuzzi at Bologna is a fine picture by Calvart, representing two Hermits, which is correctly designed, beautifully coloured, and delicately pencilled; and in the Pembroke collection at Wilton, is a Nativity painted by this master. He died in 1619.

CALVI (LAZZARO). This artist, remarkable for his genius, crimes, and longevity, was born at Genoa, where his father, Agostino, was one of the best painters and reformers of the old style. Lazzaro and his brother Pantaleo were the scholars of Perino del Vaga, on leaving whom they worked in conjunction at Genoa, Monaco, and Naples. In the Palavicini palace they painted the Contenance of Scipio, in a style which might have rivalled that of

their master. Such was the vanity of Lazzaro, that he could not endure a competitor, which perhaps was the reason why his brother Pantaleo claimed no share of the praise due to him, for the works which they performed together. Envy worked so strongly in the breast of Lazzaro, that he had recourse to the foulest arts to avenge himself of those who were his equals or superiors in painting. Among those who fell victims to his unprincipled spirit was Giacomo Bargone, whom he poisoned; and against other artists he contrived the basest machinations, in order to effect their ruin. At length he was employed to paint, in connexion with Andrea Semini and Luca Cambiasi, a picture of the Birth of John the Baptist; but though Calvi exercised his best powers, he fell short of Cambiasi, to whom Prince Doria gave so decided a preference, that Lazzaro, in a fit of mortification, abandoned the palette and went to sea. He followed that occupation twenty years, and then returned to his original profession, which he practised till his eighty-fifth year. His talents, though somewhat enfeebled, retained much of their pristine vigour; as also did his bodily stamina, which he preserved to the extraordinary age of one hundred and five years. He died in 1606.

CALVI (GIULIO), called *Il Coronato*. This artist was born at Cremona, about 1570. He studied under Giovanni Battista Trotti, whose manner he closely imitated, but died young, in 1596.

CALZA (ANTONIO). He was born at Verona in 1653, and studied under Carlo Cignani at Bologna; but after his return to his own country, and seeing some of the battle-pieces of Bourgnone, he was so charmed with his manner, that he went to visit him at Rome, where he copied the works of that master, and had the happiness of receiving additional improvement from his personal instructions. He afterwards devoted himself to paint battles and landseapes; the former in the style of Bourgnone, and the latter in that of Gaspar Poussin. He died at Bologna, in 1714.

CALZE (EDWARD FRANCIS). He was a native of Lucca, and came to England under the patronage of Lord Lyttleton. He painted in crayons, but was soon obliged to quit this country, owing to his profligate conduct. He then went to Berlin, which place also he was obliged to quit, after which no more was heard of him.

CAMASSEI (ANDREA). He was born at Bevagna in 1602, and had for his first instructor Domenichino, but afterwards he studied under Andrea Sacchi. He was employed at St. Peter's at Rome, as also at St. John Lateran; and his works are extremely admired for sweetness of colouring, elegance of design, and delicacy of pencil. He died in 1648, in the bloom of life, when his reputation was daily advancing. At St. John Lateran are, by his hand, the Battle of Constantine and Maxentius, and the Triumph of Constantine, which afford proofs of the felicity of his invention, and the correctness of his execution. At Wilton, the seat of the Earl of Pembroke, is a picture of Venus with the Graces, said to be by Camassei.

CAMBERA (LACTANZIO). This artist was born at Cremona in 1584, and studied under Antonio Campo. He became an excellent colourist, and had a good genius for history, with much spirit in his composition. He died at Venice in 1616.

CAMERATA (GIUSEPPE), a miniature painter and engraver, was born at Venice, about 1724. His father was an artist of some merit, but the son exceeded him both in painting and engraving. In 1751 he went to Dresden, where he was employed in the gallery, became principal engraver to the court, and afterwards a professor in the academy.

CAMILLO (FRANCESCO), a Spanish artist, whose father, Domenico, a native of Florence, settled at Madrid, where his son was born about 1635. Francesco became a scholar of Pedro de las Cuevas, and proved himself a good historical painter. Among his works, mention is made in commendatory terms of one representing St. Mary the Egyptian presented to the Virgin; another of San Carlo Borromeo; and a Descent from the Cross; but his best is a picture of Our Lady, in the church of St. John, at Madrid. His design was good, his attitudes graceful, and his colouring sweetly harmonious. He died in 1671.

CAMPAGNOLA (GIULIO), an artist of Padua, who lived about 1500. He painted in miniature, and some pictures in oil, in a good taste. He also engraved in a style approaching to what is now called dotting.

CAMPAGNOLA (DOMENICO), also called *Dalle Greche*. He was the son of Giulio, and a disciple of Titian, who is said to have looked upon his progress with some portion of jealousy. Many of the oil paintings and frescoes of Campagnola,

will indeed bear a comparison with the works of Titian, and good judges think that he surpassed that great master, in his representation of the Evangelists on the ceiling of the *Scuola del Santa*. He excelled in painting the naked figure, and his landscapes are little, if at all, inferior to those of Titian. He was also a good engraver. He died about 1551.

CAMPALASTRO (LODOVICO), an historical painter of Ferrara, in two of the churches of which city are some good pictures by his hand, as a Nativity; a Flight into Egypt; the Wise Men's Offering; and St. Francis. Of his age and personal history nothing is recorded.

CAMPANA (TOMMASO), a native of Bologna, and the pupil of Guido, whose style he imitated successfully, as appears abundantly in two pictures illustrative of the life of St. Cecilia, painted for the church of St. Michael, in Bologna.

CAMPANA (PEDRO). This artist was born of Spanish parents at Brussels, in 1503. At an early age he went to Rome, where it is said he became a scholar of Raffaele. Whether this be so or not, he certainly approved himself an ornament of the Roman school, and imitated the manner of Raffaele with some success. In 1530, he was at Bologna, where he painted the triumphal arch erected for the reception of Charles V. On the invitation of that monarch, he went to Spain, and executed there many capital works, the chief of which are in the cathedral of Seville, particularly his famous pictures of the Nativity and Purification. In the church of San Lorenzo he painted a Descent from the Cross in a grand style. He died at Brussels in 1570.

CAMPHUYSEN (DIRK THEODORE RAFFAEL). This painter was born at Gorcum in 1586. He was instructed by Diedric Goverts, whom he very soon surpassed. He studied nature with judgment, and his subjects were landscapes, mostly small, with ruinous buildings, huts of peasants, or villages on the banks of rivers, with boats, which he generally represented by moonlight. His pencil is tender and soft, his colouring transparent, and his skill in perspective is seen in the proportional distances of his objects. He painted with a thin body of colour, but pencilled with singular neatness and spirit. He practised in his profession only till he was eighteen, when he became tutor to the sons of the Lord of Nienport, which nobleman afterwards made him his

secretary. He excelled in drawing with a pen, and the designs which he finished in that manner are exceedingly valued. One of his best performances, a view of a village on the bank of a river, with vessels passing and repassing by moonlight, was in the possession of the author of this book. The pictures of Camp-huysen, for the cause already stated, as well as for their intrinsic merit, are scarce and dear.

CAMPI (GALEAZZO). He was born at Cremona in 1475, and is said to have been a disciple of Boccaccino; which however is questionable, on the ground of the disparity between the style of these two artists. In a picture of the Virgin and Child, by Campi, dated 1518, he appears to have imitated Perugino though very unequally, both in the design and expression. His greatest performance is his own portrait, which obtained a place in the gallery of painters at Florence. By those who have critically examined that picture it is described as being designed in a more elegant style, with a bolder relief, and a greater knowledge of the chiaro-oscuro, than any of his other works. He died in 1536.

CAMPI (GIULIO). This artist was the son of Galeazzo Campi, and born at Cremona in 1500. He was taught by Giulio Romano, and by his instructions acquired a noble style; after which he went to Rome, where he improved himself still more by studying the works of Raffaele, and the remains of antiquity. By his native genius and assiduity he attained a distinguished rank among the artists of his time, and may justly be regarded as the founder of a school. In the church of St. Margaretta, at Cremona, are several of his pictures, and there are others at Mantua, all of which are manifest proofs of his fertile conception and vigorous execution. He died in 1572.

CAMPI (ANTONIO) was the younger brother and scholar of Giulio. He was born at Cremona, and became both an architect and painter, but excelled in the former profession. Several of his paintings in fresco and oil, however, show that, had he devoted himself solely to that art, he would have been eminent in it. His principal pictures are St. Paul raising Eutychus, of which there is an engraving by Agostino Caracci, and the Nativity, an altar-piece in the church of St. Paolo, at Milan. Campi failed in his fresco paintings by the affectation of imitating

Corregio. His genius was greater than his judgment.

CAMPI (VINCENTIO), the younger son of Galeazzo Campi, excelled in portrait painting and still life, though he sometimes attempted history. He died in 1591.

CAMPI (BERNARDINO). This artist was of the same family with the preceding, and was born at Cremona in 1522. He successively became the disciple of Giulio Campi, and Hippolito Costa. The principal works of this master are at Mantua, Cremona, and Milan, where several of his compositions are in great esteem, particularly a picture of St. John in the Wilderness, preserved in the Ambrosian Library, which is mentioned with great honour to the artist, and said to be extremely well executed. His manner resembles that of Giulio Romano in greatness of design, a perfect delineating of the naked figure, magnificent architecture, power of expression, and felicity of combination. He died in 1584.

CAMPIDOGGIO (MICHEL ANGELO).—He was born at Rome in 1610, and was particularized by the name of Campidoglio on account of an office which he held in the Capitol. He was a scholar of Fiovianti, and had a most happy talent for painting fruit and flowers; which subjects he designed, and finished in a style superior to any artist of his time. His objects are well disposed, and judiciously chosen; his pencil is free and firm; his colouring strong, natural, and agreeable; and, by proper masses of light and shadow, his pictures have a charming force and relief. He died in 1670.

CAMPIGLIA (GIOVANNI DOMENICO).—This artist was born at Lucca in 1692 and studied at Florence, under Tommaso Redi, and Lorenzo del Moro; after which he went to Bologna, where he received instructions from Giuseppe del Sole. He painted historical subjects and portraits, among which was his own, for the gallery at Florence. His principal employment was drawing after the antique, and for the engravers. He himself also etched, particularly portraits.

CAMPINO (GIOVANNI). He was born at Camerino about 1590, but studied the principles of painting at Antwerp, under Abraham Janssens. After remaining there some years, he returned to Italy, and for some time resided at Rome, where he painted several pictures, which procured him an invitation from the court of

Spain, and it is supposed that he died in that country.

CAMPOLO (PLACIDO), a Sicilian artist, who was born at Messina in 1693. He was the scholar of Sebastian Conca, at Rome, in which city he applied very diligently to the study of the ancient marbles, and the works of Raffaele. On his return to his native place, he professed historical and portrait painting with great reputation. He died of the plague at Messina in 1743.

CAMPORA (FRANCESCO). He was born at Genoa in 1712, and had Donniccio Parodi for his instructor. He became an able artist in history, as well for his composition as his colouring. He died at Genoa in 1763.

CANAL, or CANALETTO (ANTONIO).—This artist was born at Venice in 1697. His father was a scene-painter, and Antonio was brought up to the same branch of the profession, in which he acquired a vividness of conception, and facility of execution, that subsequently enabled him to despatch a number of works in a short time. When young he went to Rome, where he painted views from nature, and the remains of antiquity. On his return to Venice he continued the same course, and drew several fine views of that city and neighbourhood. His finest performance was that of the great canal, but he introduced into his picture the Rialto, in the room of the present bridge, with the Basilic of Vicenza rising in the middle. Canaletto used the camera-obscura for accuracy of representation and of outline, but afterwards corrected its defects in the air tints. This artist, by the advice of Amiconai, came to England, and remained here about two years, during which he painted a perspective view of the inside of King's College Chapel, Cambridge, which is at Strawberry Hill. Several of his pictures are in Buckingham-house, which are even superior to his views of Venice. He died in 1768. His nephew and scholar, *Bernardo Canaletto*, after completing his studies at Rome, went to Dresden, where he assumed the title of Count Bellotti. He practised both painting and engraving, and died at Warsaw in 1780.

CANDARI (GIUSEPPE). He was born at Rome in 1630, and died in 1682. He was deemed one of the best of the scholars of Carlo Maratti, whose style he closely followed. His works are mostly in the churches and public buildings of Rome.

CANDIDO, *see* WIT.

CANE (CARLO). He was born at Gallarate, near Milan, in 1618, and studied first under Melchior Gillardini, after which he became the scholar of Morazzone. He adopted the manner of the latter artist in his principal works; but besides historical subjects, he also painted landscapes and animals, with spirit and originality. He died at Milan in 1688.

CANGIAGIO (GIOVANNI). A Genoese painter who was born in the Valley of Polcevera, near the capital of that state, in 1495. He was a disciple of Antonio Semini, and the contemporary of Pierino del Vaga and Pordenone, with whom he contributed to reform the Gothic style of painting which had long prevailed.

CANGIAGIO, or CAMBIASO (LODOVICO). This eminent artist, who also went by the name of *Luchetto*, was born at Moneglia, near Genoa, in 1527. His manner was spirited, and his expedition such that he worked equally well with both hands; by which unusual power he executed more designs, and finished more grand works with his own pencil, and in a shorter time, than most other artists could do with several assistants. At the age of seventeen, he was employed in painting the front of an elegant house in fresco; but at his entering on the scaffold, the other artists, who were Florentines, when they observed his youthful appearance, concluded he could be nothing more than a grinder of colours; and therefore, as soon as he took up the palette and pencils, they determined to prevent him from using them, being apprehensive that he would spoil the work. But after a few strokes of his pencil, they formed a very different opinion, acknowledging their own mistake and his uncommon abilities. Cangiagio had three different modes of painting, at different periods of his life. His first was gigantic and unnatural; in his second, which was his best style, he seemed conscious of his own imperfection, and therefore consulted nature with greater attention, and digested his thoughts in sketches before he began to paint. The third was distinguished by a rapidity of pencilling, which he adopted to provide for the support of his family. In the royal collection at Paris is a Sleeping Cupid, as large as life, and likewise Judith with her Attendant, both painted by Cangiagio, in his best manner; and in the Pembroke collection is a picture

reputed to be his work, representing Christ bearing his Cross. His performances are numerous at Genoa, and he was also employed at the Escorial, in Spain, where he died in 1585.

CANGIAGIO (ORAZIO), the son and scholar of the last-mentioned artist, was born at Genoa. He accompanied his father to Spain, where Philip the Second conferred on him marks of distinction, and a liberal pension.

CANINI (GIOVANNI AGNOLO). This painter was born at Rome, in 1617, and became the scholar of Domenichino, but afterwards of Barbalunga. He painted historical subjects with such credit as to be elected in 1650 a member of the academy at Rome. Queen Christian of Sweden gave him several commissions, and he also painted some fine altar-pieces at Rome. He died in 1666.

CANO (ALONZO), a Spanish artist who obtained the proud distinction of being called the Michelangelo of Spain, because he excelled alike in painting, sculpture, and architecture. He was born in 1600 at Granada, where his father being an architect, brought him up to his own profession, but afterwards he applied himself to the study of sculpture, and made an uncommon progress in a short time. He next went to Seville, where he studied under Pacheco, and next under Juan del Castillo, in whose academy he executed many noble paintings for the public edifices in Seville, and at the same time gave specimens of his excellence in statuary, particularly a Madonna and Child, in the great church of Nebrissa, and two colossal figures of San Pedro and San Pablo. Count Olivarez invited him to Madrid, where he was made royal architect, king's painter, and preceptor to the Prince, Don Balthazar Carlos of Austria. Here, as architect, he projected several additional works to the palaces, some public gates to the city, and a triumphal arch erected on the entrance of Mariana, second queen of Philip IV.—As a painter, he executed many celebrated compositions in the churches and palaces of Madrid. While in the height of his fame, an event happened which involved him in much trouble. Returning home one evening, he discovered his wife murdered, and his house robbed, while an Italian journeyman, on whom suspicion fell, had escaped. The magistrates having discovered that Cano had been jealous of this Italian, and was also attached to an-

other woman, acquitted the fugitive, and condemned the husband. On this he fled to Valencia, and took refuge in a Carthusian convent; but afterwards was so imprudent as to return to Madrid, where he was apprehended, and put to the torture, which he suffered without uttering a word. The king, hearing of this, received him again into favour; and as Cano saw there was no safety out of the protection of the church, he solicited the king's permission, which was granted, and he was named residentiary of Granada. The chapter objected to his nomination, but were obliged to submit, and their church profited by the appointment, in receiving from him many sculptures and paintings. The last years of his life he spent in acts of devotion and charity. When he had no money to bestow in alms, he would give a beggar a drawing, directing him where to take it for sale. To the Jews he bore an implacable antipathy. On his deathbed, he would not receive the sacrament from a priest, because he had administered it to a converted Jew; and from another, he would not receive the crucifix in his last moments, because it was so bungling a piece of work that he could not endure the sight of it. In this manner died Alonzo Cano, in 1676. In his early days, as he was of a noble family, he disdained to accept pay for his productions, declaring that he worked for fame and practice, and that he considered himself as yet so imperfect in his art, that he could not in conscience admit of any recompense. As he advanced, however, he had no scruple in accepting the just reward of his merit; and the following anecdote, related by Mr. Cumberland, will show his spirit in demanding what was his due. A counsellor of Granada having refused to pay the sum of one hundred pistoles for an image of St. Antony of Padua, which Cano had made for him, he dashed the saint into pieces on the pavement of his academy, while the counsellor was reckoning up how many pistoles per day Cano had earned whilst the work was in hand. "You have been twenty-five days carving this image of St. Antony," said the counsellor, "and the purchase money demanded being one hundred, you have rated your labour at the exorbitant price of four pistoles per day; whilst I, who am a counsellor, and your superior, do not make half your profits by my talents."—"Wretch!" cried the enraged artist, "to

talk to me of your talents: I have been fifty years learning to make this statue in twenty-five days!" and so saying, flung it with the utmost violence upon the pavement. The terrified counsellor escaped out of the house in terror. For this profanation, however, of the image of a saint, Cano was suspended from his function by the chapter of Granada, and was not restored by the king until he had finished a magnificent crucifix, which the queen had ordered, but which he had long neglected. In Mr. Fuseli's opinion, Cano excelled as a painter, with the single exception of Velasquez, all his contemporaries, and yet seems to have owed his superiority entirely to nature. His design is correct, his arrangement happy, and his colour charming. As a sculptor, he gives evident proofs of having studied the antique, by the dignity of his forms, the grandeur of his drapery, and elegance of taste. In architecture, he was too loaded, too ornamental, and swayed by the fashion of the day. With such talents he connected a whimsical character; and, as the master of a school, scarcely left a pupil that rose above mediocrity. A catalogue of his nearly endless works may be found in Bermudez.

CANTARINI (SIMONE), an Italian artist, called, from his native place, *Pesarese*, was born in 1612. He was at first a pupil of Pandolfi, and afterwards of Guido, but more as a rival than a disciple. His overbearing violence, however, was such, that he was soon obliged to quit Bologna and repair to Rome, where for some time he studied Raffaello and the antiques. On his return to Bologna, he professed to teach pupils, but not succeeding to his wish, he removed to the court of Mantua. His prospects now seemed to brighten, when another cloud came over him, occasioned by his failure to give satisfaction in the portrait of the duke. Mortified and disappointed in his views, he went to Verona, where he died in 1648, not without suspicion of having been poisoned by a painter of Mantua, whom he had injured. Cantarini, though inferior to Guido, approached very near him in originality of conception and power of execution. What he wanted in dignity he made up in gracefulness; and if he was subordinate in knowledge, he had more correctness, and stood without a rival in the finishing of the extremities. The heads of his Saints have been called prodigies of beauty and expression. Sir Robert

Strange had a picture of Cantarini's, Our Saviour standing on the Globe, attended by Cherubim, which he says is nothing inferior to Guido; it is inimitably coloured, the composition extremely agreeable, and the whole apparently painted with great facility. Cantarini also etched with great spirit.

CANTI (GIOVANNI), a native of Parma, who, however, resided mostly at Mantua, and obtained great distinction by his landscapes and battle-pieces. He also made occasional efforts in history, but with little success. He died in 1716.

CANTOFOLI (GINEVRA), a female artist, was born at Bologna, and was the pupil of Elizabetta Sirani. She practised historical painting with success; and in the church of St. Procolo, in her native city, is a picture by her of the Last Supper, of which good judges speak favourably, as they also do of some other altar-pieces by her, particularly of St. Tommaso di Villanuovo, in St. Giacomo Maggiore. Her personal history is unknown.

CANUTI (DOMENICO MARIA). He was born at Bologna in 1620, and was instructed by Guido, of whose school he was a brilliant ornament; so that even this great master could not forbear admiring the produce of his fine imagination, and very frequently commended the judgment and taste that were visible in his compositions. He was employed in many magnificent works at Rome, Padua, and Bologna; in the church of the Olivetans, at the latter place, is a Descent from the Cross, by him, represented as occurring by moonlight, the effect of which is extraordinary. This picture is called the *Notte del Canuti*. In the church of St. Bernardino is a noble piece of the Virgin and Saints; and in the palace of the Pepoli family are two saloons of his painting, which are universally admired. Canuti also etched several plates in the style of Guido. He died in 1678.

CAPITELLI (BERNARDINO). This artist was born at Siena about 1617. He studied first under Alessandro Casolani, and next under Rutilio Maneti; but he is less known as a painter than an engraver. He died about 1660.

CAPOLONGO (ANTONIO), a native of the city of Naples, who was a scholar of Giovanni della Lama, and lived about the year 1490. He painted the grand altar-piece in the church of St. Diego at Naples, the subject of which is the Immaculate Conception. There is also another pic-

ture in the church of St. Nicolo, of which judges speak well, representing the Virgin and Child with a glory.

CAPPELLA (SIMON). This artist was born at Naples in 1591, but studied at Rome under Annibale Caracci; after which he returned to his native place, where he painted sacred subjects with great success. He died in 1641.

CAPPELLI (GIOVANNI ANTONIO). He was born at Brescia, in 1664, and had for his first master Pompeo Ghiti; but on going to Bologna he became a pupil of Lorenzo Pasinelli, on leaving whom he went to the city of Rome, where he studied under Bacci. He painted historical subjects, and worked chiefly in fresco, with great reputation.

CAPPELLI (FRANCESCO). He was born at Sassuolo, in the duchy of Modena, and received his education in the school of Correggio; after which he settled at Bologna, where he was principally employed by private families; whence it is that few of his performances are to be seen, except a Madonna in the church of St. Sebastiano, at Sassuolo. This picture is so perfectly Corregiesque, that it is to be regretted more from the same hand are not to be found.

CAPPELLINI (GABRIELLE). He was originally a shoemaker, whence he obtained the name of *Il Caligarino*. He was born at Ferrara, and was persuaded to attempt painting by Dosso Dossi, who perceived his genius, from his taste as a workman in his own craft. In the church of St. Francesco, at Ferrara, is a picture by him of St. Peter and St. James, and in that of St. Giovannino, a Madonna with Saints, painted in a noble style.

CAPPELLINO (GIOVANNI DOMENICO). This artist was born at Genoa in 1580. His master was Giovanni Battista Paggi, whose style he closely and successfully imitated, though he did not equal him in dignity. His best performances are the picture of the Death of St. Francis, in the church of St. Nicolo, at Genoa; and a St. Francesco Romano, in that of St. Stefano. He died in 1651.

CAPURRO (FRANCESCO), a Genoese painter, who was the pupil of Domenico Fiasella, on leaving whose school he went to Rome and Naples, at which last city he became the scholar of Spagnoletto; but just as he was giving promise of rising eminence, he died of a malignant fever at Genoa.

CARACCI (ANNIBALE). By the con-

current testimony of most writers, this illustrious artist was the son of a tailor at Bologna, and born there in 1560. He was the disciple of his cousin Lodovico, from whom he imbibed not only the best principles of the art of painting, but also an ambition to reach the utmost perfection in every branch of it; for which purpose he studied the works of Titian, Tintoretto and Paolo Veronese, at Venice, and those of Correggio at Parma. His early performances at Bologna afforded manifest proofs of extensive genius, surprised the ablest artists of his time, and raised a general expectation of that excellence to which he afterwards attained. The fame of the Caracci family having extended itself to Rome, Annibale was invited thither by the Cardinal Farnese, who employed him to paint the famous gallery which goes by his name. It will be for ever the glory of Annibale, but it must likewise be the eternal disgrace of his patron, who rewarded such eminent talents, and the labour of ten years, in so meanly and unworthily sordid a manner; for that wealthy ecclesiastic, influenced by the advice of his favourite, Don Gio, presented the painter with only five hundred crowns for a work which merited more than a many thousands. He went, with singular satisfaction, to Rome, as he had for a long time desired to see the antique statues, the basso-relievos, and also the compositions of Raffaele; and the observations he made in that city induced him to change his Bolognese manner, which had very much of Correggio in it, to assume one that was more learned, but more dry, and less natural, both in design and colouring. It is observed, that the manner of all the Caraccis is the same; the only difference that can be perceived among them seems to arise from their diversity of temper and disposition. Annibale had more fire, more boldness, and singularity of thought than the others; and his designs were more profound, his expression more lively, and his execution firmer. His genius was better adapted to poetical and profane subjects than sacred, though, when he attempted the latter, he generally succeeded. His taste of composition was considerably promoted by his studies at Rome, as appears in the Farnesian gallery; and though the design is loaded, yet it has so much elegance, that it often pleases even those whose critical judgment prevents them from approving it. His manner shows a mixture of the antique, c

nature, and of the manner of Buonarroti. He forsook that of Bologna, and adopted the Roman manner entirely; the former was soft and mellow, and the latter more exact, but less delicate in the colouring; so that the pencilling in the last works of Annibale is neither so tender nor so agreeable as in his first. He had an admirable genius for landscape; the forms of his trees are fine, and in all his objects after nature, there is a character that distinguishes them strongly. He seems, however, not to have well understood the chiaro-oscuro, nor are his local colours commendable; but, upon the whole, no painter seems to have been more universal, easy, or certain in every thing he did, nor more generally approved, than Annibale. In the gallery at Munich are two pictures of this master, for each of which Maximilian I., Elector of Bavaria, is said to have paid forty thousand guilders. And at Loretto is preserved a piece by Annibale, representing the Birth of the Virgin, which is exceedingly beautiful. In the Dresden gallery is a noble painting of St. Roche distributing his Wealth to the Poor, by Annibale; and the Earl of Carlisle has a most pathetic picture of this master, the subject of which is the Descent from the Cross. Annibale Caracci engraved about twenty plates in a style worthy of his talents. He died in 1609.

CARACCI (LODOVICO). He was born at Bologna in 1555, and became a disciple of Prospero Fantana; but rose to that high degree of reputation which he possessed, by studying the works of Titian, Tintoretto, and Paolo Veronese, at Venice; of Passignano, and Andrea del Sarto, at Florence; of Giulio Romano at Mantua; and of Parmegiano and Corregio at Parma. But above all those masters he admired Corregio, and always endeavoured to imitate his manner. It is remarkable that, notwithstanding the pre-eminence which this great master attained, he was so unpromising at first as to receive the nickname of the Ox from his fellow-students. If he had less fire in his compositions than Annibale or Agostino, he surpassed them in grace, grandeur, and sweetness. In religious subjects particularly, he excelled them both; and after the manner of his favourite, Corregio, he gave a wonderful grace to his Madonnas. Simplicity and elegance distinguish all his designs; his touch is lively, his expression good, the airs of his heads are graceful, his figures are marked with a fine outline,

and his general composition is sublime. In conjunction with Agostino and Annibale, he laid the foundation of that school, which has been so highly celebrated, and even to this time distinguished by the title of the Academy of the Caracci; and thither all students who gave hopes of their becoming masters resorted to be instructed in the true principles of painting. The Caracci taught freely those things that were proportionable to the talents and qualifications of their disciples. They established well-chosen models of men and women; and Lodovico, having collected at Rome a number of fine casts from the best figures, some antique statues, and curious basso-relievos, he sent them to Bologna. He also procured the most capital designs of great masters; purchased instructive books on all subjects relative to the art; and had the assistance of a noted anatomist, Anthony de la Tour, who taught the pupils whatever was necessary, relative to the junction of the bones and the insertion of the muscles. The happy effect of this institution is proved by the many great artists who were formed in it; among whom were Guido, Domenichino, Albano, Lanfranc, Guercino, and others. At Bologna, in a chapel belonging to the church of La Madonna di Galliera, is a picture painted in fresco by Lodovico Caracci, representing an Ece Homo, in which Pilate appears washing his hands. The design is excellent, the colouring good, and the whole has a fine effect. In the church of St. Leonardo, the grand altar-piece is by the hand of this master. The subject is the Martyrdom of St. Ursula and St. Leonardo, and is a grand composition, consisting of a number of figures in good attitudes, grouped with singular skill, and adorned with elegant draperies; the heads and hands being correctly designed, and in a good taste. But it is grown dark by time, as most of the paintings of Lodovico are now, which greatly diminishes their effect. In the same city is a capital picture of St. John the Baptist, painted by this master. The dignity that appears in the whole figure is astonishing; it commands reverence, attention, and love; and the countenance looks inspiration. The graceful air and attitude, as well as the union of simplicity and dignity in the character, are heightened by the judicious mixture of strength and softness in the colouring. There are also many other excellent pictures in Bologna by his hand,

particularly a Transfiguration, and the conversion of St. Paul, and a great number are in the churches and religious communities in all parts of Lombardy. Sir Joshua Reynolds says of Lodovico, that "his breadth of light and shadow, the simplicity of his colouring, and the solemn effect of that twilight which seems diffused over his pictures, is better suited to the grave and dignified subjects he generally treated, than the more artificial brilliancy of sunshine which enlighthens the pictures of Titian." Lodovico etched a few engravings, from his own designs, in masterly style. He died in 1619.

CARACCI (AGOSTINO). This eminent artist was born at Bologna in 1558. He was the elder brother of Annibale, the disciple of Lodovico, and in many respects not inferior to either. At first he studied in the school of Prospero Fontana, and next under Passerotti; but it was the instruction of Lodovico that gave him the taste and knowledge by which he rendered himself considerable. As well in the disposition as execution of the memorable Farnesian gallery, he assisted Annibale; but he had not the assiduity of his brother, and devoted much time to engraving, in which he was so excellent, that his etchings were almost as much valued as his paintings. Few of his pictures are to be met with, and it is thought that several of those which he did finish pass for the works of his brother Annibale. One of the most celebrated of his works is the Communion of St. Jerome, at the Certosa in Bologna, which he executed after his return from Venice: it is designed and composed in a grand style, the draperies are broad and elegant, and in the heads there is a noble character. This fine piece formed part of the spoils carried off by the French, in their invasion of Italy. Another of his designs is in the ducal palace at Parma, but by the death of the artist it was left unfinished. It was, however, so highly esteemed by the duke, that he never would permit any other painter to work upon it, thinking it impossible to find a master equal to such an undertaking. The plates of this great artist are very numerous and valuable. Agostino died in 1602.

CARACCI (ANTONIO), called *Il Gobbo*. He was the natural son of Agostino, and born at Venice in 1583. Having been instructed by Annibale in the art of painting, he appeared to have a lively and promising genius, and, even in the few

things which he painted, gave such tokens of an enlarged capacity, as made the shortness of his life to be much regretted. In all his compositions he displayed an excellent taste; and in those pictures which he finished, he showed the spirited touch and pencilling, as well as beautiful expression, of Annibale; and if a judgment might be formed of his talents by those fresco paintings with which he enriched the three chapels belonging to the Church of San Bartolomeo nell' Isola, it seems probable that he might perhaps have even surpassed the whole family of the Caracci. He died at Rome in 1618.

CARACCI (FRANCESCO), called *Franceschino*. He was the brother of Annibale and Agostino, and the disciple of Lodovico Caracci; by whose precepts he proved in a short time an eminent designer of naked figures, and was accounted by his master superior to any of his other scholars in freedom of hand, correctness, and truth. But growing vain by the applause he received for his real excellences, he neglected colouring, and thereby lessened his reputation, which otherwise he might have effectually established. He died in 1622. Francesco engraved some plates after the designs of Lodovico and Annibale.

CARACCIUOLO (GIAMBATTISTA). This artist was born at Naples in 1591. His first master was Francesco Imperato, whom he soon left to study under Michele Angelo Caravaggio, whose vigorous style and powerful light and shadow he followed, till, on going to Rome, he altered his manner by contemplating the works of Annibale Caracci. On his return to his native city, he painted several pictures so much in the Caraccian style, that they were by some mistaken for those of Annibale. The best of his works were a St. Cecilia, St. Antonio de Padua, the Death and Assumption of the Virgin, and a St. Carlo. He died at Naples in 1641.

CARAGLIO (GIOVANNI GIACOMO), an Italian artist, was born at Verona about 1512. He was an excellent designer, and studied under Antonio Raimondi; but is chiefly known for his engravings. His drawing is correct, his heads have a fine expression, and the whole of his performances exhibit great knowledge and taste. He was also much employed in engraving of gems. He died about 1560.

CARAVAGGIO (MICHEL ANGELO AMERIGI DA). This extraordinary character was born in the village of Caravaggio, in the Milanese, in 1569. His father was

mason, and employed him in making paste for the fresco painters at Milan; and this connexion with the artists inspired him with a similar taste. Thus, without a teacher, he became a skilful painter, and at first applied to the taking of likenesses, in doing which he adhered strictly to nature, which he followed with servile obedience, copying even her very defects, and appearing to despise all that was graceful or elegant. On being shown some fine antiques, he said, pointing to the bystanders, "See how many more models nature has given to me than all your statues!" Then going into a public-house, he drew the portrait of a Gipsy so accurately that no defect could be found in it. Being of a quarrelsome temper, it was almost impossible for any one, especially artists, to keep upon good terms with him; so that it was no wonder he should have multiplied enemies wherever he came. He had not been long at Milan before he was obliged to remove from thence to Venice, where he adopted the style of Giorgione; but his stay there was short, and he went to Rome in such poor circumstances that he was forced to work for Josepino, who employed him in painting fruit and flowers. This not being to his taste, he left that artist to execute figures for Prospero, a painter of grotesque. Prospero saw his merit, sounded his praises every where, and made considerable advantage by his labours. A picture, the subject of which was the Gamester, painted by Caravaggio, so highly pleased Cardinal del Monte, that he took the artist into his service, and rewarded him liberally. All the walls of the workroom of Caravaggio were blackened, that the shades of objects might have no reflection, and all day long the light only entered from the uppermost window. Thus he succeeded in giving his pictures that dimness and force which at first sight excited surprise, and eclipsed the works of other masters; and even Rubens acknowledged Caravaggio to be his superior in the chiaro-oscuro. He gave to all his objects so striking and powerful a truth as could not be exceeded; but these beauties disappeared in large compositions, in which his manner was hard and repulsive. He placed all his figures in the same plane, without gradation or perspective; and the light upon his objects was uniformly the same. All the painters of the time combined at first against Caravaggio, objecting to him that he was not only devoid of genius and grace, but that he had not discernment

enough to make a proper selection of objects. This censure was just in the main; for he made choice of porters as models, whom he drew without their heads, which he afterwards put on according to the characters he had to represent, whether saints or heroes. The altar-pieces executed by him were in consequence often obliged to be taken down again, on account of their vulgarity: this was the case with a St. Matthew, who, instead of being a wrinkle-faced old man, was depicted as a jolly clown; and, what was worse, Caravaggio painted the Holy Virgin as a drunken drab. So capricious, however, was popular taste, that the manner of Caravaggio, which originally gave offence, afterwards became fashionable, and the body of artists followed his example. When Annibale Caracci came to Rome, Caravaggio was so forcibly struck with his colouring, that he exclaimed, "God be praised! at last I have found one painter in my lifetime." Notwithstanding this, he took occasion to quarrel with Annibale, and challenged him to fight, but the other very properly refused to measure weapons with such an antagonist. Caravaggio next challenged Josepino, who excused himself because his adversary was not a knight. To remove this difficulty he went to Malta, and there got himself dubbed a serving knight, or *Cavaliere Serviente*, which was a degree below the dignity of Josepino. Soon after this, Caravaggio having a dispute with a young gentleman at Rome, stabbed him, and again fled to Malta, where he procured the favour of the grand master by painting an altar-piece in the church of St. John, and other pictures. For these he received a chain of gold and two slaves as attendants; but happening to have a dispute with one of the knights, he was thrown into prison, from whence he made his escape, and got first to Sicily, and next to Naples. Here he endeavoured to appease the grand master by sending him a picture of John the Baptist, and at the same time he solicited his pardon of the pope, in which, through the interest of Cardinal Gonzaga, he succeeded. Upon this he ventured to return to Rome; but as he was leaving his inn, some persons attacked and severely wounded him in the face. This did not prevent his embarkation; but on landing from the felucca, he was seized by a Spanish guard, who, mistaking him for another person, hurried him to prison. On recovering his freedom, and going to seek for his baggage, he found

that some persons had carried it away. Thus, deprived of all he had in the world, he wandered about upon the shore, and at length in the extreme heat of the sun reached Porto Ereole, where his courage entirely forsook him; a violent fever ensued, of which he died in 1609. The great excellence of Caravaggio as a painter consisted in truth of colour; and so faithful was he in his representation of whatever objects he undertook, that he obtained the name of the Naturalist; and Annibale Caracci used to say that he did not paint but grind flesh. At the Spada Palazzo is a picture of St. Anne with the Virgin by her side, employed in female work, but the figures are as mean as their dress. Another picture of the Virgin with two Pilgrims, at Loretto, has the same characteristics, but is vigorously executed in his peculiarly sombre manner. In the palace of the Borghesi was the Supper at Emmaus; a St. Sebastian in the Campidoglio; and in the Pamphili collection, Hagar and Ishmael. But his masterpiece is the Entombing of Christ, formerly in the Chiesa Nuova at Rome, and afterwards at the Louvre..

CARAVAGGIO (POLIDORO CALDARA DA). This eminent artist was a native of the Milanese, and born in the village from whence he derived his name, in 1495. His origin was so low, that at Rome, whither he went for employment, he became a common labourer. Happening to be engaged in that humble occupation in the Vatican, where Maturino and Giovanni da Udina were employed in executing the designs of Raffaele, he was stimulated to imitate them. This attracting the notice of Raffaele, he was encouraged by him to follow the pursuit to which his genius led him, and he became one of the most distinguished disciples of that school. He directed his attention principally to the study of the antique sculptures, in imitating which he rose to pre-eminent excellence. Raffaele in consequence appointed him to paint the friezes for his works in the Vatican; and he discharged this honourable trust entirely to the satisfaction of his illustrious patron and master. Polidoro was a rigid observer of the forms and costumes of the ancients, so that his works appeared with all the character of Athenian art, in the heads, draperies, and attitudes of his figures. Though he despised colouring to such a degree as to give a sameness to his representations, yet, by skilful management and the elegance of his forms, he imparted a

dignity to all his works. It is to be regretted, however, that, from the exposure of his frescoes to the atmosphere, they have been for the most part destroyed, and no remembrance of many of them is preserved except what is afforded by the engravings of Alberti, Goltius, and Galestruzzi. When Rome was taken by the Spaniards in 1527, Caravaggio fled to Naples, where, and in Sicily, he obtained much employment; but while preparing to leave that island in 1543, he was murdered by his servant for the sake of his property. During his residence at Messina, he painted the triumphal arches erected there, in honour of the return of the Emperor Charles V. from his African expedition. His other works were the ornaments in the Vatican, the history of Niobe, two subjects of the Life of Magdalen, with a beautiful landscape, and an oil picture of Christ bearing his Cross. This last is in the great church at Messina.

CARAVOGIA (BARTOLOMEO). He was born in Piedmont, and is said to have been a pupil of Guereino; which, however, is doubtful, as there is nothing in his style to warrant the conjecture. His best performance is the Last Supper, in the church of Corpus Christi, at Turin. He lived about 1670.

CARBAJAL, or CARVAJAL (LUIS DE), a Spanish painter, was born at Toledo in 1534, and studied under Don Juan de Villoldo. He was employed by Philip II. in painting the Escorial, where he had a principal part of the cloisters for the exercise of his talent, and the subject which he chose was the History of the Virgin. He also painted the Nativity for the grand altar of the Infermeria. He died at Madrid in 1591.

CARBONE (GIOVANNI BERNARDO). He was born at Genoa in 1614, and studied under Giovanni Andrea de Ferrari. He painted history in a good style, but he excelled in portraits, which were much in the manner of Vandyck. He died in 1667.

CARBONI (FRANCESCO). This artist was a native of Bologna, the scholar of Alessandro Tiarini, and a proud and successful imitator of Guido. His principal performances are at Bologna, where, in the church of St. Martin Maggiore, is a crucifixion; in that of St. Paolo an Entombing of Christ; and in that of the Servites the Death of St. John the Baptist.

CARDENAS (BARTOLOMEO DE). This painter was a Portuguese by birth, but was brought up in Spain, where he acquired

great and deserved reputation. He painted the principal part of the cloisters of Nuestra Senora d'Atocha at Madrid. But his best works are at Valladolid, where he resided the greater part of his life. He died in 1606, aged 59 years.

CARDI (LODOVICO), called *Cigoli* and *Civoli*. This master of the Florentine school was named Cigoli from the castle where he was born, in 1559. He was the disciple of Santo di Titi, but never followed his style, choosing rather to form one of his own. He drew well, and his style of designing was elevated, the attitudes of his figures were natural, just, and expressive, and his outline was correct. But notwithstanding his merit, there are some offensive particularities in all his compositions, such as a multiplicity of folds in his draperies, and a singular form of the hair in all his figures. At Florence he studied the antique statues, together with the works of Michel Angelo Buonarroti, and Andrea del Sarto. He also applied himself to perspective and architecture, in the school of Bernardo Buontalenti. But having seen some of the works of Baroccio, he grew so passionately fond of his style, that he afterwards endeavoured to imitate it; till, on finding that Baroccio had derived his taste from the works of Corregio, he determined to seek improvement at the fountain-head. From thenceforward he devoted himself entirely to form his taste of colouring and design on the principles of that great master; and as he possessed a lively imagination, joined to an acute understanding, and a judgment capable of discerning all the excellences in the works of Corregio, it is not surprising that he should have copied him with exactness, or that he should be distinguished by the name of the Florentine Corregio, which he obtained by his picture of the Martyrdom of St. Stephen. But unquestionably his best performance was that of St. Peter healing the Cripple, in the Vatican; which work has been destroyed, partly by damp, and partly by the ignorance of cleaners. He died in 1613.

CARDISCO (MARCO), called *Il Calabrese*, from the country of his birth, though of what town in Calabria is not mentioned. He is supposed to have been a scholar of Polidoro da Caravaggio, and rose to considerable eminence in his profession. In the church of St. Pietro ad Aram, at Naples, is a Descent from the Cross by this artist, which does credit to his pencil; but his best work is a Dispu-

tation between St. Augustine and the Manichees, in the church of that saint. He died 1542.

CARDUCCI (BARTOLOMEO). This great artist was born at Florence in 1560, and had Federigo Zucchero for his master, whom he assisted in painting the great cupola of the cathedral of his native city. He also, while young, executed two fine altar-pieces for the church of the Jesuits, the subjects of which were the Immaculate Conception, and the Nativity. When Zucchero went to Spain, he was accompanied by Carducci, who was employed in the Escorial, and, in conjunction with Perugino Tibaldi, painted the famous ceiling of the library, his portions of which were the figures of Aristotle, Euclid, Archimedes, and Cicero. Part of the frescoes in the cloisters are of his painting, and he gave such satisfaction to the king, that he rewarded Carducci with two hundred ducats over and above his salary. When this painter was invited into France, the Spanish monarch expressed great regret, and prevented his departure by an apology to His Most Christian Majesty. Carducci, therefore, continued in Spain, particularly at Valladolid, where several of his pictures remain. He also painted some for the Palace at Madrid; and, among the rest, one of the Last Supper, and another of the Circumcision; but the performance which, above all others, established his reputation in Spain, is the Descent from the Cross, in the Church of St. Philip el Real, a piece that some have not scrupled to class with the best of Raffaele's. After the death of Philip II., Carducci was appointed to paint a gallery in the palace of the Prado, the subject of which was to be taken from the history of Charles V. He began this work, but died before he had made any great progress, in 1610. Bartolomeo was not only an excellent painter, but also a good statuary and architect.

CARDUCCI (VINCENZIO), the brother of the preceding painter, was born at Florence in 1568. He received his instruction from Bartolomeo, and followed him to Spain, where, after the death of his brother, he was employed to finish the gallery in the Prado; but, instead of the Life of Charles V., he chose the History of Achilles, which he executed so much to the satisfaction of Philip III. that he was made king's painter. He executed a great number of pictures for the churches and palaces; and among

his bests works may be mentioned the Warning to St. Joseph, and a San Antonio in the convent Del Rosario ; a picture of the Preaching of St. John, in the refectory of the Franciscans ; and a St. Gennario, in the church of Alcalá de Henares. This was his last performance, and it was not finished at his death in 1638. Vincenzio Carducci published a work entitled "Dialogos de las Excellaneias de la Pintura," printed at Madrid in 1633.

CARIANI (GIOVANNI). This artist was born at Bergamo about 1510. He acquired a reputation by his skill in portraits—but he was also an excellent painter of historical subjects ; and in the church of St. Gotardo, at Bergamo, is a noble picture by him, representing the Virgin and Child in the Clouds, surrounded by worshipping Angels ; it is composed in a charming style, and admirably coloured.

CARLEVARII (LUCA). This artist was born at Udina in 1665. He painted landscapes, sea-pieces, and perspective views ; but though he had great merit in that style, he excelled principally, and is best known, as an engraver. He etched one hundred views of Venice, in a neat and spirited manner. He died in that city in 1729.

CARLIERI (ALBERTO). He was born in 1672 at Rome, and at first studied under Giuseppe de Marelli, but afterwards became a scholar of Padre Andrea Pozzo. His talent lay chiefly in painting architectural subjects, which he enriched with historical figures, designed in an admirable taste.

CARLISLE (ANNE). This ingenious lady lived in the reign of Charles II., and is said by Walpole to have obtained great credit by her copies of the works of eminent Italian masters, as well as by her portraits taken from the life. She died about the year 1680.

CARLONI (GIOVANNI), a native of Genoa, was born in 1590. He was the son of a sculptor, and the pupil of Passignano. He became eminent in fresco painting at Rome, Florence, and Milan, where he died in 1630. He was an elegant designer, and composed with facility.

CARLONI (GIOVANNI BATTISTA). He was the younger brother of the preceding artist, and was born at Genoa in 1594. He received his education under Passignano, after which he became a coadjutor of his brother in painting the three naves of the cathedral at Genoa. The middle one represents the Adoration of the Wise

Men ; the Entrance of Christ into Jerusalem ; the Resurrection ; the Ascension ; the Feast of Pentecost ; and the Assumption of the Virgin. In the same church, he painted the Presentation in the Temple, and Christ disputing with the Pharisees. He died in 1680.

CARLONI (ANDREA). He was the son of Giovanni Battista, and was born in 1639. After receiving instructions from his father, he went to Venice to improve himself in colouring, and then returned to Genoa. Among his performances were some pictures for the churches of Perugia, and a St. Feliciano at Foligno, in which he displayed talents, though inferior to his father. On going to Rome he altered his manner for one more dignified and spirited. He died in 1697.

CARLONI (CARLO). This artist, who was both a painter and engraver, was born at Como in 1686. He was the son of a sculptor, who intended him for the same profession ; but he chose rather to follow painting, and was therefore placed under Giulio Qualio. He afterwards studied at Rome, and finally settled in Germany, where he died in 1775.

CARNIO (ANTONIO). This Italian artist was a native of Portogruaro, in the Friuli, and was instructed by his father, who was an artist of no celebrity. Afterwards he studied at Venice the works of Tintoretto and Paolo Veronese ; and his own performances, in the opinion of competent judges, might have been ranked with those of Pordenone. His composition was ingenious, and his design elevated ; his colouring, particularly in his carnation tints, soft and harmonious ; but some of his best paintings have been spoiled by retouching and cleaning. He executed many fine pieces for churches and private collections. He died about 1690.

CARNOVALE (DOMENICO). He was born at Modena, and flourished about the year 1564. His talent lay chiefly in painting architectural views, which he enriched with figures properly introduced and correctly drawn.

CARNULI (FRA SIMONE DA). This artist was a monk of the order of St. Francis at Genoa, and lived there about the year 1520. He painted several pictures for his convent, particularly two, the subjects of which were the Last Supper, and the Preaching of St. Anthony. His manner was hard, but his architectural pieces and perspectives are entitled to praise.

CARO (FRANCESCO LOPEZ), a Spanish

painter, who was born at Seville in 1592, and studied under Pablo de las Roelas. He excelled in portrait, and painted several pictures of the victories of Charles V. in the palace of the Prado. He died at Madrid in 1662. His son Francesco, born at Seville in 1627, became a scholar of Alonso Cano. His principal works are the pictures of the History of the Virgin Mary, which he painted for the chapel of San Isidoro, and the celebrated Porciuncula of St. Francis, in the church of that saint at Segovia. He died at Madrid in 1667.

CAROLI (PIETRO FRANCESCO). This artist was born at Turin in 1638. He went first to Venice, thence to Florence, and lastly to Rome, where his merit introduced him into the Academy of St. Luke, of which he became perpetual professor. The subjects of his pencil were the interior views of churches, correctly designed and admirably coloured, with remarkably fine figures. He died in 1716.

CAROSELLI (ANGIOLO). He was born at Rome in 1573, and studied under Michel Angelo Caravaggio, whose powerful colouring and bold effect of light and shade he closely imitated, but added a grace which that master wanted. He was principally employed in easel pictures and portraits for the gallery of the Cardinal Gessi. One of his qualities was that of an extraordinary felicity in copying the best works of great masters, and in painting close imitations of their style. His principal performance is a picture of St Gregory the Great celebrating Mass. He died at Rome in 1651.

CAROTO (GIOVANNI FRANCESCO). He was born at Verona in 1470, and learned the principles of painting from Liberale Veronese; but having an opportunity of seeing some of the works of Andrea Mantegna, he went to Mantua to study under that celebrated master. He there applied himself industriously to improve his genius, and acquired such a readiness in design and freedom of hand, that many of his compositions were taken for those of Andrea. At first he delighted to paint in a small size; but some who envied his merit having asserted that he was incapable of painting in large, he confuted them by finishing a noble design in the chapel of the Virgin at Verona, with figures as large as life, which was allowed to excel all his former works. He died in 1546.

CAROTO (GIOVANNI). He was the brother of the preceding, by whom he was

instructed, and whose manner he successfully imitated, though his merit did not entitle him to the same reputation. After applying himself some years to his profession he went to Venice, in order to obtain a more perfect knowledge of colouring, and returned to Verona about the time of his brother's decease. There he found sufficient employment for historical subjects as well as portraits, painting many altar-pieces for the churches and convents, as also easel pictures for the principal nobility. He designed the curious remains of antiquity in and near Verona, particularly the famous amphitheatre, which were afterwards engraved and published. He was a good architect, and had for his disciple Paolo Veronese. He died about 1550.

CARPACCIO (VITTORIO). This artist flourished at Venice about the year 1500, and worked in competition with Bellini for the public buildings, civil and ecclesiastical, of that city. His early manner was hard, dry, and gothic; but in his latter days he improved his style considerably, particularly in the contour and expression of his heads. Some of his pictures are still to be seen at Venice, and at Ferrara is one of the Death of the Virgin.

CARPACCIO (BENEDETTO). He is supposed to have been a son or a nephew of the preceding artist; and in the church of the Rotonda in Capo d'Istria, is a fine picture by him, the subject of which is the enthronization of the Virgin; it is dated 1537, and in that of the Osservanti is another, dated 1541.

CARPENTIER (ADRIAN). This artist was a native of France, and about the year 1760 settled in London as a portrait painter, where he practised many years. He was a frequent exhibitor with the Society of Artists in Spring-gardens; and one of his best productions was a half-length portrait of Roubiliac the sculptor, from which there are two engravings, one in mezzotint by Martin, and the other in line by Chambers. He died about 1774.

CARPI (UGO DA). This artist was not considerable as a painter, but made himself remarkable by discovering the art of printing in chiaro-oscuro, which he performed with two pieces of boxwood, one marking the outlines and shadows, and the other impressing whatever colour was laid upon it, leaving some parts of the paper uncoloured, as masses of light. In this manner he struck off prints of several designs, and the cartoons of Raffaele, par-

ticularly one of the Sibyl; a Descent from the Cross; the History of Simon the Sorcerer, and the Death of Ananias. This art was brought to a higher perfection by Balthasar Peruzzi of Siena, and by Parmegiano, who published several designs in that manner. Ugo died about 1530.

CARPI (GIROLAMO DA). This painter, who was born at Ferrara in 1501, became a disciple of Garofolo, and proved the best student of that academy; but when he quitted that master, he devoted his whole attention to the works of Corregio, which he copied with the most critical care and observation. In this labour he spent several years at Parma, Modena, and other cities of Italy, where the best works of that exquisite painter were preserved. He succeeded so well in the imitation of Corregio's style, that many paintings finished by him were taken for originals of that master, and were eagerly purchased by the connoisseurs. Nor is it improbable that several of the paintings of Girolamo da Carpi pass at this day for the genuine works of Corregio himself. He died in 1556.

CARPI (GIUSEPPE). He was born at Bologna in 1664, and died in 1713. He painted architectural subjects and views in perspective with great taste and accuracy.

CARPINONI (DOMENICO). This artist was born at Clusone, in Bergamo, in 1566. He studied at Venice under the younger Palma, whose works he copied, as he also did those of Bassano; but afterwards he painted some of his own composition, which are well coloured and accurately designed. In the church of Clusone are two of his pictures, the Birth of the Baptist, and a Descent from the Cross. In another church is a picture of the Transfiguration, and in that of the Osservanti at Lovere is the Wise Men's Offering. He died in 1658. His grandson, *Marziale Carpinoni* was instructed by him, and afterwards by Ciro Ferri, at Rome. He became an historical painter of reputation; and in the church of Clusone is a Nativity by him, together with another picture of the Baptism of Christ. He also painted altar-pieces for different churches in Brescia. He died in 1722.

CARPIONI (GIULIO). He was born at Venice in 1611, and was a disciple of Alessandro Varotari, called Paduanino, under whom he made a great proficiency, and in a short time acquired a considerable reputation for design, invention, and tint of

colouring. His genius directed him to paint in a small size, and therefore he chose subjects which admitted of a number of figures, such as Bacchanals, sacrifices, and triumphs, in which he had no competitor. The demand for his works was extraordinary even in his lifetime, and now they are exceedingly rare, and highly valued. He died in 1674.

CARPIONI (CARLO). He was the son of the preceding, by whom also he was educated, and whose style he adopted in some of his works; but he chiefly painted portraits. In the council chamber at Vicenza, and the convent of the Servites, are some excellent groups of the portraits of magistrates by him, which to the character of faithful resemblance add grace and dignity.

CARRARI (BALDASSARE). This artist was a native of Ravenna, and lived about the year 1512. He was the scholar of Nicolo Rondinello, and his principal performance is a picture of St. Bartholomew in the church of St. Domenico, at Ravenna.

CARRE (FRANCIS). This artist was born in Friesland in 1630, and died at Amsterdam in 1669. He was first painter to the Stadtholder, William Frederick, Prince of Orange, and excelled in landscapes and village sports; but his pictures are little known.

CARRE (HENRY). This painter was born at Amsterdam, according to Weyerman and Descamps, in 1656; but, according to Houbraken and the Chronological Tables, in 1658. He was a disciple first of Jurian Jacob of Hamburgh, and next of Jacques Jordaens. Soon after his public appearance as an artist, he found employment at the court of Friesland, where he was appointed state painter, and adorned the palace with several fine paintings, particularly landscapes, introducing into them huntings of the wild boar and other animals; in which subjects his manner resembled that of Snyders. The principal part of his life was, however, spent at Amsterdam and the Hague, where his works were in general esteem. Besides his representation of the chase, he painted peasants attending flocks of sheep, or herds of cattle, and sometimes conversations. He had an agreeable style, and a good manner of colouring; his figures and animals were well designed, and touched with spirit, though many of his pictures are rather too dark. He died in 1721.

CARRE (MICHAEL). He was the younger brother of the preceding, and was born at Amsterdam in 1666. He studied under

Henry, and for improvement became the disciple of Nicholas Berchem. When he had improved his taste and his hand considerably under that master, he quitted him, and most unaccountably preferred the style of Vander Leew, though it had neither so much truth, beauty, nor delicacy as that of Berchem. Having followed his profession some time in his own country, he visited London, where he resided for several years, but found little encouragement, because he changed his first agreeable manner, and persisted in another not so acceptable to the taste of the English. This disappointment made him return to his native city, from whence he was invited to the Prussian court, where he had a good appointment, and was liberally remunerated. He had great readiness of hand, and a neat manner of pencilling in his easel pictures; but his inclination led him to embellish grand saloons, halls, and large apartments. In his compositions of this size, he was fond of introducing subjects that excited terror—storms, with lightning destroying castles and towers, and tearing up trees by the roots. He died in 1728.

CARRENNO DE MIRANDA (DON JUAN), an eminent Spanish painter, descended from an ancient family, was born at Abilés in 1614, and learned the elements of his art at Madrid, in the school of Pedro de las Cuevas. He afterwards finished his studies with such success under Bartolomeo Roman, that he was soon considered as one of the best Spanish artists, and was charged with decorating in frescoes some apartments in the royal palace, which pleased Philip IV. so much, that he nominated him painter to the court about 1651. He acquired a surprising facility of execution; his design is tolerably correct; his colour, which is brilliant and seducing, resembles the tones of Vandyck; his conception was vigorous; and his composition is rich. Madrid, Toledo, Alcalá de Henares, and Pampeluna, possess Miranda's works. The patronage of Philip IV. was continued to him by his successor Charles II. He died at the head of a large school about 1685.

CARRETTI (DOMENICO). This artist was born at Bologna, but it is not known who was his master. He painted a number of easel pictures on historical subjects, as well as large ones for churches. The principal of his works is a picture of the Virgin and Child, and St. Theresa, in the church of St. Pietro, in Olavito.

CARRIERA (ROSALBA), an eminent female artist, was born at Chiozza in 1675, and, having shown an early taste for painting, her father placed her with an artist from whom she learned to paint in oil; but she afterwards practised crayon painting, and carried it to a high degree of perfection. Orlandi also celebrates her miniatures. Her crayon painting frequently arrives at the strength of pictures in oil. Her portraits, which are spread over all Europe, are elegant and graceful in conception and attitude, and fresh, neat, and alluring in colour. Her Madonnas and other sacred subjects rise from grace to dignity, and even to majesty. Equal and incessant application deprived her of sight during the last ten years of her life. She died in 1757.

CARRUCCI, *see* PONTONE.

CARSTENS (ASMUS JACOB). This artist was born in 1754, at St. Gurgon, a village near Sleswick. He was apprenticed to a wine-merchant, and at his leisure hours practised drawing with such success as to paint several portraits without having any instruction. On quitting his master he went to Copenhagen, where he obtained access to the Royal Gallery, by which he improved his knowledge considerably. He also visited the gallery of Count Moltke, for whom he painted an Adam and Eve from Milton; but that nobleman demurring to the price of the picture, it was purchased by the Crown Prince for one hundred crowns. He now became a student in the Academy; but the professor Abildgaard behaved so ill to him, that Carstens, in 1783, left Copenhagen for Italy. His finances, however, were not sufficient to bear his expenses further than Milan, and he set out with his brother on foot for Germany. Carstens remained five years at Lubeck, supporting himself by portrait painting. From Lubeck he removed to Berlin in 1788, and during two years subsisted by giving lessons in drawing, and making designs, mostly allegorical, for the booksellers. Having the good fortune to be employed in ornamenting the principal apartment of the Dorville palace, he became known to the minister, who presented him to the king. The consequence was, that he obtained a pension, and leave to visit Rome, where he arrived in September, 1792. His whole attention in that capital was devoted to the works of Raffaele and Michel Angelo, but particularly the former, in imitation of whom he produced several large pictures, the subjects of which were taken from classical mytho-

logy. His last finished work was a painting of *Edipus Tyrannus*, from Sophocles; but about the same time he formed a magnificent design, suggested by the reading of Hesiod's description of the Golden Age, the execution of which was prevented by his death, May 25, 1798.

CARTER (GEORGE). This singular character was born of poor parentage, at Colchester, in Essex. After receiving an ordinary education in the free-school of his native town, he became shopman to a mercer in London. In a few years he was taken into partnership, but the concern failing, Carter turned painter. He next travelled to Rome, Petersburg, and Gibraltar, and lastly made a voyage to the East Indies. Though a very indifferent artist, he contrived to realize a fortune, with which he retired to Hendon, where he died in 1795. He presented a picture for an altar-piece to the church of St. James, at Colchester, the subject of which is the Adoration of the Shepherds, but it is a wretched performance. In 1785, he made an exhibition of his own paintings in Pall-mall; and, in order to push himself into notice, he published some engravings from those paintings. He affected likewise to be an author, and printed a *Narrative of the Loss of the Grosvenor Indiaman*, in the title to which he styles himself historical painter.

CARVER (ROBERT). He was born in Ireland, and was an excellent painter of landscapes and marine views. He also painted scenes for the theatres of Drury-lane and Covent-garden. He died in 1791.

CASALI (ANDREA). This artist was born at Civita Vecchia about 1720, and is supposed to have been a scholar of Sebastian Conca. At the age of thirty he came to England, and was much employed by the nobility. He painted historical subjects, and also engraved some plates, one a Madonna after Raffaele, and the others from his own designs. He died about 1770.

CASALINI (LUCIA). This ingenious lady was born at Bologna in 1677, and became a pupil of Giuseppe dal Sole. She at first practised historical painting, but left it for portraits, in which she became celebrated. Her own picture is in the Florentine gallery. She died in 1721.

CASANOVA (FRANCESCO). He was born in London, of Venetian parents, in 1732. When young he was sent to Venice, where he became a pupil of Francesco Simonini, a painter of battles, and the imitator of

Borgognone. Casanova adopted the same style, and obtained great reputation in it; but besides battle-pieces, he also painted landscapes with figures and cattle, marine and pastoral subjects. He resided some years at Dresden, next at Paris, and lastly at Vienna, where his works were much esteemed. He etched some plates from his own designs. Louthembourg was his scholar.

CASABON (FREDERICK). This artist was born at Solingen, in Germany, in 1623; but was brought up to painting at Amsterdam, after which he went to Paris, and studied under Charles Le Brun; from thence he travelled to Italy, where he contracted a friendship with Nicolo Poussin, whose style he attempted. At the close of life he came to England, and, not succeeding in historical subjects, he applied to portrait. He died in London, in 1690.

CASEMBROT (ABRAHAM). He was a native of the Netherlands, and lived about the year 1650. The latter part of his life was spent in Sicily, where he distinguished himself by painting landscapes and sea-pieces, as storms and havens, but he also attempted history; and among his productions in that line were three pictures representing the Sufferings of Christ, which were in the church of St. Giovaachino, at Messina. He also etched several views of the principal seaports of Sicily.

CASES (PETER JAMES), a painter, was born at Paris in 1676, where he also died in the month of June, 1754. He had for masters in his art, Houasse, and afterwards Bon Boullongne. He obtained the grand prize of painting in 1699, and was received member of the academy in 1704. Cases may be considered as one of the first painters of the French school. His drawing is correct, and in the grand style; his compositions bear marks of genius; he excelled in his draperies, and possessed a knowledge of the chiaro-oscuro to a very high degree. His strokes are mellow, and his pencil brilliant; there is also much freshness in his tints. This artist worked with great industry, but his performances are not all of equal beauty. Towards the latter end of his life, the coldness of age and the weakness of his organs occasioned him to produce pictures which betray the decline of his powers. Some of his works may be seen at Paris, in the church of Notre Dame; in the college of Jesuits; at the House of Charity; at the Petit St. Antoine; at the chapel of La Jussienne; at the Abbey of St. Martin; and particu-

larly at St. Germain des Près; where he has represented the lives of St. Germain and St. Vincent. A Holy Family at St. Louis de Versailles is much admired, and is one of his best productions. Cases mostly excelled in pictures with horses. The King of Prussia has two fine pieces by this painter, which have been compared for their execution with the works of Corregio. The celebrated *Le Moine* was a scholar of Cases.

CASOLANI (ALESSANDRO). He was born at Siena in 1552; and studied under Cavaliero Roncalli, by whose instructions and indefatigable practice he became a good painter of history. His composition is ingenious, his figures correct and well grouped, and the general effect of his pictures is pleasing. His works are chiefly confined to the churches of Siena, where one of them, the subject of which is St. Bartholomew's Martyrdom, attracted the admiration of Guido Reni, who said it was the production of a true painter. He died in 1606.

CASOLANI (ILLARIO, OF CRISTOFANO). He was the son of the preceding, and was brought up in the school of Roncalli; after which he assisted his father in his works, and finished some of those that were left uncompleted at his death. He painted several large pictures in oil and fresco for the churches at Rome, where he died in the flower of his age.

CASSANA (GIOVANNI FRANCESCO). This painter was born at Genoa in 1611. He studied under Bernardo Strozzi, and painted historical subjects, but principally portraits. He died at Venice in 1691.

CASSANA (NICOLÒ), called *Nicoletto*, the son of the preceding, was born at Venice in 1659, and studied under his father, whom he assisted in his works. The Grand Duke of Tuscany invited Nicoletto to his court; and he there painted the portraits of that prince, and the Princess Violante his consort, which procured him great applause, as well as a noble gratuity, after which he was employed of course by the principal nobility of Florence. Of the historical subjects painted by him while he resided in that city, the principal was a picture of the Conspiracy of Catiline; it consisted of nine figures as large as life, down to the knees, and the two principal figures were represented as with one hand joined in the presence of their companions, and in the other holding a cup of blood. Nicoletto came to England in the reign of Queen Anne, whose portrait he painted so

happily, that her majesty distinguished him by many marks of favour; but he died in London soon after, universally regretted, in 1713.

CASSANA (GIOVANNI AGOSTINO), called *L'Abate Cassana*. He was the younger brother of the preceding, and was born at Venice in 1664. He was brought up to painting by his father; but though a good artist in portrait and history, he chose to represent animals and fruits, in which style he arrived at a high degree of excellence, imitating nature with exactness, beauty, and truth; expressing the various plumage of birds and the hair of different animals with such tenderness and delicacy, as rendered them estimable to all judges of the art; and his works have been admitted into the first collections. Led by ambition, he went to Genoa, where, by his prodigality, he fell into poverty, and died there, in 1720.

CASSANA (GIOVANNI BATTISTA). He was the youngest brother of the two preceding artists; but though a good painter of history, he applied to the representation of fruit, flowers, and still life.

CASSANA (MARIA VITTORIA). This lady was the sister of the three preceding artists, and painted small pictures on devotional subjects, for private collections. She died at Numia, in 1711.

CASSENTINO (JACOPO DI). He was born at Cassentino, in 1276, and learned the art of painting from Taddeo Gaddi. He was considered in his time as an artist of considerable merit, as well in fresco as in distemper, and performed a great number of works in his native city, Arezzo, and Florence, where in 1350 he became the founder of the academy. His most memorable work was that which he painted in the chapel of the academy, representing St. Luke drawing the portrait of the Virgin, in which he introduced on one side all the academicians, who were ten, and on the opposite side all their wives. This artist died in 1356.

CASSIANI (PADRE STEFANO). This artist, who was also called *Il Cestosino*, was born at Lucca, and lived about the year 1670. He was a monk of the Carthusian order, whence he obtained his cognomen. He painted in fresco the cupola of the church of the Carthusians at Lucca, and two altar-pieces, the subjects of which were taken from the legendary history of the Virgin. His style resembles that of Pietro da Cortona.

CASTAGNO (ANDREA DEL). He was

born at a small village called Castagno, in the territory of Tuscany, in 1409, and being deprived of his parents, was employed by his uncle to attend the herds of cattle in the fields; but having accidentally seen an ordinary painter at work in the country, he observed him for some time with surprise and attention, and afterwards made such efforts to imitate him as astonished all who saw his productions. This extraordinary genius having become a topic of discourse in Florence, so far excited the curiosity of Bernardetto de Medici, that he sent for Andrea, and, perceiving his promising talents, placed him under the care of the best masters. Andrea diligently pursued his studies, and in a few years made so great a progress, that he found as much employment as he could execute. He painted only in distemper and fresco, with a manner of colouring that was not very agreeable, being rather dry and hard, till he learned the secret of painting in oil from Domenico Veneziano. Andrea was the first of the Florentine artists who painted in this new manner; but though he was in the highest degree indebted to Domenico for disclosing the secret, yet he secretly envied the merit of the man who taught him the art; and, because his own works seemed to be much less admired than those of his friend, he determined to assassinate him. He executed his foul design most treacherously, by stabbing him at the corner of a street, and then escaped unobserved and unsuspected to his own house, where he composedly sat down to work, and thither Domenico was soon after conveyed, to die in the arms of his murderer; nor was the real author of this transaction ever discovered, till Andrea, through remorse of conscience, confessed it on his deathbed. He finished several considerable works at Florence, by which he gained great riches, and as great a reputation; but when his villainous conduct became public, his memory was held in the utmost detestation. The most noted work of this master is in the Hall of Justice at Florence, representing the Execution of the Conspirators against the House of Medici. He died in 1480.

CASTEELS (PETER). He was born at Antwerp in 1684, painted birds and flowers with some success, and in 1726 published twelve plates of those subjects, designed and etched by himself. He had been settled in England many years, when he retired, in 1735, to Tooting, to

design for calico-printers. He died at Richmond, May 16, 1749.

CASTELLO (BERNARDO). This painter, who was born at Genoa in 1557, became successively the disciple of Andrea Semini and Lodovico Cangiagio. Though he had genius, a good tone of colouring, and a correct taste of design, yet, by neglecting to study nature, his works were in many respects defective, and he became a mannerist. He painted portraits, however, with success, and some of his compositions in history display elegance, and are coloured in an agreeable manner. The picture which he painted in the church of St. Peter at Rome, representing that apostle walking on the water, is of this description; but, after all, Castello is more indebted for his fame to the praises of Tasso and other poets, than to his own merits. He died in 1629.

CASTELLO (VALERIO). He was the son of the preceding, and was born at Genoa in 1625. He studied in the school of Domenico Fiasella; but he owed his principal knowledge to the studies he made at Milan and Parma, after the works of the most celebrated masters, by which he improved his taste in design composition, and colouring. His merit was distinguished as soon as his works became known; and he acquired such a reputation for drawing, colouring, and the elegance of his figures, as placed him in a rank far superior to his father. His favourite subjects were battles, which he composed with spirit, and executed with such a pleasing variety and freedom of hand as gained him universal applause. His horses are admirably drawn, and with attitudes that are natural and becoming, full of motion, action, and life. In this style he displayed all the fire of Tintoretto, united with the taste of Paolo Veronese. His works are not very frequent, but they are deservedly held in high esteem. The cupola of the church of the Annunciation at Genoa, which is entirely by his hand, is described as a noble composition, displaying excellence of invention, expression, and design. And at Florence, in the palace of the grand duke, is a noble painting, of which the subject is the Rape of the Sabines, by this master. The composition is full of life, the figures are well grouped, and the colouring has abundance of force, by a strong opposition of light and shadow. Yet the design is not correct: the hands of the figures are too small, and, in general, there appears

throughout too much of the mannerist. In the collection of the Earl of Pembroke is a picture by this artist, representing Christ taken down from the Cross; and it is believed that a greater number of the easel pictures of Valerio Castello are in the collections of the nobility and gentry of England than in any other part of Europe. He died in 1659.

CASTELLO, or CASTELLI (GIOVANNI BATTISTA). This eminent painter, the companion of Luca Cambiaso, is commonly called *Il Bergamasco*, in contradistinction to Giovanni Battista Castelli, a Genoese, who was a miniature painter. The present artist was born at Bergamo in 1500, and being conducted to Genoa by Aurelio Busso of Crema, a scholar of Polidoro, was, at his sudden departure, left by him in that city. In this state he found protection in the Pallavicini family, who assisted him, sent him to Rome, and received in him, at his return, an architect, sculptor, and painter, not inferior to any of the artists of the day. Whatever master he may have had, his leading principles were those of Luca, which is evident on comparison in the church of St. Matteo, where they painted together. We discover the style of Raffaello verging already to practice, but not so mannered as that which prevailed at Rome under Gregory and Sixtus. We recognise in Cambiaso greater genius, and more elegance of design; in Castello more diligence, deeper knowledge, a better colour, and one nearer allied to the Venetian than the Roman school. It may, however, be supposed, that in such fraternal harmony each assisted the other, even in those places where they acted as competitors, where each claimed his work, and distinguished it by his name. Thus at the Nunziata di Portoria, Luca on the panels represented the Final Doom of the Blessed and the Rejected in the Last Judgment; whilst Giovanni Battista, on the ceiling depicted the Judge in an Angelic Circle receiving the Elect. His attitude and resemblance speak the celestial welcome with greater energy than the adjoined capitals of the words, "Venite Benedicti." It is a picture studied in all its parts, of a vivacity, a composition, and expression, which give to the panels of Luca the air of a work done by a man half asleep. Frequently Castelli painted alone; such was the case with respect to the St. Jerome, surrounded by monks, frightened at a lion, in the church of St. Francesco di Castello, and the crowning of St. Sebas-

tian after martyrdom, in his own church; a picture as rich in composition as studied in execution, and superior to all praise. That a man of such powers should have been so little known in Italy excites equal indignation and surprise, unless we suppose that his numerous works in fresco at Genoa prevented him from painting for galleries. This artist passed the last years of his life at Madrid, as a painter to the court. After his death in 1570, or, as some say, 1580, Luca Cambiaso was sent for to finish the larger historic subjects; but the ornamental parts, and the grotesque, interspersed with figures, remained to his two sons, Fabrizio and Granello, whom he had carried with him to Spain as his assistants. Palomino, and the writers on the Escorial, enumerate these works with praise of their variety, singularity, and beauty of colour.

CASTELLO (ANNIBALE). He was a native of Bologna, and lived about the year 1607. He studied under Pietro Faccini, whose manner he imitated, and thereby rendered his compositions heavy and incorrect. His principal work is the Resurrection of Lazarus, at Bologna.

CASTELLO (FRANCESCO DA). This artist was born in Flanders, of Spanish parentage, in 1586. When young he went to Rome, where he applied to historical subjects, but generally painted them of a small size; though he also executed some on a more extended scale for the churches, particularly in that of Giacomo degli Spagnuoli, where is a fine altar-piece by him, the subject of which is the Assumption of the Virgin. He died at Rome in 1636.

CASTELLO (AVANZINO DA CITTA DI). He was born in the Papal States in 1552, and studied under Nicolo Pomerancio. He painted a number of pictures for the churches at Rome, the best of which are three of the history of St. Paul, one representing his Shipwreck at the Island of Melita, another his Vision, and a third his Martyrdom. He died in 1629.

CASTELLO (CASTELLINO). This painter was born at Turin in 1579, and studied under Giovanni Battista Paggi. His picture of the Descent of the Holy Ghost, in the Church dell'Spirito Santo, at Genoa, is much admired. Castello was also a good portrait painter; and Vandyck, when at Genoa, expressed the highest satisfaction at contemplating his works. He died in 1649.

CASTELLO (FELIX), a Spanish artist, was born at Madrid in 1602. He was the

scholar of Vincenzo Carducci, and painted historical subjects with reputation. He died in 1656.

CASTELLUCCI (SALVI). He was born at Arezzo in 1608, and had for a master Pietro da Cortona, of whose style he was a close imitator. Some of his pictures in the churches of Arezzo are spoken of with praise; as are also his easel pieces, of which he executed a great number. He died in 1672, leaving a son, who was a painter of little merit.

CASTIGLIONE (GIOVANNI BENEDETTO), called *Grechetto*. This artist was born in 1616 at Genoa, where he was at first a disciple of Battista Paggi, and afterwards of Giovanni Andrea de Ferrari; but his principal improvement was derived from the instructions of Vandyck, who at that time resided in Genoa. He formed to himself a grand manner of design, in every branch of his art, and succeeded equally well in all—in history, landscape, cattle, and portrait, executing every one with truth, freedom, and spirit. But though his genius was so universal, his predominant turn was to rural scenes, pastoral subjects, markets, and animals, in which he had no superior. He had great readiness of invention, a bold and noble tint of colouring, and abundance of nature, in all his compositions. His drawing is elegant and generally correct, his touch judicious, and his pencil free and firm; he had a thorough knowledge of the chiaro-oscuro, which he very happily applied to all his works. In a chapel of St. Luke's church at Genoa, is an excellent picture by this master. The composition and design are good, the heads of the figures extremely fine, the draperies well chosen and judiciously cast, the animals lively and correct, and the manner through the whole grand and delicate, but the colouring is rather a little too red. In the Palazzo Brignolé is a grand composition, the figures being eighteen or twenty inches high, which is admirably finished, though perhaps a little too dark. And at the Palazzo Caregha, in the same city, is an historical picture of Rachel concealing the Teraphim from Laban, in which the figures and animals are exceedingly fine. He painted a considerable time at Rome, Naples, Florence, Parma, and Venice, in which cities, although he left very striking instances of his skill, his fortune was not equal to his reputation. He found liberal patrons, however, in the Venetian senator Sacredo, and the Duke of Mantua, in

whose service he lived, and died in 1670. The etchings of this celebrated artist, which are numerous, are spirited, free, and full of taste; and their effect is, in general, powerful and pleasing. Among his most estimable plates, Strutt reckons the following, all from his own compositions: viz. Animals coming to the Ark; Laban searching for his Gods in the Tent of Jacob; the Angel appearing to Joseph in a Dream; the Nativity of our Saviour; the Flight into Egypt; the Resurrection of Lazarus; Diogenes with his Lantern; a Magician with several Animals: the Little Melancholy; a Ruin with a Vase and Two Men, one of them pointing to a tomb; two Rural Subjects, with Fauns and Satyrs, and two Sets of Heads. He died in 1670.

CASTIGLIONE (SALVATORE). He was the brother of Giovanni Benedetto Castiglione, by whom he was instructed in painting. His favourite subjects were landscapes and pastoral pieces. He also etched a plate representing the Resurrection of Lazarus.

CASTIGLIONE (FRANCESCO). He was the son and disciple of Benedetto, and was born at Genoa. He inherited much of the extraordinary talents of his father, and imitated his style and manner exactly, in composition, handling, and design. Benedetto was not a more universal painter than Francesco; but the latter was not in every respect equal to his father, though in history, landscape, and animals, his exquisite taste, freedom of hand, and spirited pencil, procured him an established reputation. It is thought that many good paintings which are ascribed to Benedetto, and are frequently seen at sales or in modern collections, are only copies by his son Francesco, or perhaps originals of the latter.

CASTILLO (AUGUSTIN DEL), a Spanish artist, who was born at Seville, in 1565. He painted several pictures for the churches at Cordova, but many of them have perished by damp and neglect. Among his best works is the Conception, in the church of Nuestra Senora de los Libreros. He died in 1626.

CASTILLO (JUAN DEL). He was the brother of Augustin, and was born at Seville, in 1584. He studied under Luis de Vargas, and by his instructions proved a good painter of history. His chief works are at Seville and Granada. Murillo, Alonzo Cano, and Pedro de Moya, were his disciples. He died at Cadiz in 1640.

CASTILLO Y SAAVEDRA (ANTONIO DEL)

a Spanish painter, was born at Cordova in 1603. After the death of his father, Augustin Castillo, whose disciple he was, he repaired to Seville, for the purpose of improving himself in the school of Francesco Zurbaran. On his return to his native place, he acquired great reputation by his works, which was so well established, that even to this day no one is considered as a man of taste who does not possess some pieces by this great artist. He treated history, landscape, and portrait, with equal success. His drawing is excellent; but his colouring is deficient in grace and purity. It is said, that on his return to Seville he was seized with such a fit of jealousy at seeing the pictures of the young Murillo, of a freshness and colouring much superior to his, that he died of vexation shortly after, in 1667. He once marked one of his pictures with the whimsical inscription, *Non pinxit Alfaro*, to ridicule the vanity of that pupil, noted as the most conceited artist of his day, who never suffered a picture to quit his hand without stamping it with the words, *Alfaro pinxit*. The best works of Castillo are at Cordova.

CASTREJON (ANTONIO). He was born at Madrid, in 1625. Though he painted some large pictures for churches, he was chiefly distinguished by his cabinet pictures. Of the former description, his greatest performance is a representation of St. Michael subduing the Dragon, in the church of San Miguel, at Madrid. He died in that city, in 1690.

CASTRO (GIACOMO DI). This artist was born at Sorrento, about 1597, and studied under Giovanni Battista Caraccioli, but afterwards he became a pupil of Domenichino. Some of his pictures are in the churches of Sorrento, particularly one of the Marriage of the Virgin. He died in 1687.

CASTRO (PIETRO DE). The subjects which this artist chose to paint were those called still life, as vases, shells, musical instruments, gems, vessels of gold, silver, and crystal, books, and rich bracelets; in which his choice and disposition were elegant, and his execution admirable. No colouring could have more of truth, nature, or transparence than his, nor any pencilling be more free, though neat and delicate. He showed peculiar judgment in grouping a variety of objects in such a manner as to give union and harmony to the whole. Every separate article is exact when critically examined; and each

object contributes by judicious arrangement to form one mass of light and shadow. That he was expert in the principles of perspective, and the chiaro-oscuro, his works sufficiently demonstrate; and for transparence and truth he was equal, if not superior, to the best of his contemporaries. He died in 1663.

CATALANI (ANTONIO). This painter, who obtained the name of *Il Romano*, was born at Bologna in 1596. He had Albano for an instructor, and became a faithful imitator of his master's style. He painted several pictures for the churches of his native city, and more for private collections. In the church of La Madonna del Grada are four of his pictures, representing the Patron Saints of Bologna; and in the church Del Gesù is a picture of St. Peter healing the Lame Man in the Temple.

CATALANI (ANTONIO). This artist, who, by way of distinction, is called *The Sicilian*, was born at Messina in 1560. He studied at Rome the paintings of Baroccio, and among his works mentioned with applause is a Nativity, in the church of the Capuchins at Gesso. He died in 1630.

CATENA (VINCENZIO). He was a native of Venice, and lived there about the year 1500, being considered as a disciple of Giorgione, of whose manner he was a close imitator. He painted historical subjects and portraits, but chiefly the latter, in a good style. He was also employed for the churches, and many fine altarpieces are still shown of his performance in and about Venice.

CATENARO (GIOVANNI BATTISTA). This artist was both a painter and engraver; but little is known of him except that he resided partly in London, and partly in Madrid. He etched the portrait of Luca Giordano; and engraved the print of a Woman seated in a Landscape, with Children.

CATI (PASQUALE DA JESI). This artist resided at Rome about the year 1590, and was employed in the Vatican, where he painted the Passion of Our Saviour, and some friezes. He also executed some paintings for the churches in Rome, where he died at a very advanced age.

CATTANIO (COSTANZO). He was born at Ferrara in 1602, and had for his masters Ippolito Searcellino, and Guido Reni at Bologna. The character of Cattanio somewhat resembled that of Michel Angelo Caravaggio, being continually engaged in quarrels, which compelled him to lead a wandering life. This disposition appeared

in his works, the general subjects of which are soldiers and banditti. That he was, however, capable of better things, appeared in his paintings of the Flagellation of Christ; the Ecce Homo; Christ praying on the Mount; and his Annunciation; which have much of Guido's style. He died in 1665.

CATTAPANI (LUCA). He was born at Cremona in 1570, and was instructed by Campi. His execution was uncommonly rapid, and he copied the productions of his master in a manner that deceived the best judges. Of his own works the best is the Decollation of the Baptist, in the church of St. Donato, at Cremona. He was not so successful in fresco as in oil.

CATTON (CHARLES). This English artist was born at Norwich, and served his time to a coach-painter in London. Afterwards he became a student in the academy in St. Martin's-lane, where he acquired a good taste in drawing the human figure. He was the first heraldic painter who introduced a good style in that branch of the art, particularly in the manner of designing the supporters to the coats of arms. A collection of animals was engraved and published from his designs. At the foundation of the Royal Academy he was chosen one of the original members. In 1784 he became master of the company of painters-stainers. Mr. Catton died in 1798. His son, *Charles Catton*, was also a good artist, and painted landscapes, but never followed that or any other branch of the profession. About the year 1800 he went to New York, and died there in 1819.

CAULA (SIGISMONDO). This artist was born at Modena in 1637. He studied under John Bolanger, and afterwards applied to the works of Titian and Tintoretto. He painted altar-pieces, and cabinet pictures for private collections. The best of his works of the large size has for its subject the Plague of the Israelites, in the church of St. Carlo, which has great force of expression and originality of conception. His last performances are inferior to those which he produced in his youth.

CAVAGNA (GIOVANNI PAOLO). He was born at Borgo di San Leandro, in the territory of Bergamo, in 1560. It is supposed that he received instructions in the school of Titian; but on his return from Venice he became a scholar of Moroni, from whom he acquired delicacy of colouring, and a firm mode of pencilling. He afterwards adopted the style of Paolo Veronese. He particularly excelled in representing

old men and children, and his best work in fresco is an Assumption, in the church of St. Maria Maggiore, at Venice. His oil paintings are also much admired, especially two pictures of the Nativity, and Esther; but his most capital performance is a Crucifixion, in the church of St. Lucia at Venice. He died in 1627.

CAVAGNA (FRANCESCO). This artist was called *Cavagnuolo*, to distinguish him from the preceding painter, who was his father, but fell short of him in reputation. His best piece is a Madonna, in the church of the Padri Zoccalanti del Romacolo, at Venice. He died young in 1630.

CAVALLINI (PIETRO). He was born at Rome in 1279, and became the disciple of Giotto. He rendered himself considerable by a multitude of paintings which he finished, to the number (according to some writers) of 1300; and he was no less remarkable for his piety than his industry being on that account esteemed a saint. His principal works are at Rome, where he assisted Giotto in the celebrated mosaic which is over the grand entrance into the church of St. Peter; and in St. Paul's was a crucifix, said to be by his hand, which the superstitious affirm to have miraculously talked to St. Bridget. But his best performance in fresco was in the church of Ara Cœli; in which he represented the Virgin and Child above, surrounded with glory, and below was the figure of the Emperor Octavian, and that of the Sibyl, directing his eye to the figures in the air. Vertue thinks it highly probable that the shrine of Edward the Confessor, and the crosses erected to the memory of Queen Eleanor, were constructed from the design of Pietro Cavallini, by Abbot Ware; and he supposes Cavallini to be the inventor of mosaic, alleging that Giotto was twenty years younger than the other. These suppositions, however, seem hardly supportable; for, by the testimony of Vasari and other writers, and also by the Historical Tables of Ancient and Modern Painters, published by Anthony Harms at Brunswick, it appears that Giotto was three years older than Cavallini, instead of being twenty years younger; and was really his instructor in the art of mosaic, as may be evident from the dates of their birth according to Vasari; for Giotto was born in 1276, and Cavallini was born in 1279. Vasari, indeed, does not mention the precise year of the birth of Cavallini; but as he says that he died in 1364, at the age of 85, he determines the year of his birth in 1279.

Nor can the other supposition of Abbot Ware's constructing those crosses and shrine from the designs of Cavallini be any ways established; for, according to Vertue, Ware was at Rome in 1260, and there saw a shrine that had been erected in 1254, and the abbot himself died in 1283, which was eight years before the death of Queen Eleanor, who died in 1291. Now, as it appears that Giotto was born in 1276, he could have been but seven years old at the death of Ware; and Cavallini being three years younger than Giotto, it is impossible that he should have been a designer for Ware, as that abbot died when Cavallini was only four years old.

CAVALLINO (BERNARDO). He was born at Naples in 1622, and studied under Massimo Stanzioni. He painted easel pictures in a superior manner, and chose his subjects from sacred and profane history, which he treated in the style of Poussin, and the brilliant colouring of Rubens. He gave the promise of great distinction as an artist, which was not realized; for by dissipation and debauchery he shortened his days at Naples in 1656.

CAVALLUCCI (ANTONIO). This artist was born at Sermoneta in 1752, and died in 1795. He resided at Rome, of which school he was considered the principal ornament, after Mengs and Battoni. His principal paintings are St. Bona distributing his Wealth among the Poor; St. Francesco da Paolo in the Basilica of Loretto; and, above all, his Venus and Ascanius, in the Palazzo Cesarini at Rome.

CAVARAZZI (BARTOLOMEO), called *Crescenzi*. This artist was born at Viterbo about 1590. He studied under Roncalli or Pomerancio, and on leaving that master, was taken into the noble family of Crescenzi, from whom he received the appellation by which he became known. He painted many pictures for his protector, and others for the churches in Rome, particularly St. Carlo Borromeo kneeling with a Choir of Angels, in St. Andrea della Valle. In St. Ursula he has painted that saint with the famous legend of the eleven thousand virgins; and in the convent of St. Anne, the Holy Family. He died at Rome in 1625.

CAVAZZA (GIOVANNI BATTISTA). He was born at Bologna about 1620, and studied under Cavedone and Guido. He painted several pictures for the churches of his native city, and he also engraved some plates from his own designs. He is to be distinguished from *Pietro Fran-*

cesco Cavazza, a native of Bologna, and the scholar of Domenico Viani. He painted history, and executed several altar-pieces for the churches of Bologna. He died in 1733.

CAVAZZONI (FRANCESCO). He was born at Bologna in 1559, and was at first a pupil of Bartolomeo Passerotti, and next of Lodovico Caracci. His performances are mostly in the churches of Bologna, the chief being a Magdalen, a Crucifixion, and St. John preaching in the Wilderness.

CAVEDONE (GIACOMO). This master was born at Sassuolo, near Modena, in 1577, and was educated in the Academy of the Caracci, where he learned design, but attended the schools of Baldi and Passerotti to study the naked figures. To acquire a proper knowledge of colouring, he visited Venice, where he carefully examined the productions of Titian; and at his return home the best judges of the art were much pleased with his works, as they seemed to possess an agreeable mixture of the style of the Caracci and the tints of Titian. For some time at Bologna his paintings were esteemed equal to the compositions of Annibale Caracci; and it is recorded, that in the King of Spain's chapel there is a picture representing the Visitation of the Virgin, which Rubens, Velasquez, and Michel Angelo Colonna supposed to be the performance of that master, though it was really the work of Cavedone. His best manner was strong and free, and his tints were natural and beautiful; but some good judges observe that he had three different manners, at three different periods of his life. His first was excellent; his second indifferent; and his last feeble, and miserably bad. But then, in the latter part of his days, he was depressed by sickness and poverty; and a few years before his death he received a violent shock by the fall of a scaffold; and to increase his unhappiness he lost his only son, who had given strong proofs of a promising genius. At Bologna, in the church of St. Salvatore, are several capital performances of Cavedone. The Prophets, and Four Doctors of the Church, are extremely good; and in a chapel belonging to the church of St. Paolo are some excellent paintings, very much in the manner of Caravaggio as to the colouring, and the heads of the figures are in a fine style. But one of his best performances is in the church of the Mendicants in Bologna, which represents Petronius and another Saint on their

knees in the lower part of the picture, and the Virgin and Child in the clouds, attended by Angels. The Virgin is in a grand taste, and the composition excellent; the colouring in some parts resembles that of Titian, and in others the touch and manner of Guido. The heads are exceedingly fine; the draperies nobly executed, in that style which is particularly admired in Guido; the shadowing shows all the force of Caravaggio; and the whole is finished with great freedom of hand and a masterly pencil. Cavedone died in 1660.

CAXES (PATRIZIO). He was a native of Arezzo, and in the reign of Philip II. went to Madrid, where he was made king's painter, and employed in the royal palaces, particularly in the queen's gallery of the Prado. The subject which he chose was the chastity of Joseph; but it was destroyed, with many other choice pieces, when that edifice was burned in 1718. Caxes died in 1625.

CAXES (EUGENIO), the son and scholar of the preceding, was born at Madrid in 1577. He assisted his father in several of his works, and became painter to the court in 1612. He was much employed for the churches as well as the palaces, and painted in conjunction with Vincenzo Caducci. He died in 1642.

CAYLUS (ANNE CLAUDE PHILIP, COUNT DE), a celebrated amateur and patron of the arts, was born at Paris, October 31, 1692. He was the eldest of the two sons of John Count de Caylus, and of the Marchioness de Villette. He lost his father at twelve years of age, and when he was seventeen entered into the military service, in which he distinguished himself till the peace of Rastadt left him in a state of inactivity. He now travelled into Italy, where he imbibed that love of antiquities and the fine arts which he cherished through life. After the absence of a year he returned to Paris; but the knowledge he had acquired made him desirous of further attainments. Accordingly he went, about eight months after, into the Levant, where he explored ancient Greece, the Troad, and the classical remains of Asia Minor. On his return from the East, the count fixed his residence at Paris, which he seldom left, except to make excursions to London and other places, on his favourite pursuits. He here applied himself to music, drawing, and painting; and he also wrote some works of the lighter kind, which discovered spirit and ingenuity. In order to judge of the works of art, he had that

instinct of taste which is superior to study, surer than reasoning, and more rapid than reflection; so that with a single glance he was able to discover the defects and beauties of a piece. The Academy of Painting and Sculpture admitted him as an honorary member in 1731; and the count, who did not love empty titles, spared neither labour nor fortune in promoting the arts and benefiting its professors. He wrote the lives of the most celebrated painters and engravers who had been ornaments of the institution; but his principal work was entitled "Tableaux tirés de l'Illiade et de l'Odyssée," in which he has exhibited the entire scenes of events contained in those poems, designed each piece, and disposed every figure with pictorial accuracy. The zeal of writers is not always disinterested; they pay themselves for the instructions which they communicate. But the count loved the arts on their own account, as plainly appeared from the many instances of his generosity to those who were possessed of talents, but wanted the goods of fortune. To these he extended his benevolence, and, though his income was much inferior to his rank, he was rich for the artists. Besides the presents which he made from time to time to the Academy, he founded an annual prize in it, for such of the pupils as should succeed best in drawing or modelling a head after nature, and in giving the finest expression of the characteristic features of a passion. He encouraged the study of anatomy and perspective by generous rewards; and it was his intention, a little before his death, to have founded a new prize for those subjects exclusively. Such was his passion for antiquity, that he wished to have had it in his power to bring the whole of it to life. He saw with regret that the works of the ancient painters, which have been discovered in our times, are destroyed almost as soon as they are drawn from their subterraneous depositories. A fortunate accident furnished him with the means of showing the composition and colouring of the pictures of ancient Rome. The drawings which Bartoli had taken from antique paintings falling into his hands, he had them engraved and published at his own expense. This work is perhaps one of the most extraordinary that has ever appeared; and all the subjects are painted with a purity and precision that is inimitable. There were only thirty copies printed; so that, of course, the work is almost inaccessible. The count was engaged at the same time in another enter-

prise still more honourable to his talents. In the preceding age, Desgodetz, under the auspices of Colbert, published the Antiquities of Rome. The work was admired through all Europe, and gave birth to that emulation which carried ingenious travellers to Athens, Spalatro, Balbec, and Palmyra, in order to view and take drawings of the famous ruins of ancient grandeur. Colbert had framed the design of engraving the Roman antiquities that are still remaining in the south of France; and by his orders Mignard had made drawings of them, which Count Caylus, having the good fortune to recover, determined to finish the work; and, though prevented from carrying the design into effect, he recommended it warmly in his last illness to his friend Mariette, by whom it was partly executed. The confidence which all the learned in Europe placed in the knowledge of the count, proved a powerful instrument for the furtherance of great designs, and many artists were indebted to him for patronage and the display of their talents. In 1742 he was admitted into the Academy of Inscriptions and Belles Lettres, after which he devoted more time to literary pursuits, but confined himself to subjects connected with the arts. His knowledge of drawing enabled him to explain many passages in Pliny which were obscure to those who were unacquainted with the rules of art; and hence he developed, in several memoirs, those expressive strokes which that author has employed with brevity, to describe the works of celebrated painters and sculptors. But nothing seemed more flattering to him than his discovery of encaustic painting: a description of Pliny's (but too concise to give him a clear view of this matter) suggested the idea of it; and he availed himself of the friendship of Majault, a physician of Paris, and an excellent chemist; and by repeated experiments found out the secret of incorporating wax with different tints and colours, of making it obedient to the pencil, and thus rendering paintings immortal. Mr. Muntz afterwards made experiments to bring this art to perfection, and published in English a book entitled "Encaustic, or Count Caylus's Method of Painting in the Manner of the Ancients: to which is added, A sure and easy Method of Fixing of Crayons," 8vo, 1760. The entry to the house of the count had the appearance of ancient Egypt: the first object that presented itself was a fine statue as large as life; the staircase was adorned

with medallions and curiosities from China and America. In his apartment for antiquities he was seen surrounded with gods, priests, Egyptian magistrates, Etruscans, Greeks, Romans, and Gauls. When he wanted room for more, he sent whole colonies to the royal depository of antiquities, and this occurred twice in his lifetime. In order that the world might partake of these treasures, he had them engraved, with descriptions, in seven quarto volumes. This extraordinary man died of a mortification in his leg, September 5, 1765. Besides the works already mentioned, he published, 1. *Nouveaux Sujets de Peinture et de Sculpture, 1755.* 2. *Mémoires sur la Peinture à l'Encaustique, 1755.* 3. *Description d'un Tableau représentant le Sacrifice d'Iphigénie, 1757.* 4. *Histoire de l'Hercule le Thébain, 1758.* 5. *Discours sur les Peintures Antiques.* 6. *The Lives of Mignard, Le Moine, and Bouchardon.*

CECCARINI (SEBASTIANO). He was born at Urbino about 1700, and studied under Agostino Castellacci. He painted historical subjects at Rome, and among the rest the story of St. Urbano, in the church dedicated to that saint; but his principal works are at Faro, where he dwelt, and consist chiefly of pictures taken from sacred or ecclesiastical history. He died in 1780.

CELESTI (CAVALIERE ANDREA). He was born at Venice in 1637, and learned the principles of design and colouring from Matteo Ponzoni. He had a beautiful style of painting in history, as well as in landscape; but he principally practised the latter. His situations are natural, and his choice elegant; his colouring pleasing; his skies are luminous and clear; his buildings and other objects well relieved; and every part is agreeable to the eye. He painted the most beautiful views about Venice, and other cities of Italy, in a large size, and also in small; and his works, being scarce, are highly prized. Two historical compositions of Celesti, are in the chapel of Madonna della Pace at Venice: the subject of the one is St. Luke painting the portrait of the Virgin; and the other the Adoration of the Magi. These are excellent performances; the composition is ingenious, the style grand, and the whole is executed with a flowing bold pencil. In the chapel of Spedaletto is another of his pictures, representing St. Jerome with the Virgin and some Saints, which is well designed, soft, and delicately coloured, but rather too ruddy. He was fond of using

a purplish tint, not unlike the manner of Rubens, but he was sometimes apt to use it in the extreme, particularly in his carnations. He died in 1706.

CELIO (GASPAR CAVALIERE). He was a native of Rome, and a disciple of Circignani, called *Dalle Pomerance*. His works are chiefly in the churches at Rome, among which are, in St. Giovanni Laterano, a St. Michael defeating the Rebel Angels; in St. Carlo, a St. Charles Borromeo; in the Mendicanti, St. Francis receiving the Stigmata; and in the Gallery of the Palazzo Mattei, the Passage of the Israelites through the Red Sea. Celio died at Rome in 1640.

CERESA (CARLO). He was born at Bergamo in 1609, and studied under Daniello Crespì at Milan, where he soon became distinguished by his style of design and colouring. His figures are gracefully disposed, and there is an agreeable expression in his heads; but his works are chiefly confined to churches. In the cathedral of Bergamo is a picture of St. Vincenzo carried up to heaven; and in the cupola of St. Francesco, the Four Evangelists. One of his best productions is the Resurrection, in the church of St. Peter. He also excelled in portrait. He died in 1679.

CEREZO (MATTEO). This artist was born at Burgos, in Andalusia, in 1635. He studied at Madrid, in the school of Don Juan Carrenno, after which he painted some fine pictures for the churches of Madrid and Valladolid. He was also employed in the royal palaces, and his most esteemed piece is Christ with the Disciples at Emmaus. He died in 1685.

CERQUOZZI (MICHEL ANGELO). This artist, who obtained the appellatives of *M. A. di Battaglia*, from his excellence in painting battles, and *Bambocciate*, from his turn for painting markets, fairs, &c., was born at Rome in 1600 or 1602. His father, a jeweller, perceiving his disposition for the art, placed him with James d'Asé, a Flemish painter then in credit at Rome; but, after three years' study with him, he went to the school of P. P. Cortonese, whom he quitted to become the disciple and imitator of Bamboccio. He surpassed all his fellow-students in taste, and had a manner of painting peculiar to himself. His cheerful temper appeared in his pictures, in which ridicule was strongly represented. The facility of his pencil was such, that, on the recital of a battle, a shipwreck, or any uncommon event, he could express it directly on canvass. His colouring was

vigorous, and his touch light. He never made designs or sketches, but only retouched his pictures, until he had brought them to all the perfection of which he was capable. Such was his reputation, that he could hardly supply the commissions he received, and he became so rich that the cares of wealth began to perplex him. He on one occasion took all his money to a retired place, in order to bury it, but when he arrived, he was so alarmed lest it should be found, that he brought it back with much trouble; and having been two nights and a day without sleep or sustenance, this, it is said, injured his health, and brought on a violent fever, which proved fatal, in 1660. His personal character is highly praised. Mr. Fuseli says, "that he differs from Bamboccio in the character and physiognomy of his figures; and, instead of Dutch or Flemish mobs, he painted those of Italy. Both artists have strong and vivid tints. Bamboccio is superior to him in landscape, and he excels Bamboccio in the spirit of his figures." One of his most copious works is in the palace of Spada, at Rome, in which he has represented an army of fanatic Lazzaroni, who shout applause to Masaniello.

CERRINI (GIOVANNI DOMENICO). This artist, called *Il Cavaliere Perugino*, was born at Perugia in 1606, and received his first instructions from Guido, but afterwards he became a disciple of Domenichino. From these two celebrated masters he acquired a beautiful tone of colouring, a graceful disposition of his figures, and particularly excelled in the elegant and noble airs of his heads. His best work is in fresco, in the cupola of La Madonna della Vittoria, representing St. Paul's Vision. He died in 1681.

CERVA (GIOVANNI BATTISTA). He was a native of Milan, and practised as an historical painter about the year 1550. He was the scholar of Gaudenzio Ferrari, but only one of his works is at present known, which is a picture of the Incredulity of St. Thomas, painted in an admirable style of design and colouring.

CERVELLI (FEDERIGO). This artist was born at Milan, and was the scholar of Pietro Ricchi, called *Il Lucchese*, whom he rivalled in the freedom of pencilling, and surpassed in correctness. One of his best works is a picture of St. Theodore. He flourished about 1700.

CERVI (BERNARDO). He was a native of Modena, and a disciple of Guido. At

the time when the most lively expectations were formed of his rising greatness, he was cut off by the plague, at his native place, in 1630. He principally worked in fresco for the churches of Modena.

CESARI (GIUSEPPE), commonly called *Arpino*, and sometimes *Giuseppino*, was born at Rome in 1560. His father, Cesari, was a painter, and a native of Arpino, in the kingdom of Naples, which accounts for the cognomen by which he is commonly distinguished. While yet in his thirteenth year, his father placed him with the artists employed by Gregory XIII. in painting the lodges of the Vatican, whom he served in the humble employment of preparing their palettes and colours. But in this situation he discovered such talents, that the pope gave orders to pay him a golden crown a-day so long as he continued to work in the Vatican. Pope Clement VIII. distinguished him by adding new and higher favours to those of Gregory XIII. He made him Knight of the order of Christ, and appointed him director of St. John Lateran. In 1600 he followed the Cardinal Aldobrandini, who was sent legate to France on occasion of the marriage of Henry IV. with Mary de Medicis. The conduct of Caravaggio, his enemy and rival, has been already noticed in the article relative to that artist. Arpino died at Rome in 1640, at the age of fourscore. He was an artist of showy rather than solid talents, whence he acquired great popularity in his time, because his pictures astonished the multitude. His long practice was distinguished by two methods, that of fresco and that of oil. In the former, he was fertile, vigorous, delightful, and uncommonly animated. In the second, his principle was despatch, whence he became free, loose, and careless. He had a numerous school of artists, but had none of any great distinction. His battle-pieces attract the eye by the activity which appears in them, and, above all, by the spirit of the horses. He was much assisted by his brother, Bernardino Cesari, who painted a large fresco work in the church of St. John de Lateran. He died in the prime of life.

CESI (BARTOLOMEO). He was born at Bologna in 1556, and had for his instructor Giovanni Francesco Bezzi, called *Nosadella*, but he afterwards studied the works of Pellegrino Tibaldi. He lived in great friendship with the Caracci, though he painted in competition with them, and not unsuccessfully. He was correct in his

design, delicate in his tints, and sweet in his style of composition. He rather excelled in his frescoes than his oil paintings, but displayed great merit in both, as his pictures at Bologna sufficiently evince. His principal works were in the churches of that city; particularly a Virgin and Child; a Crucifixion; the Adoration of the Magi; the Descent of the Holy Ghost; Christ praying in the Garden; and a Taking down from the Cross. He also painted ten frescoes of subjects taken from the life of Æneas, in the Palazzo Favi. He died in 1627.

CESI or CESIO (CARLO), a painter and engraver, was born at Antrodocco, in the ecclesiastical territory, in 1626. He studied under Pietro da Cortona, and was employed in several public works at Rome during the pontificate of Alexander VII. He painted historical subjects, particularly the Judgment of Solomon, in St. Maria Maggiore. He was also an excellent engraver, and his plates are executed in a masterly style. He died in 1686.

CESPEDES (PABLO). He was born at Cordova in Spain, about 1535, and was brought up to the church, in which he rose to eminence. As an artist he also shines among the most distinguished of his countrymen: and to perfect himself in the art, he travelled to Rome twice, that he might contemplate the works of Michel Angelo, and other masters. In the Trinità di Monti he painted the Annunciation and Nativity, and in the vault of the same chapel, several subjects taken from the Life of the Virgin. He was the intimate friend of Federigo Zuccherò, who had for him the highest respect; as a proof of which he refused a commission from Spain, saying, "that while that country possessed Cespedes, it need not send to Italy for artists." His works are chiefly at Cordova, the principal of which is, the Last Supper. Cespedes was as remarkable for his humility as his talents. He died at Cordova in 1608.

CHALMERS (SIR GEORGE). This gentleman was a native of Edinburgh, and studied painting under Allan Ramsay, after which he went to Rome. In early life he was patronised by General Blakeney, at Minorca, and he there painted a portrait of that officer, from which picture an engraving was published. He succeeded to the title of baronet, but not to the estate of his ancestors, which had been forfeited by their attachment to the family of Stuart. Sir George, therefore, continued to follow painting as a profession, first at Hull, and next in London. He died in 1791.

CHAMBERLAIN (WILLIAM). This artist was born in London, and became a student of the Royal Academy, after which he studied under Mr. Opie, and followed portrait painting with considerable success. He died at Hull in Yorkshire, in the prime of life, leaving a widow and six children, in 1807.

CHAMBERLAIN (MASON). This English painter had the credit of being a good artist, in the line of portrait. He was one of the first members of the Royal Academy, and died in 1787.

CHAMPAGNE (PHILIP DE). He was born at Brussels in 1602, and on discovering an inclination to painting in his youth, was placed successively under Bouillon, Michel Bourdeaux, and Fouquier, from which last he learned to paint landscape. In all other branches of his art, nature was his master, and he is said to have followed her very faithfully. At nineteen he set out for Italy, taking France in his way, but proceeded no farther than Paris, where he lodged in the college of Laon, at the time when Nicolo Poussin dwelt there, with whom he contracted a friendship. Du Chesne, painter to Mary de Medicis, being then employed in the palace of the Luxembourg, engaged the two artists as his assistants. Poussin did a few small pieces in the ceiling, and Champagne drew the pictures in the queen's apartment. Her majesty liked these last so well that Du Chesne grew jealous of Champagne, upon which he, who loved quiet, returned to Brussels, with an intent to go through Germany into Italy. He had scarcely got there, however, when a letter came to him from the Abbot of St. Ambrose, who was surveyor of the Buildings, to advertise him of Du Chesne's death, and to invite him back to France. He accordingly returned thither, and was made director of the queen's paintings, and had settled on him a yearly pension of 1,200 livres, together with lodgings in the Luxembourg palace. Being a lover of his business, he went through a great deal of it. There are numbers of his pieces, not only in the capital, but in different parts of the kingdom; among other places, some of his pictures are in the chapter-house of Notre Dame at Paris, and in several churches in that city; without reckoning an infinity of portraits, which are noted for their likenesses, as well as for being finished to a high degree. The queen also ordered him to paint the vault of the Carmelite

church in the suburb of St. James, where his picture of the Crucifixion is much esteemed; but the best of his works is thought to be the ceiling in the king's apartment at Vincennes, composed on the subject of the peace in 1659. After this he was made director of the Royal Academy of Painting, which office he exercised many years. He had been a long time famous in his profession, when Le Brun arrived at Paris from Italy; but though that artist soon attained the superiority, and was made principal painter to the king, Champagne showed no disgust at the preference that was given to his own detriment. There is another instance upon record of his goodness of disposition and integrity: Cardinal Richelieu had offered to make his fortune, if he would quit the queen-mother's service; but Champagne refused. The Cardinal's chief valet-de-chambre assured him further, that whatever he would ask his eminence would grant him; to which Champagne replied, "If the cardinal could make me a better painter, the only thing I am ambitious of, it would be something; but, as that is impossible, the only favour I have to beg of his eminence is the continuance of his good graces." It is said the cardinal was highly affected with the integrity of the painter; who, though he refused to enter into his service, did not refuse to work for him. Among other things he drew his picture, and it is supposed to be one of the best pieces he ever painted. Sir Robert Strange had his portrait of Colbert, which, in his opinion, ranked with the finest of Vandyck's. Champagne died in 1674, much beloved by all that knew him, both as an excellent painter and a truly good man. Among other works, he painted a picture of Louis XIII kneeling before the Virgin, the colouring of which is more brilliant than that of his other pieces, and the general effect much admired. It is remarked of Champagne that he always refused to paint the portraits of the first nobility on a Sunday, though he was exceedingly fond of money.

CHAMPAGNE (JOHN BAPTIST). He was nephew of Philip, and was born at Brussel in 1645, according to some writers, but others say in 1643. He was instructed by his uncle; but when he found himself qualified to visit Italy, he travelled thither to study the great masters. He painted in the style and manner of his uncle, nor did he deviate from it after having such opportunities of refining and improving

his original taste. At his return from Italy he was appointed professor in the Royal Academy at Paris. He was not equal to Philip, either in design or execution, but he proved a good imitator of him: and if he had many of the perfections of his uncle, he had also many of his defects. He died in 1688.

CHARDIN (SIMON). He was born at Paris in 1701, and distinguished himself as a painter of conversation pieces, of the domestic description, which he represented with great truth, simplicity, and beauty of finish. He is compared by his countrymen to Gabriel Metz. He was a member of the Royal Academy at Paris, and one of the portrait painters to the king. He died in 1779.

CHASTILLON (LOUIS DE). This artist, who was a painter in enamel and miniature, as well as an engraver, was born at St. Menchould, in Champagne, in 1639. Of his paintings we know little or nothing, but his prints are numerous, and in the style of Gerard Audran.

CHATEL (FRANCIS DU). The native city of this painter was at Brussels, where he was born in 1625. He was the disciple of David Teniers the younger; who, observing the genius of his pupil, took great pains to improve him, and by that means Du Chatel became an honour to his instructor. He adhered to the manner which he had so happily acquired in the school of Teniers; and his subjects were of the same kind as those of his master, but sometimes more elevated. Like Teniers, he painted corps-de-garde, &c.; but he also represented conversations, and assemblies of persons of rank, which compositions consisted of a number of figures, correctly designed, and habited in the mode of the time. His colouring was good, and his pictures were remarkable for the truth of their perspective, and for the effect produced by his skill in the chiaro-oscuro. The most capital work of this master is in the Town-hall at Ghent, being near twenty feet long, and fourteen high. The subject is the King of Spain receiving the Oath of Fidelity from the States of Flanders and Brabant, in 1666. In the background is a view of one of the principal places in Ghent, adorned with triumphal arches and other decorations; and it is said that the number of figures amounts to above a thousand, with an abundant variety of characters, and through the whole, the groups are so disposed that there is not the smallest appearance of confusion.

CHATELAIN (J. B.). He was born in England, of French parents, about 1710. His genius was great, but his manners were so depraved, that his talents were in a great measure lost. He designed landscapes in an admirable style, either from nature or from fancy. Those which he engraved himself are admirably executed. Many are from his own drawings, and others after Poussin. He died in London, in 1744.

CHAVANNES (PIERRE DOMACHIN DE). This French painter was born at Paris, in 1672. He became so eminent in landscape as to be employed at the Gobelins, where he died in 1744.

CHAVEAU (FRANCIS). This artist was born at Paris in 1613, and died there in 1676. His first performances were some engravings from the pictures of Laurence de la Hire, who was his master; but the liveliness of his imagination not comporting with the tardiness of the graving tool, he began to delineate his own thoughts in aquafortis. If his works have not the delicacy and mellowness that distinguish the engravings of some other artists, yet he threw into them all the fire, all the force and sentiment, of which his art was susceptible. He worked with surprising facility. His children used to read to him after supper the passages of history he intended to draw. He instantly seized the most striking part of the subject, traced the design of it on the plate of copper with the point of his graver, and, before he went to bed, fitted it for being corroded by aquafortis the next day, while he employed himself in engraving or drawing something else. He supplied not only painters and sculptors with designs, but also carvers and goldsmiths, jewellers and embroiderers, and even joiners and smiths. Besides 4000 pieces engraved by his own hand, and 1400 executed from his designs, he painted several small pictures which were much admired, and many of them were purchased by Le Brun. The multitude of works in which he was employed brought authors to his house, and their frequent meetings and conversations there terminated in the establishment of the French Academy. He was admitted into the Royal Academy of Painting and Sculpture in 1663, and obtained a pension for engraving the plates of the Carousel. His small plates, Mr. Strutt says, are executed in a style much resembling that of Le Clerc, founded upon that of Callot. In his large prints, he approaches near to that

coarse, dark style, which was adopted by his tutor, La Hire. Among the sets of prints executed from his own compositions, are those for the Bible History; the History of Greece; the Metamorphoses of Benserade; the Jerusalem of Tasso; the Fables of La Fontaine; Alaric, or Rome conquered; and several Romances. Among the prints engraved from other masters, are Christ with the Disciples at Emmaus, from Titian; a Concert, from Domenichino; the Life of St. Bruno, from Le Sueur; Apollo and Daphne, from N. Poussin; a Virgin and Child with St. John and Angels, finely etched, and finished with much taste; and Meleager presenting the Head of the Boar to Atalanta.

CHERON (ELIZABETH SOPHIA). She was born at Paris in 1648. Her father was Henry Cheron, a painter in enamel; who, observing her to be passionately fond of the art of painting, and to give an early appearance of genius, took pains to instruct her in design and colouring. She soon rose into general esteem by her performances, and particularly by the portraits which she painted; for, besides their having a striking resemblance, they were elegantly disposed, well coloured, and neatly finished; and, as she had a singular talent for painting history, her usual manner of portrait painting was in the historical style. Her manner of designing was excellent, her colouring had the lively look of nature, her pencil was free, her touch delicate, her draperies were always well cast, and there appeared a deal of union and harmony in her paintings. She was presented to the Academy of Paris by Le Brun in 1676, and was received with every mark of respect and distinction. She died in 1711. She also engraved some plates from the ancient gems and other subjects.

CHERON (LOUIS). He was the brother of Elizabeth Cheron, and was born at Paris in 1660. Having been taught the rudiments of the art in his own country, he travelled to Italy, where his sister supplied him with a competency to enable him to prosecute his studies for eighteen years. During his continuance in Italy, he made the works of Raffaele and Giulio Romano the principal objects of his studies, in consequence of which his compositions had always an air of the antique, though he had no great portion of grace, and his figures were frequently too muscular. Two of his pictures are in the Church of Notre Dame at Paris; the one representing Herodias with the head of St. John the

Baptist; the other, Agabus foretelling the Persecutions of St. Paul. Being a Calvinist, Cheron was compelled to quit his native country and settle in London, where he found many patrons among the nobility and gentry; particularly the Duke of Montague, for whom he painted the Council of the Gods, the Judgment of Paris, and other compositions taken from fabulous history. He died there in 1713. He engraved some plates from his own designs, with taste and spirit.

CHIAPPE (BATTISTA). He was born at Novi, in 1723, and received his education at Rome, though under whom is not stated. He afterwards settled at Milan, where he painted, among other considerable works, a picture of St. Ignatius in the church of that saint, with considerable reputation. This artist died in 1765, being the last of the Genoese painters of note.

CHIARI (FABRIZIO). This artist, who was both a painter and engraver, was born at Rome in 1621. He executed some frescoes in the palaces of that city; but he is best known by his etchings, which are spirited. One of them is dated 1635, when he was only fourteen years old.

CHIARI (GIUSEPPE). He was the son of Stefano Chiari, and born at Rome in 1654. While an infant he was seized with the plague, but, by the tender care of his mother, he recovered from that distemper, though his constitution remained very weak for many years. At first he was instructed by one Galliani, a painter and dealer in pictures; but afterwards he became a scholar of Carlo Maratti, who treated him with paternal affection; and observing the respect, deference, and assiduity of his disciple, thought himself obliged in gratitude to promote him, and afford him the means of raising his reputation and his fortune. For that purpose he appointed him to execute several public works, which he performed to the satisfaction of the best judges. Every new undertaking added considerably to his fame; and his works were universally esteemed, as well for beauty of colouring as elegance of design. He painted easel pictures and frescoes with equal success; and so high was the esteem in which Carlo Maratti held him, that being rendered incapable of finishing the Cartoons, which he had already begun, for one of the domes of St. Paul's Church at Rome, he intrusted the completion of them to Chiari, who finished them to the entire approbation of Pope Clement XI. He was continually

employed in grand works for the churches and palaces of the nobility; and painted an extraordinary number of subjects from sacred and profane history, as well as compositions that were the product of imagination and fancy, and which spread his reputation, not only through all Italy, but in every part of Europe. His touch was delicate, his colouring agreeable, and his designs correct and elegant. He died at Rome in 1727.

CHIARINI (MARCO ANTONIO). This artist was born at Bologna in 1652, and studied under Francesco Quaino, with whom he continued four years, and then became a pupil of Domenico Santi. He painted architectural views, in which the figures were inserted by Sigismondo Caula. His performances were much valued, and are still esteemed.

CHIAVISTELLI (JACOPO). This master was born at Florence in 1621, and his father, perceiving a strong inclination in him to learn the art of painting, placed him under the direction of Fabricio Boschi, an artist of good credit. But as Boschi was of a whimsical temper, which seemed every day to grow more disagreeable, Jacopo left his school, and became a disciple of Baccio del Bianchi, a famous painter, architect, and engineer, who had opened an academy at Florence for the improvement of youth in civil and military architecture. By the instruction of that eminent artist, Jacopo made extraordinary progress, became superior to all his competitors, and showed a genius far beyond what could be expected from his years or experience. Being accomplished in the principles of perspective and architecture, and having also great readiness of invention and freedom of hand, he listened to the advice of his friends, who wished him to devote his talents entirely to fresco painting: with this he complied, and studied the works of Michel Angelo Colonna, after which he went to Bologna, to examine the compositions of Girolamo Curti, and Agostino Metelli. At his return home, he gained universal esteem for the variety and delicacy of his invention, the beauty of his colouring, and the elegance of his compositions; and in his perspective designs he showed the utmost perfection of the art, delighting the eye by the truth and exactness of his drawing, and enriching his architecture by statues of exquisite taste and bold relief. He was employed by the Grand Duke of Tuscany, and by his indefatigable application ac-

quired an opulent fortune. Though he lived to a very advanced age, he continued to work upon a variety of designs; but in the decline of life, his colouring wanted much of that lustre which recommended and distinguished his early performances. He died in 1698.

CHIRINOS (JUAN DE). This painter was born at Madrid in 1564, and died in the same city in 1620. He was the scholar of Tristan, and, in conjunction with Bartolomeo Cardenas, painted most of the pictures in the convent of Nuestra Senora de Atocha, at Madrid. He died in 1620.

CHRISTOPHE (JOSEPH). He was born at Verdun in 1663. He painted history at Paris, where he died in 1748.

CIAFFERI (PIETRO). This artist was born at Pisa about the year 1654. He resided at Leghorn, where he was much employed in painting shipping and sea views, which he ornamented with figures very neatly executed, and correctly drawn. He also painted architecture and perspective.

CIALDERI (GIROLAMO). He was born at Urbino in 1593, and studied under Claudio Ridolfi. His best work is the Martyrdom of St. John, in the church of St. Bartolomeo, at Urbino. He painted landscapes also in an excellent style, and introduced architectural pieces into his backgrounds with taste and judgment.

CIAMBERLANO (LUCA). He was born at Urbino about 1580. His original profession was the civil law, in which he proceeded to his doctor's degree, but quitted that practice for painting and engraving. He resided at Rome, where he made designs, and executed a number of engravings, in a neat style, after Raffaello, Barocci, and the Caracci.

CIAMPOLLI (AGOSTINO). He was born at Florence in 1578, and was a disciple of Santi di Titi, from whom he obtained a good taste of design, and gradually rose to such esteem, that he was employed in the church of St. John Lateran in the Vatican, and the most considerable church in Rome. He worked equally well in fresco and in oil, and was so distinguished an architect, that he presided over the building of St. Peter's church. His designs in architecture are allowed by the connoisseurs to be as exquisite in taste as in drawing. He died in 1640.

CIARPI (BACCIO). This artist was born at Rome in 1578, and studied under Santi di Titi. He painted history in a manner that entitled him to distinction in his pro-

fession. Pietro da Cortona was his scholar. He died in 1642.

CICERI (BERNARDINO). He was born at Pavia in 1650, and had Carlo Saecchi for his instructor; after which he went to Rome, where he prosecuted his studies with assiduity. On his return to Pavia he had great employment, both in painting for churches and private collections.

CIEZAR (MIGUEL GERONIMO). This artist was born at Granada in Spain, and studied under Alonso Cano. He painted history with great reputation, chiefly in his native city, where he died in 1677.

CIEZAR (JOSEPH DE). He was the scholar, if not the son, of the preceding painter, and excelled in history, landscape, and flowers. He died in 1696.

CIGNANI (CARLO). This celebrated master of the Lombard school was born at Bologna, of a noble family, in 1628. He received his first instruction from Battista Cairo, but afterwards he became the disciple of Albano; and though the first proofs of his genius while he was with Albano were exceedingly admired, yet, to improve himself in correctness of design, and the force and relief of his figures, he studied Raffaele, Annibale Caracci, Caravaggio, Corregio, and Guido; and assumed a manner of his own, in which were combined the different excellences of those incomparable masters. On his return to Bologna, he was employed by Cardinal Farnese to ornament his palace, where he painted the entry of Paul III. and the passage of Francis I. into that city. The reputation he acquired by his performances excited envy, and some of his brother artists, not content with maligning him, defaced several of his works. Cignani had the honour of founding the Clementine Academy at Bologna; soon after which he was appointed to paint the cupola in La Madonna del Fuoco, at Forli, which great work took him up twenty years of his life; and so highly was he esteemed, that the members and students of the academy followed to that place, where the school was continued till his death. He is accounted happy in his taste of composition, and excellent in the disposition of his figures; but he has been censured for bestowing so much labour in the finishing of his pictures as to diminish their spirit, and also for affecting too great a strength of colouring, whereby he gave his figures too bold a relief, and made them appear as if they were not united with their

grounds, and larger than they really were. His ideas were beautiful, his imagination fine, and his invention fertile; whence he is deservedly admired for the force and delicacy of his pencil, for the correctness of his design, for a distinguished elegance in his compositions, and also for the mellowness of his colours. The draperies of his figures are in general easy and free; his expression of the passions judicious and natural; and there appears a remarkable grace in his figures. Cardinal San Cæsareo passing through Forli, where Cignani resided with his family, desired to have one of his productions; and Carlo showed him a picture of Adam and Eve, which he had painted for his own use. On viewing it, the Cardinal was pleased beyond measure, gave him five hundred pistoles, and politely said, that he only paid him for the canvass, and accepted the painting as a present. In the Palazzo Arnaldi at Florence, is an admirable picture by this master, the subject of which is the Temptation of Joseph by his Mistress. The composition is extremely good, full of fire, taste, and expression, and in a broad manner. The naked, in the female figure, is marked with great truth and delicacy; the heads are fine, the colouring charming, and the whole has a striking effect, though his choice of subject cannot be commended. In the Palazzo Zambeccari at Bologna, is a Sampson, painted by Cignani in a noble and grand style; in the collection of the Duke of Devonshire, is another picture of the Temptation of Joseph by his Mistress. But, unquestionably, the performance on which his fame principally rests, is the Assumption of the Virgin at Forli. Cignani died in 1719.

CIGNANI (FELICE). He was the son and pupil of Carlo Cignani, and was born at Bologna in 1660. By a natural genius and the instructions of his father, he became a respectable painter in history; but as his fortune was large, he only exercised the art occasionally, and by way of amusement. In the church of the Carita at Bologna, is a Holy Family by him; and at the Capuchins, an admired picture of St. Francis receiving the Stigmata. He died in 1724.

CIGNANI (PAOLO). He was the nephew of Carlo Cignani, and was born at Bologna in 1709. He studied under his cousin, and executed some considerable works, particularly a picture of St. Francis appearing to St. Joseph de Copertino. This

is a candlelight piece, and has a striking effect. He died in 1764.

CIGNAROLI (MARTINO). He was a native of Milan; but was brought up in the principles and practice of painting at Verona, in the Academy of Carpioni, by whose instruction he became an excellent artist in landscapes of a small size. He lived about 1720.

CIGNAROLI (SCIPIO). He was the son of the preceding artist, and was born at Milan. After receiving instructions from his father, he became the disciple of Tempesta, whom he left to visit Rome, where his application was chiefly directed to the works of Salvator Rosa and Gaspar Poussin; and by the force of genius, strengthened by diligence, he proved a most excellent painter of landscapes, in a style that perceptibly resembled each of those great masters. His merit and reputation recommended him to the Duke of Savoy, who invited him to his court, where he lived several years in the highest esteem; but the time of his death is not recorded.

CIGNAROLI (GIOVANNI BETTINO). He was born at Verona in 1709, and had for his first master Santo Primati, at Venice; but afterwards he studied under Antonio Balestra. He is accounted one of the best painters of the modern Venetian school; and his pictures were so much admired, that he was not only employed for the churches, but received invitations from several of the princes in Italy, which he declined accepting, preferring a residence at Venice to all the honours flatteringly held out to him. At Pontremoli is a picture by him of St. Francis receiving the Stigmata; and another fine one of the Flight into Egypt is at Parma. This last has much of the style and beauty of Carlo Maratti in expression. The backgrounds of this artist are enriched with rich landscape scenery, and pieces of architecture. He died in 1770.

CIGOLI (LODOVICO). This artist, and Gregorio Pagani, when young men, about the year 1580, infused a bolder system of colouring into the then languid style of the Florentines. These artists sought to add to high design and scientific perspective, the fine light and shade and bright colouring of Corregio.

CIMABUE (GIOVANNI). At that period when learning, arts, and sciences were almost extinct in Italy, by the perpetual wars and contests in that country, and when the knowledge of painting, in particular, seemed totally lost, it was revived

by Giovanni Cimabue, who from thence obtained the name of the Father of Modern Painters. He was born of a noble family at Florence in 1240; but while at school, instead of endeavouring to advance himself in literature, he spent most of his hours in drawing human figures, horses, buildings, or any objects that presented themselves to his imagination. At that time, the governor of Florence invited some Greek artists to that city, who were employed in one of the churches to repair the decayed paintings; and Cimabue, already prepossessed in favour of the art, spent whole days in observing their manner of working, to the neglect of his scholastic exercises. So strong an attachment to those painters, prevailed with his father to indulge him in a study to which his genius directed him, and he placed Cimabue with them as a scholar, flattering himself with the hope that he would one day render himself remarkably eminent. He received the instructions of his masters with such delight, and applied himself so incessantly to practice, that in a short time he proved superior to his directors in design and colouring, and painted with equal readiness in fresco and distemper; executing not only historical subjects, but also portraits after the life, which was then considered as a wonderful effort of art. It is indeed astonishing, that, in the infancy of painting, and with no other models to imitate than the poor compositions of the Greeks of that age, Cimabue should have arrived at the degree of elegance which appears in some of his works, so good a manner of designing the naked figures, and so great a propriety as he showed in his draperies. We find that one of those pictures which he painted at Florence was considered as such a curiosity, that it was carried from his house in procession to the Church of the Virgin, attended by a number of performers on various musical instruments, and amidst the loudest applauses of the citizens. Vasari testifies, that he saw a picture by Cimabue after it had been painted little short of three hundred years, which, for grandeur of design, richness of composition, and the disposition of the whole, excited wonder, considering the age of darkness and ignorance in which it was produced. An old commentator on Dante tells us, that Cimabue was so solicitous to render his paintings perfect, that if he perceived any defect in his work when it was finished, or if one was discovered by others, though the fault might

have been occasioned by the badness of the materials, or by an injudicious method of applying them, he defaced the whole of it. He was highly honoured at Florence, and the king of Naples, on coming to that city, favoured him with a visit. Cimabue wanted the art of managing his lights and shadows, and was totally unacquainted with the rules of perspective, though he understood architecture. He died in 1300. Some of his works are still preserved as reliques of art in the church of Santa Croce in Florence.

CINCINNATO (ROMULO). This artist was born at Florence about 1525. He studied under Francesco Salviati; and in 1567 went to Spain, where he was employed by Philip II. in ornamenting the Escorial. His principal works there are in the great cloister and the church of St. Lorenzo, the subjects of which are St. Jerome in his Study, and the same saint Preaching to his Disciples; with two frescoes of San Lorenzo. In the church of the Jesuits at Cremona is a picture of the Circumcision, and there are some mythological paintings in the palace of the Duke del Infantado at Guadalaxara. He died in 1600, leaving two sons, Diego and Francesco, who were good artists. The former was sent to Rome by Philip IV. to paint the portrait of Pope Urban VIII., by whom he was knighted, and presented with a chain and medal of gold. Francesco was also chiefly employed in portrait painting.

CIONE, see ANDREA ORCAGNO.

CIPRIANI (GIOVANNI BATTISTA). This celebrated artist, who is justly claimed by the English School, not only from his long residence in London, but from his education, was born at Pistoia about the year 1727. He received his first instruction from an English artist of the name of Heckford (who had settled in that city), but afterwards he went under the tuition of Gabbiani, by the study of whose works he became an excellent designer. Italy possesses few of his pictures, but Lanzi mentions two, painted for the Abbey of St. Michael, at Pelago, in the neighbourhood of Pistoia; the one of St. Tesaurus, the other of Gregory VII. In 1750 he went to Rome, where he had much employment, but chiefly in drawing. In 1755 he came to England with Mr. Wilton and Sir William Chambers, who were then returning from the continent. His reputation having preceded him, he was patronised by Lord Tilney, the Duke of Richmond, and other noblemen. When,

in 1758, the latter nobleman opened the gallery at his house in Privy-gardens as a school of art, Wilton and Cipriani were appointed to visit the students, the former giving them instructions in sculpture, and the latter in painting; but this scheme was soon discontinued. At the foundation of the Royal Academy, Cipriani was chosen one of the founders, and was also employed to make the design for the diploma which is given to the academicians and associates at their admission. For this work, which he executed with great taste and elegance, the president and council presented him with a silver cup—"As an acknowledgment for the assistance the Academy received from his great abilities in his profession." The original drawing of this diploma was purchased at the Marquis of Lansdowne's sale of pictures, drawings, &c., in 1806, for thirty-one guineas, by Mr. George Baker. Among other public engagements, he was employed to clean and repair the pictures of Rubens on the ceiling of Whitehall chapel, which he completed with great success in 1778. He had before repaired the paintings of Verrio, at Windsor, assisted by Mr. Richards; and there is a ceiling at Buckingham-house, in the antique style, the compartments of which he painted. We may also notice a room, decorated with poetical subjects, in the house of the late Sir William Young, at Standlynch in Wiltshire. Some of the few pictures he left are at the seat of Mr. Coke at Holkham, and four are in the ceiling of the library of the Royal Academy. But his greatest excellence was in his drawings; where, Mr. Fuseli says, the fertility of his invention, the grace of his composition, and the seductive elegance of his forms, were only surpassed by the probity of his character, the simplicity of his manners, and benevolence of his heart. These designs were disseminated over all Europe by the graver of Francis Bartolozzi and his pupils, and bought up with avidity. He died December 14, 1785, and was buried in the cemetery at Chelsea, adjoining the King's Road. He left two sons, one of whom, Philip, became a clerk in the Treasury, and died in 1821.

CIRIGNANI (NICOLO), called *Dalle Pomarance*. He was born at Pomarancio, in the territory of Tuscany, in 1516, and from the place of his nativity received his surname. He studied painting at Rome, and proved an excellent artist; being much esteemed for his composition, and also for

a firm and expeditious manner of working. Several of his paintings are in the churches and palaces of Rome, where they are exceedingly admired. Among others is preserved the Martyrdom of St. Stephen, which is accounted a capital performance; and at Loretto is an altar-piece, representing the Crucifixion, on which the possessors set an immense value. He died in 1588.

CIRIGNANI (ANTONIO). He was the son of Nicolo, and was born at Pomarancio in 1560. His manner of painting was exactly in the style of his father, whom he assisted in several grand works at Rome, by which the reputation of both artists was effectually established. The general character of Antonio is, that he had a ready invention, and a remarkable freedom of hand. He died in 1620.

CITTADINI (PIER FRANCESCO), called *Il Milanese*, was born at Milan in 1616. He had Guido for his master, under whom he profited considerably; though he possessed great powers, as appears in his Stoning of Stephen; Christ praying in the Garden; the Flagellation; the *Ecce Homo*; and St. Agatha; in the churches of St. Stefano and St. Agatha, at Milan. He very unaccountably chose to devote his talents to subjects of still life, as dead game, fruit, and flowers. He died in 1681. He had two sons, *Giovanni Battista* and *Carlo*, who also painted animals, birds, fruit, and flowers. *Gaetano Cittadini*, the son of Carlo, excelled in painting landscapes with small figures, drawn correctly, and with spirit. He died in 1725.

CIVALLI (FRANCESCO). He was born at Perugia in 1660, and studied under Giovanni Andrea Carloni; on leaving whose school he went to Rome, where he became a pupil of Bacci, and proved a good painter of history; but his chief practice and merit lay in portrait. He died in 1703.

CIVERCHIO (VINCENZIO). This artist was born at Crema, in the state of Venice. He was a painter, engraver, and architect. In the great church of Crema is a picture by him of the Annunciation; but the painting most to his praise was one formerly in the council chamber of his native city, representing Justice and Temperance. This was sent to Francis I. King of France, at the time when Crema fell into the hands of his troops. Civerchio was chiefly distinguished as a portrait painter. He died about 1540.

CIVOLI, see **CARDI.**

CLAESSEON (ARNOLD). This painter was born in 1498 at Leyden, and was instructed by Cornelius Engelbrechtsen, whose manner he quitted for that of John Schoreel. He painted historical subjects with a ready invention, and great facility of execution. Two of his best pictures are a Crucifixion, and Christ bearing the Cross. He died in 1564.

CLAUDE, see **LORRAINE.**

CLEEF, or CLEEVE (JOSEPH, or JOAS, VAN). He was born at Antwerp about 1500, and was instructed by his father, William Van Cleef, a painter of whom nothing more is known than that he was a member of the academy of his native city. Joseph Van Cleef was regarded as the best colourist of his time; and in this respect his works have often been equalled with those of the best masters of Italy, though it does not appear that he was ever in that country. He painted, in the style of Quintin Matsys, portraits, misers, and bankers counting or weighing money; but it was allowed that he gave more force and life to his pictures than that artist, and his colouring was also far superior, and as natural as life itself. He likewise painted historical subjects with success; and might have found encouragement in England, if some of the works of Titian had not arrived here at the time when Cleef came hither with Antonio More, who introduced him to Philip II. On seeing the works of Titian preferred to his own, Cleef went distracted, and poured out his wrath upon More as the cause of his disgrace. An altar-piece in the church of Notre Dame at Antwerp, by this master, representing St. Cosmo and St. Damian, is esteemed as more in the taste of the Roman School than of the Flemish. At Amsterdam is a remarkable picture, by Van Cleef, of a Bacchus with grey hair; the countenance of the figure is youthful and ruddy, and it seems as if the painter by this design intended to convey a moral instruction to the spectator, that excess of wine hastens old age. This painting is much esteemed, as well for the design as the excellence of the colouring. He died, in the prime of life, in 1536.

CLEEF (HENRY and MARTIN VAN). These brothers were born at Antwerp, but Henry resided several years at Rome, where he became a good painter of landscape. The most agreeable views which occurred to him in his travels he sketched, and reserved them as studies for future compositions. He was often employed to

paint the backgrounds for Francis Floris; and several paintings which were left imperfect by that master, he finished with so much art, as to make the whole appear the work of one hand. His principal merit consisted in the lightness of his pencil and the harmony of his colouring. He was admitted into the academy at Antwerp in 1535, and died at the age of seventy-nine, in 1589. He engraved several plates of landscapes and views near Rome. Martin was a disciple of Francis Floris, and had competent abilities to compose historical subjects in great, though his inclination directed him to paint in small. The backgrounds of his pictures were always painted by his brother Henry; and several landscape painters, among whom was Coninxloo, employed him to insert the figures in their works. Martin died at the age of fifty.

CLEEF (JOHN VAN). He was born at Venloo in 1646, and became a disciple of Gentile at Brussels; but being soon disgusted with the temper of that master, he placed himself under Gaspar de Crayer. To his last instructor he showed the most affectionate attachment; and when Crayer discontinued painting, because his business seemed to decline at Brussels, Van Cleef went with him to Ghent, where he lived several years, and became so good a painter, that after the death of Crayer he was thought qualified to finish the works which he had left imperfect, particularly the Cartoons for the tapestry intended for Louis XIV. Van Cleef painted a great number of pictures, having employment from almost every part of Europe; and in Ghent most of the altar-pieces are of his hand. His manner was not like that of Crayer, but peculiar to himself; it was grand and noble, and his pencil was free and flowing. His taste of composition resembled that of the Roman School; his subjects were all well chosen, and as well disposed; and though full of figures, there appeared not any thing like confusion. He enriched his compositions with grand pieces of architecture, which he thoroughly understood; and was as superior to Crayer in design, as unequal to him in colouring. The heads of some of his female figures had a good deal of grace; his draperies were thrown into large folds, and elegantly cast; but one of his chief excellences consisted in designing and painting boys. One of his most esteemed works is in the chapel of the convent of Black Nuns at Ghent, representing those Sisters administering relief to the Sick of the Plague. He died in 1716.

CLEMENTONE, *see* BOCCIARDO.

CLENNELL (LUKE), was one of those born artists who force their way to eminence through all obstacles; he was the son of a farmer near Morpeth in Northumberland, and came into the world—out of which he went in a truly melancholy way—on the 30th of March, 1781. A love of art came to him, no one knows how, or when, whilst a boy; and having learned drawing when he should have instructed himself in learning, and moreover made a caricature of his uncle, who had undertaken to teach him his trade of a tanner, there was no remedy but to indulge him, and he was placed under Bewick, the celebrated wood-engraver, in whose art he soon grew skilful. While working in wood he pursued his studies with the pencil, and produced the Arrival of the Mackerel Boat, and, better still, The Day after the Fair, a picture as happy in colour as in delineation of rustic character. The exhibition of these, and others of the like or higher quality, remarkable for expression and light and shade, made his picture of the Decisive Charge by the British Life Guards at Waterloo, less of a wonder than it really was: many a heart throbbed, and many an eye kindled at beholding the long regular line of blue sharp steel advancing on the French, through the smoke of battle. It is a true heroic work, full of dash and fire, yet tranquil in its strength. The fame of this fine performance brought Clennell many commissions, and, amongst others, that one of The City of London entertaining the Allied Kings and Nobles and Generals, which had such a sad influence on his life. That he was more than equal to this, no one doubted; but the task of persuading the high-born to sit, the fears that some of them expressed lest their position at the table should not be important enough, or that, in other hands than those of a regular portrait painter, they would not have all the graces and courtesies of their nature limned and set in appropriate light, proved too much for a man not accustomed to meet and smooth down such difficulties; and the consequence was a mad-house, where he ended a life, so brightly begun, in the fifty-ninth year of his age. He had great readiness of composition, spirit of touch, power of execution, and an art shared with few, of seizing the true points of character.

CLERC (SEBASTIAN LE), an historical painter, was the son of the celebrated engraver of the same name, who died in

1714. He was born at Paris in 1677; and studied under Bon Boullongne. There is an altar-piece by him at the abbey church of Paris, the subject of which is the Death of Ananias. He was a member of the Royal Academy of Paris, and died in that city in 1763.

CLERC, OF KLERCK (HENRY DE). This artist was born at Brussels in 1570, and is supposed to have been a scholar of Henry Van Balen. He painted historical subjects, and there are several of his works in the churches of the Low Countries; but his small pictures are most valued. In the church of Notre Dame, at Brussels, are a Holy Family and Resurrection by his hand, of which connoisseurs speak highly.

CLERC (JOHN LE), called *le Chevalier*. He was born at Nanci in 1587, but studied in Italy, where he resided twenty years, and was a disciple of Carlo Veneziano, with whom he worked a long time. Though he had an opportunity of examining the productions of the greatest artists, he preferred the manner of his master to all others; and so effectually studied and imitated his style of painting and colouring, that several of the pictures which were finished by Le Clerc were taken for the work of Veneziano. He was remarkable for freedom of hand and lightness of pencil. He was highly esteemed at Venice for his extraordinary merit, and, as a token of public respect, was made a knight of St. Mark. He died in 1633.

CLERISSEAU (C.). This painter was born at Paris, and came to England with Robert Adam the architect; but when that gentleman became bankrupt, Clerisseau returned to France, and in 1783 was appointed architect to the Empress of Russia. He is supposed to have died about 1810. He painted views in perspective, and his drawings in water-colours were much admired.

CLEVELY (JOHN). This marine painter was born in London about 1745. He was brought up in the dockyard at Deptford, but afterwards became a lieutenant in the navy, and accompanied Lord Mulgrave in his voyage of discovery to the North Pole. He also went with Sir Joseph Banks to Iceland. He sometimes painted in oil, but generally in water-colours. He died in London, in 1786. Many of his drawings have been engraved.

CLEYN (FRANCIS DE). He was born at Rostock, but travelled to Rome, and studied there four years. Among other

branches of knowledge acquired by him in that city, was a taste for beautiful and ornamental grotesque, in which he arrived at great excellence. In the reign of James I. he came to England, and, on the recommendation of Sir Henry Wotton, received a pension from the Crown. He was employed to draw designs for tapestry in Sir Francis Crane's manufactory at Mortlake, and lived in great favour with his patron. Some of the paintings of this master are in Holland-house; where is one ceiling in grotesque, and there are small compartments on the chimneys, somewhat in the style of Parmegiano. He was commended for the readiness of his invention, and made several good designs for painters, sculptors, and engravers. He also etched some plates himself, in the manner of Hollar. He died in 1658.

CLOSTERMAN (JOHN). He was the son of a painter at Osnaburg, and born there in 1656. In 1679 he went to Paris, and was employed by Troyes. In 1681 he came to England, and at first painted draperies for Riley; on the death of whom, Closterman finished many of his pictures, which recommended him to the favour of the Duke of Somerset. He spent the greatest part of his life in London, and received great encouragement, though he was but a moderate artist. His colouring was strong, but heavy; and his portraits were servile imitations of the originals. In 1696 he was invited to Spain, to paint the portraits of the king and queen, who rewarded him liberally; and he might have enjoyed affluent circumstances, had it not been for his connexion with a worthless girl. This young woman, who had taken care to persuade him that she was attached to his person and interest, watched a proper opportunity, and robbed him of all his money, plate, jewels, and every costly moveable, and fled out of the kingdom. This misfortune affected Closterman so violently, that he fell into a state of despondency, and died in 1710.

CLOVIO (GIULIO GIORGIO). This artist was born in Croatia, in 1498. After acquiring the elements of design in his own country, he went to Rome, where he spent three years to perfect his hand in drawing, and then devoted himself entirely to painting in miniature. He obtained his knowledge of colouring from Giulio Romano, and his taste of composition and design was founded on his study of the works of Michel Angelo Buonarroti. By these means he arrived at such excellence in portrait

and history, that in the former he was accounted equal to Titian, and in the latter not inferior to Michel Angelo. His works are valuable, and numbered among the curiosities of Rome. Vasari enumerates many of his pieces, and seems to be almost at a loss for language to express their merit. He mentions two or three pictures on which the artist had bestowed the labour of nine years; the principal one was a representation of the Building of Babel, and was so exquisitely finished and perfect in all its parts, that it seemed inconceivable how the eye or pencil could execute it. He says it is impossible to imagine any thing so admirably curious, whether one considers the elegance of the attitudes, the richness of the composition, the delicacy of the naked figures, the perspective proportion of the objects, the distances, scenery, buildings, or other ornaments; for every part is beautiful and inimitable. He also notices a single ant, introduced into one of the pictures of this artist, which, though exceedingly small, is so perfect that even the most minute member was as distinct as if it had been painted of the natural size. These miniatures were mostly confined to books in the possession of princes; but the most extraordinary work of Clovio is the Procession of Corpus Domini at Rome, painted in twenty-six pictures, which took up nine years. In the Cistercian convent at Milan, is a Descent from the Cross by this painter, which is a masterpiece of art. He died in 1578.

COCHIN (CHARLES NICHOLAS), called the *Elder*, a French artist, was born at Paris, in 1688. He studied painting until his twentieth year, when he devoted himself wholly to engraving; so that in reality he would not probably have a place in this work, were it not for the ingenuity of his designs. The same may be said of his son, *Charles Nicholas Cochin*, the younger, who was both a designer and an engraver. He published *Reflections on the Works of Painting and Sculpture in the cities of Italy*, which he had observed when travelling through that country.

COCHRAN (WILLIAM). This Scotch artist was born in 1738, at Strathern, in Clydesdale. Having early shown a taste in design, he was placed in the academy of painting at Glasgow, founded by the two celebrated printers, Robert and Andrew Foulis. After some time spent there, he went to Italy in 1761, where he studied five years under Gavin Hamilton. He then

returned to Glasgow, and there followed his profession for the maintenance of an aged mother. In portraits of a large size he excelled, and in miniature he also had great merit; his drawing was correct, and he rarely failed in producing an exact likeness. In history, some pieces done by him are now in Glasgow, particularly *Dædalus and Icarus*, and *Diana and Endymion*; both essay performances, which he painted at Rome. Such was his modesty, that he would never exhibit his works, or affix his name to them. He died at Glasgow in 1785, and was interred in the cathedral there, where a monument was erected to his memory, with the encomium, that "The works of his pencil and this marble bear record of an eminent artist and a virtuous man."

COCK, or KOCK (MATTHEW). He was born at Antwerp about 1500, and was one of the first painters of landscape in that country who abandoned the Gothic style for the imitation of nature. He had a brother, Jerome, who was both a painter and engraver, and etched several of his landscapes. Matthew died in 1554, and Jerome about 1570.

CODA (BENEDETTO). This painter was a native of Ferrara, and a disciple of Giovanni Bellini. He painted some pictures for the churches, which display his talents to advantage; and his principal performances are, the Marriage of the Virgin in the dome of the great church at Rimini, and the Rosary in the church of the Dominicans, in the same city, where he died about 1520.

CODA (BARTOLOMEO). He was the son of the preceding artist, and lived about the year 1540. He surpassed his father, and a picture by him of the Virgin and Child at St. Roche, in Pesaro, is praised in high terms.

CODAGORA (VIVIANO). He studied in the Roman Academy, and excelled in painting architectural ruins and perspective views. He is sometimes confounded with Ottavio Viviani of Brescia, but much to his injury; for he was by far a superior artist. Codagora gave a fine colour of antiquity to his pictures, which are also executed in a graceful style; but the figures are the works of Domenico Guarginoli and other artists. He lived about 1655.

COECK (PETER), called likewise *P. Van Aelst*, from the place of his nativity, a town in Flanders, was, if we may judge from the writers who have spoken of him, or from the admirable prints remaining

after his designs, one of the greatest painters which either Germany or Flanders produced in his age. After he had been some time instructed in the school of Bernard of Brussels, he went to Rome to complete his studies, and soon proved himself an excellent designer, and a bold and spirited painter, as well in fresco as in oil. At his return to his own country he married, but his wife soon dying, he once more travelled, and at the solicitation of a merchant, a friend of his, accompanied him to Constantinople in 1531. Having stayed some time with the Turks, and drawn some most animated representations of their customs and ceremonies, which he afterwards cut in wood, he once more arrived in the place of his nativity, and took a second wife. Towards the latter part of his life he wrote some excellent treatises upon geometry, architecture, and perspective. His pictures of history, as well as his portraits, were much esteemed. He was made painter to the Emperor Charles V., and died at Antwerp in 1550. After his death, the prints which he had made of Turkish costumes were published by his widow. This admirable work consists of seven large pieces, which, when joined together, form a frieze, divided into compartments by caryatides. On a tablet in the first block is written in old French, "Les mœurs et fachom de faire de Turez, avecq les regions y appartenantes ont est au vif contrefaictetze, par Pierre Coeck d'Alost, luy estant en Turque l'an de Jesu Christ MDXXXIII lequel aussy de sa main propre a pourtraict ces figures duy-santes a l'impressiondy' celles;" and on the last is this inscription: "Marie ver hulst, vefue du dict Pierre d'Alost tres passe en l'an MDL. a fait imprimer les dict figures soubez grace et privilege d'imperialle majeste en l'an MCCCCCLIII." These prints are very rare.

COELLO (ALONSO SANCHEZ). He was a native of Portugal, and was born in 1515. He lived chiefly at Madrid, where he was employed by Philip II. in ornamenting the Escorial, where he represented several of the saints; but his chief work is the Martyrdom of St. Sebastian, in the church of San Geronimo at Madrid, which is a powerful and masterly performance. He painted the portrait of Philip II. so much to his satisfaction that he called Coello his Portuguese Titian. He died in 1590.

COELLO (CLAUDIO). He was born at Madrid, in which city he received his instruction from Francesco Ricci, but he

afterwards improved himself by studying the works of Titian, Rubens, and other masters. He was made painter to Philip IV., by whom he was employed in the Escorial, where he painted a famous altar-piece, representing the Communion of Saints, in a magnificent style, which would have done honour to Titian or Rubens. He died in 1693.

COIGNET (GILES), called *Giles of Antwerp.* This painter was born at Antwerp in 1530, and lived for some time with Antonio Palermo, till he went to Rome, accompanied with one Stella, in which city they worked as associates, and both were soon distinguished for their merit. As their reputation increased, they were engaged in several other cities of Italy, particularly at Terni, where they finished many historical subjects, and some in the grotesque style, in fresco as well as in oil. Coignet, after travelling through Naples and Sicily, returned to his own country, where he could scarcely execute the works which he was solicited to undertake, for the churches and for the nobility. He frequently employed Cornelius Molenaer to paint his backgrounds with landscapes or architecture. Sometimes he delighted to paint historical pictures in small, which generally contained a number of minute figures, illumined by the light of the moon, or by that of flambeaux, lustres, or fires. But his figures had neither elegance in their forms nor taste in their disposition; and though he took pains to finish his pictures highly, with a free touch and firm pencil, yet, after all his labour, his manner seemed dry and hard. His greatest fault was in employing his scholars to copy his works, which he afterwards re-touched, and sold them for originals, so that it is not easy to know his genuine pieces; and the imperfections observable in many of his pictures are of necessity ascribed to himself, to the diminution of his credit. He died in 1600.

COLA (GENARO DI). This artist was born at Naples in 1320. He studied under Maestro Simone, and painted entirely in his style. His principal works are the altar-piece in the church of St. Maria della Pietà, the subject of which is the Mater Dolorosa with the Dead Christ, and attending Angels holding the instruments of the Passion; and in a chapel of the same church is a picture of Mary Magdalen; and in the tribune of St. Giovanni, the Annunciation and Nativity. He died in 1370.

COLANTONINO (MARZIO DI). This artist was born at Rome in 1662. He painted grotesque and ornamental subjects, and died in 1701.

COLIGNICOLA (GERONIMO DI), a Roman painter who was born in 1599, and died at Bologna in 1559. He was a good artist both in history and portrait.

COLLANTES (FRANCISCO). He was born at Madrid in 1599. His subjects were history and landscapes, but especially the latter, which are painted in a fine and masterly style, somewhat resembling that of Rubens, filled with romantic prospects, and richly coloured. The principal of his works in history are a Resurrection and a San Geronimo, in the Bueno-Retiro. He died in 1556.

COLLEONI (GIROLAMO). He was born at Bergamo, and most of his works are in that place and neighbourhood. In the Church of St. Erasmus is a picture painted by him, representing the Virgin and Infant, with Mary Magdalen, St. John, and St. Erasmus. Another picture by him of the Marriage of St. Catherine has been attributed to Titian. Not finding proper encouragement in his own country, he resolved to leave it, and, previous to his departure, painted on the façade of his house a fine horse with this inscription, "*Nemo propheta acceptus in patriâ suâ.*" He then went to Spain, where he was liberally encouraged and employed in the Escorial. This was about the year 1556.

COLLET (JOHN). This artist was born in London about the year 1725, and became a scholar of John Lambert. He painted various subjects, but his favourite ones were pieces of humour, somewhat in the manner of Hogarth, but of inferior merit. Many plates have been engraved from his pictures, and he also etched some himself, particularly two caricatures of Antiquaries. He died at Chelsea in 1780.

COLOMBIEN, see VALENTINE.

COLOMBEL (NICHOLAS). He was born at Sotteville, near Rouen in Normandy, in 1646. His master was Eustache le Sueur; after which he went to Italy, and studied several years at Rome, though, with all his opportunities, he still adhered to his French manner. He became a member of the Academy of Paris in 1694, and was chosen professor of that institution in 1705. One of his principal productions is Orpheus playing on the Lyre, in the Royal Menagerie. He died at Paris in 1717.

COLONI (ADAM), called the *Old*. He was born at Rotterdam in 1634; but in

the latter part of his life he resided in London, where he was particularly noticed for his compositions in small, of landscapes, country wakes, fairs, markets, rural subjects, and cattle. Several pictures of the Bassans were copied by him, after the originals in the royal collection, and others in the cabinets of the English nobility; but though he supported his reputation while he lived, at present his works are not in much esteem. He died in London in 1685.

COLONI (HENRY ADRIAN), called the *Young*. This painter was the son of the preceding artist, and was born in 1668. He received instructions from his father, and his brother-in-law, Van Diest; but he also took pains to improve himself in design, by studying after good models, and the best casts he could procure; by which application he acquired a great freedom of hand in drawing, and gained reputation by a number of academy designs which he finished. He frequently painted the figures in the landscapes of Van Diest; and though some were indifferently designed, incorrect in the drawing, and neither judiciously contrived nor elegantly disposed, yet such figures as he painted in imitation of Salvator Rosa were an additional ornament to the landscapes of his employer. He had a lively and ready invention, and great quickness of execution; but at present he holds no considerable rank among artists. He died in 1701.

COLONNA (MICHEL ANGELO). He was born at Como in 1600, and at first was a scholar of Gabriel Ferrantino, but afterwards of Girolamo Curti, called *Dentone*, an eminent painter of perspective and architecture, by whose instructions he arrived at considerable eminence. He was associated with him in several important works, particularly the beautiful perspective of St. Michael in Bosco, a saloon in the Palazzo Grimaldi, and the magnificent decorations of the theatre at Ferrara. He was invited to the court of Spain by Philip IV., who rewarded him liberally, and he was also highly esteemed at Modena, Florence, Parma, and Paris. His principal works are in the churches, palaces, and convents of Italy. He died in 1687. Colonna was the best fresco painter of his time, and he was a spirited designer of the human figure and animals. It is said, that with whatever artist he worked he had the extraordinary talent of adapting himself to the style and manner of his coad-

jutor, so as to make the whole performance appear like the production of one hand.

COLTELLINI (MICHELE). He was a native of Ferrara, and flourished about the year 1520. It is supposed that he was the scholar of Lorenzo Costa, but in his heads he is superior to that artist. In the sacristy of the Augustines at Ferrara is a picture of St. Monica, with four saints of that order; in the church of St. Andrea is a Madonna; and in that of St. Maria della Rosa is St. Francis receiving the Stigmata.

COLYNS (DAVID), a Dutch painter who was born at Amsterdam in 1650. He painted history in a small size, with a number of figures well grouped; and his pictures are touched with spirit and neatness; particularly two, the subjects of which are, Moses fetching Water from the Rock, and the Israelites fed with Manna.

COMODI (ANDREA). He was born at Florence in 1560, and was a disciple of Lodovico Cardi, called *Cigoli*; after which he studied anatomy, architecture, and perspective, and also the art of modelling. When he had completed himself in these branches, he travelled to Rome to enrich his mind by observations on the best works of ancient and modern artists, and thus became one of the most esteemed painters of his time for correctness and truth. One of his greatest performances was the picture which he painted for Pope Paul V., the subject of which was the fall of Lucifer: into this piece he introduced a multitude of figures, designed with taste and judgment, and remarkable for the variety of difficult and fine attitudes, as also for terrible expression. After continuing for some years at Rome, he returned to his native city; and as he had a great power of imitating every style with incredible exactness, whether landscape or history, he was almost perpetually employed in copying the most valuable paintings of ancient masters, which were preserved in the churches and convents, and in the collections of the grand duke and the nobility of Florence. Pietro da Cortona was the disciple of Comodi, who died in 1638.

CONCA (SEBASTIAN), *Cavaliere.* He was born at Gaeta in 1676, and became a scholar of Francesco Solimena, who soon perceived in him such talents as would qualify him to make a great progress; on which account he not only afforded him the best instructions, but often employed him to sketch after his own designs, took him to Monte Cassino, where he was to

paint a chapel in fresco, and there made him acquainted with that manner of painting. On his return to Naples, Conca entered on a project to advance his income, and add to his expertness. This was, to paint portraits in a small size and at a low rate, by which scheme all ranks of persons crowded to him; and, beside the pecuniary advantages resulting from it, he acquired an extraordinary freedom of hand in pencilling and colouring, a good habit of imitating nature, and great diversity in his heads, which acquisitions were of extraordinary use to him in his future works. Though he was nearly thirty when he visited Rome, yet he spent five years in a constant study of the antiques, and the works of Buonarroti, Raffaele, and the Caracci. His abilities soon became known, and procured him the patronage of Cardinal Ottoboni, who rewarded him liberally for a picture of Herod and the Wise Men, the figures of which were as large as life. The cardinal entertained him in his own palace, and introduced him to Pope Clement XI., who appointed Conca to paint the picture of the prophet Jeremiah, in the church of St. John Latran, which he executed with applause. On that occasion the pope, in a general assembly of the academicians of St. Luke, conferred on him the order of knighthood, and the cardinal presented him with a rich diamond cross, which Conca, out of respect to his patron, always wore at his bosom. From that time he was incessantly employed, and his works were solicited by most of the princes of Europe. The churches and chapels of every part of Italy have some of his compositions, of which he painted an incredible number, as he lived to a very advanced age, and never discontinued his labours. Philip V. of Spain invited him to his court, but Conca could not be prevailed upon to leave Rome. He painted two pictures for the King of Poland, with figures as large as life; one represented Alexander presenting Bucephalus to his father; the other, the Marriage of Alexander and Roxana. On visiting Naples he received, in the royal presence, a snuff-box of great value; and in 1757, the king ennobled him and his descendants. He understood perspective and architecture thoroughly, and added to it a knowledge of the chiaro-oscuro. His style of composition is imposing, his design correct, his disposition ingenious, his attitudes and expression full of truth, and his colouring excellent. Yet, according to

some critics, the merits of Conca were more showy than solid. He died in 1764. The history of Diana and Actæon, by Conca, is in Lord Pembroke's collection at Wilton.

CONDIVI (ASCANIO). This person, who lived about the year 1553, was the friend and biographer of Michel Angelo Buonarroti; but it is not certain that he was an artist himself, though, from his manner of writing, the probability is that he was either a painter or a sculptor, and most likely both. His life of Michel Angelo was printed in 1553, and was republished by Gori at Florence, in 1740, folio.

CONEGLIANO (GIOVANNI BATTISTA). This painter's name was Cima, but he is generally called by the place of his birth, Conegliano, a town in the Venetian states. He lived about the year 1495, and adopted the style of Giovanni Bellini; but, though equal to him in colour and expression, he was inferior to him in suavity and harmony. Among his best works was a Madonna receiving the homage of the Baptist, in the dome of the great Church at Parma, but removed to Paris when the French invaded Italy. In the Church of St Giovanni at Venice is a fine picture by this master, the subject of which is the Baptism of Christ. His son, Carlo Cima, painted in the same style.

CONINCK (DAVID). This artist was born at Antwerp in 1636, and had Jan Fyt for his instructor; on quitting whom he travelled into France, Germany, and Italy, where he obtained the name of *Rommelaer*. His pictures are much in the manner of his master, Fyt; and the subjects he chose were flowers, fruit, and animals. His touch is firm and free, his colour natural and vigorous. He died in Italy in 1689.

CONINCK, or KONINCK (SOLOMON). A Dutch painter, was born at Amsterdam in 1609. He studied under David Colyns, and afterwards became a scholar of Nicholas Mostaert; but he subsequently adopted the manner of Rembrandt. He painted historical subjects of a small size, well composed, admirably coloured, and meriting a place in the choicest collections. They are, however, very rare, and seldom seen out of Holland. Coninck also etched some neat plates from his own designs, dated in 1663. He is not to be confounded with Cornelius Coninck, a designer and engraver of Haerlem, who flourished at the same period. He excelled in portrait.

CONINGSLOO, or CONINXLOO (EGIDIUS,

or GILLES). This master was born at Antwerp in 1544, and at first was placed under Peter Van Aelst the younger, with whom he continued some years; but afterwards he became a disciple of Leonard Kroes, who painted history and landscape in distemper, and he also received some instructions from Giles Mostaert. For several years he worked at Paris and Orleans, after which he travelled to Rome, where he studied a considerable time. His taste in landscape was so greatly admired, that his paintings were eagerly bought by the dealers, who sent them to different parts of Europe, where they brought a good price. The emperor purchased many of them, which were placed among the most capital paintings in his collection. The touching of his trees is free and masterly, his pencil very light, and the variety in the disposition and breaking of his grounds shows the richness of his genius. His colouring is pleasant, though frequently too green, and his scenes are generally crowded and encumbered. There is, however, such transparence in his colour, and such freedom in the handling, that, upon the whole, the pictures have a very agreeable effect. The figures in his landscapes were usually painted by Van Cleef; and as Coningsloo was justly esteemed one of the best masters of his time in his peculiar style, so he was studiously imitated by many artists. He died at Antwerp in 1609.

CONSTABLE (JOHN), a follower—but in a style of landscape all his own—of Wilson and Gainsborough, was born at Dedham in Essex, in the year 1776; his father was a miller, which, as the eminent artist loved to say, accounted for the many mills, and streams, and dams, and wears of his pictures. Though he felt the beauty of the scenes where Gainsborough loved to muse, at an early age, he was in his twenty-fourth year before he contrived to make art the business of his life; for he was only admitted a student of the Royal Academy in June 1800, and three years afterwards we find him residing in America-square, and the painter of a landscape in the exhibition of the Academy, in which his peculiar love of moist airs and deep green leaves—brought sharp censure and high praise. From this time till 1820, when he was elected an Associate of the Academy, he continued to exhibit landscapes annually, and with increased reputation; for though his colouring startled the adorers of Claude and Cuypp, his com-

positions were felt to be full of thought; and those who had made nature in all its seasons and moods their study, perceived that his conceptions were in accordance with the humid looks of the climate of England. He was, indeed, a true islander, both as a man and an artist; he desired not to seek abroad for what he could find at home; he declared, and with truth, that Britain abounded in scenes which might vie even in beauty with the fairest of France or Italy; and he did not hesitate to say, that those who sought abroad for subjects, felt unable to delineate those at home. As he preached so he practised. A Landscape in Moonlight; Scenes from the romantic Lakes of Cumberland; a Churchyard; a Water-mill; a Landscape after a Shower; a Scene on the River Stour; Salisbury Cathedral; a Boat threading a Lock; a Mill at Gillingham in Dorsetshire; and last, and loveliest, Hampstead-heath, over which a thunder shower is rushing, and driving a group of gipsies, with their asses and paniers, and tawny children, to the rough shelter of a gravel pit—were among the favourite subjects of Constable's pencil. In his latter days fortune unexpectedly befriended him, and enabled him to smile at those who censured a style, which, like all that is founded deep in nature, is coming into favour; he was elected a member of the Royal Academy in 1829, and died suddenly and without pain, at his house, No. 63, Upper Charlotte-street, on the 30th March 1837.

CONSTANZIO (PLACIDO). He was born at Rome in 1660, and became a good painter of history. His pictures, however, were much laboured. He died in 1713.

CONTARINI (CAVALIERE GIOVANNI). He was born at Venice in 1549, where he applied himself industriously to study and copy the works of Titian, by which means he became excellent in colouring, and painted portraits with great force, sweetness of tint, and strong resemblance; he also painted history with remarkable taste and correctness of design. When his reputation was well established, he travelled into Germany, and met with great encouragement from the princes and nobility. His manner was lively and pleasing, and through all his compositions might be observed his imitation of Titian. He painted a number of easel pictures, the subjects of which were taken from fabulous history. In the Church of Della Croce, at Venice, is a fine picture of the Crucifixion, by this

master; but his principal work is a Madonna and Child, formerly in the ducal palace of Venice, and afterwards in the Louvre at Paris. Contarini was knighted by the Emperor Rodolphus II. He died in 1605.

CONTARINI (SIMON). He was born at Pesaro in 1612, and became successively the pupil of Giacomo Pandolfi, Claude Ridolfi, and Guido Reni, after which he went to Rome, where he studied the works of Raffaele. His subjects were chiefly taken from sacred history, and composed with judgment and taste. He died at Verona in 1648. See CANTARINI.

CONTE (JACOPINO DAL). This master was born at Florence in 1510. He was a disciple of Andrea del Sarto; but though he practised historical composition principally, while he was under the care of that master, yet his inclination directed him mostly to the painting of portraits, in which branch he arrived at a high degree of excellence. His portrait of Pope Paul III. gained him not only extraordinary applause, but the patronage of that pontiff; so that most of the cardinals employed and generously rewarded him. But his talent was not confined to portrait; his reputation as an historical painter being equally great. In his compositions, he generally introduced a great number of figures, with attitudes that were natural and elegant: his outline was correct, his taste noble, and his colouring beautiful. His principal historical works are St. John preaching; the Descent from the Cross; a Dead Christ; and St. Francis receiving the Stigmata. He died at Rome in 1598.

CONTI (CESARE and VINCENZIO). These artists were brothers, and were much employed at Rome, the one for grotesque ornaments, and the other for the figures. In the Church of St. Spirito in Sassia is the History of St. Giacomo del Zucchi, and in that of St. Cecilia, a St. Agnes, with the Martyrdom of Santo Urbino.

CONTRERAS (ANTONIO), a Spanish artist, was born at Cordova in 1600. Cespedes was his instructor, and he became one of the most celebrated painters in history and portrait of his day. He died in 1654.

COOKE (HENRY), an English artist, was born in 1642. Having a taste for historical painting, he travelled to Italy, for the purpose of improving himself in this branch of the art, and studied under Salvatore Rosa; but, on his return to England, he met with so little encouragement, that

for many years he remained in want and obscurity, and at last was obliged to fly for a murder which he committed on a person who courted one of his mistresses. On his return, when this affair was forgotten, his talents gained him notice, and he was employed by King William to repair the Cartoons; he likewise finished the equestrian portrait of Charles II. at Chelsea College; painted the choir of New College Chapel, Oxford, as it stood before the late repairs; and the staircase at Ranelagh-House, besides many other works mentioned by Lord Orford. He is also said to have tried portrait painting, but to have given it up, disgusted with the caprices of those who sat to him. He died in 1700.

COOL (LAURENCE VAN). This artist was born at Delft, in Holland, in 1520, and died there in 1615. He painted equally well historical subjects and portraits. He is to be distinguished from *Peter Van Cool*, an engraver, who flourished about 1690.

COOPER (SAMUEL). This celebrated miniature painter was born in London in 1609, and bred under Mr. John Hoskins, his uncle; but he derived the greatest advantages from his observations on the works of Vandyck, insomuch that he was commonly styled the miniature Vandyck. His pencil was generally confined to a head only, and, indeed, below that part he was not always so successful as could be wished. But, for a face, and all the dependencies of it, namely, the graceful and becoming air, the strength, relieve, and noble spirit, the softness and tender liveliness of flesh and blood, and the looseness and gentle management of the hair, his talent was so extraordinary, that, for the honour of our nation, it may without vanity be affirmed he was at least equal to the most famous Italians. The high prices of his works, and the great esteem in which they were held at Rome, Venice, and France, were abundant proofs of their great worth, and extended the fame of the artist throughout Europe. He so far exceeded his instructor, Hoskins, that the latter became jealous of him; and, finding that the court was better pleased with his nephew's performances than with his, he took him into partnership; but his jealousy increasing, he dissolved it, leaving our artist to set up for himself, and to carry, as he did, most of the business of that time before him. He drew Charles II. and his Queen, the Duchess of Cleveland, the Duke of York, and most of the

court. But his two most famous pieces were those of Oliver Cromwell, and of one Swingfield. The French king offered one hundred and fifty pounds for the former, but was refused; and Cooper, carrying the latter with him to France, it was much admired there, and introduced him to the favour of that court. He likewise did several large limnings, in an unusual style, for the court of England, for which his widow received from the Crown a pension during her life. This widow was sister to the mother of the celebrated Pope. Answerable to Cooper's abilities in painting was his skill in music, and he was reckoned one of the best lutenists, as well as the most excellent linner, of his time. He spent several years of his life abroad, was personally acquainted with the greatest men of France, Holland, and his own country, and by his works was known in all parts of Europe. He died at London, May 5, 1672, and was buried in Pancras Church, where is a marble monument over him, with a Latin inscription.

COOPER (ALEXANDER). He was the elder brother of Samuel Cooper, and had the same instructor. But though he became a good artist in portrait painting, he was in no degree equal to Samuel. He followed his profession in several cities of the Low Countries, particularly at Amsterdam, from whence he was invited to Sweden, where he had the honour of being appointed painter to Queen Christina. He also painted landscapes in water-colours extremely well, and had a correct manner of drawing.

COPLEY (JOHN SINGLETON), painter of the Death of the great Chatham; King Charles, ordering the Arrest of the Five Members of Parliament; and the Death of Major Pierson; was born at Boston, in America, 3d July, 1737. He was self-educated—for Boston had then no academies of art—and first made himself known to the world, by a picture of a Boy and a Squirrel, exhibited in the Royal Academy, London, which drew the attention of lovers of art towards him; it was then discovered that he was a portrait painter of considerable repute, had tried his pencil with success on works half-historic and half-portrait, and had mastered, no one could divine how, the mystery of colour as well as the art of drawing the human figure. From Boston, Copley made his way to Rome in the year 1774, where he studied the great masters of Italy, and contemplated the genius of Greece in her

glorious marbles, and arrived in London, by way of France, in the year 1775, where he set up his easel in George-street, Hanover-square. Two years afterwards, he was admitted an Associate of the Academy, and when he displayed his powers in the Death of Chatham, he was thought worthy of being elected Royal Academician. This picture, which represents the great Earl expiring at his post in the House of Lords, amid a throng of noble and anxious faces, brought Copley praise from all quarters; but none was more welcome than that which came from his own land of the far west. Matthew Ryles, a venerable citizen of Boston, wrote in its praise, and reminded the artist that he was numbered amongst his earliest friends. His other works of an historic stamp are numerous; the Assassination of Buckingham; King Charles signing Strafford's Death Warrant; King Charles addressing the Citizens of London; the Five Impeached Members brought back in triumph to Westminster; The Speaker thanking the Sheriffs for protecting the Impeached Members; the House of Commons visiting the Army on Hounslow; the six Aldermen of London visiting General Monk; the Lord Mayor presenting a Gold Cup to Monk; Monk conducting the excluded Members back to Westminster Hall; the King's Escape from Hampton Court, and the Siege of Gibraltar. Some of his works are reproached with want of warmth and life, and their colouring for being heavy and cold; and this is truer of his later than his early productions. He died on the ninth of September, 1815.

COPPA (CAVALIERE). This master was born in 1596, and learned design and colouring in the school of Guido; where he acquired a delicate taste of composition, as well as a beautiful tint of colour. His style of design and manner of handling resembled that of his master, and his principal works are in the churches and chapels of Verona, where he served the court and obtained the honour of knighthood. He died in 1665.

COQUES (GONZALES). He was born at Antwerp in 1618, and was a disciple of old David Ryckaert, under whose direction he diligently cultivated his talents, not only by practising the rules of his instructor, but by studying nature with singular application. On viewing the works of Vandyck, he was struck with surprise at beholding such elevation of mind, force of colour, life, expression, and

handling, as were visible in the compositions of that great master; and as that manner seemed most conformable to his own genius, he fixed on Vandyck as his model, and so far succeeded in his attempt, that, next to that inimitable artist, he was esteemed equal to any painter of his time. In the school of Ryckaert he had been accustomed to paint conversations, and subjects of fancy, like Teniers, Ostade, and his master. Into these compositions he introduced an agreeable style of portrait painting, which procured him both reputation and riches. In this way he executed several fine pictures for Charles I. of England, the Archduke Leopold, and the Prince of Orange; which latter prince presented him with his bust, in a medalion of gold, suspended by a rich chain of the same metal. Coques had an excellent pencil, his portraits were well designed, with easy and natural attitudes, he disposed the figures in his compositions without confusion, he gave an extraordinary clearness of colour to his heads and hands, and his touch was free, firm, and broad, and though his portraits are remarkably small, they have great freedom and animation. He died in 1684.

CORADO (CARLO). This artist was born at Naples, in 1693. He was the scholar of Solimena, and on leaving him went to Rome, after which he was invited to Madrid, where the king settled on him a pension. Towards the close of his life, he returned to his native city, and died there in 1768. He designed well, his compositions are ingenious and variegated, his pencil is sweet and free, in the manner of his master, and his colouring brilliant.

CORENZIO (BELISARIO). This painter was born at Accaja in Greece, in 1558. After learning the rudiments of art in his own country, he went to Venice at the age of twenty-two, and became the scholar of Tintoretto, under whom he made a rapid progress. His expedition was so great, that it is said he could work faster than four artists. This power he displayed in his large picture of the Miracle of the Loaves and Fishes, which he painted for the refectory of the Benedictines, and finished it in forty days. After a residence of five years, he left Venice, and went to Naples, where he executed many capital works for the churches and public buildings. He painted almost wholly in fresco, but produced some pictures in oil. His principal performances at Naples are the ceiling of the chapel De Catalani, in the

Church of St Giacomo, where he also has painted, in nine compartments, the History of the Virgin, replete with grace; and in the angles he has inserted the four Sibyls. In the Church Della Trinità is a picture by him of the Virgin crowned by the Trinity, with two side-pieces of the Visitation and Presentation in the Temple. Corenzio died in 1643.

CORIOLOANO (BARTOLOMEO). He was the son of Christopher Coriolano, a German engraver, who died at Bologna about 1600. Bartolomeo was born in that city in 1585, and was brought up in the school of the Caracci, where he became an able designer, and also an engraver on wood. His drawing is masterly and spirited, and the portraits which he executed in his peculiar manner are finely expressive. Pope Urban VIII. conferred on him the honour of knighthood.

CORIOLOANO (GIOVANNI BATTISTA). He was the younger brother of the preceding artist, and was born at Bologna, in 1590. He studied painting under Giovanni Lodovico Valesio, but not succeeding in that profession, he applied to engraving both on wood and copper. There are, however, some altar-pieces of his painting at Bologna.

CORNARA (CARLO). He was born at Milan in 1605, and studied under Camillo Procaccini. Although his works are few, they are designed in a good taste, particularly his easel pictures. Among the best of his productions is the picture of St. Benedict, in the Carthusian monastery at Pavia. He died in 1673.

CORNEILLE (MICHAEL, the Elder). This artist was born at Orleans in 1603, and studied under Simon Vouet, to whose style he adhered through life; and in which manner he painted several works for the churches. He was one of the original members of the French Academy. He etched some pieces after the pictures of Raffaele, the Caracci, and other masters.

CORNEILLE (MICHAEL, the Younger). He was the son of the preceding artist, and was born at Paris in 1642. After going through his studies under his father, and in the Academy, where he obtained a prize, he went to Italy with a royal pension. While at Rome he took the works of Annibale Caracci for his examples; though not without diligently profiting by the productions of other great masters. On his return to Paris he was admitted into the Academy, when he painted for his reception the model of the picture which he

afterwards executed for the church of Notre Dame; and the subject of which is the Calling of St. Peter and St. Paul to the Apostleship. He painted, in the chapel of the Invalids, the Life of St. Gregory, in six pictures; besides which, he was employed in ornamenting the palaces of Versailles, Trianon, and Fontainebleau. Corneille also engraved several plates in the manner of the Caracci. He died in 1708.

CORNEILLE (JOHN BAPTIST). He was the younger brother of the last-mentioned painter, and was born in 1646. After being instructed by his father, he went to Rome, where he studied some years, and in 1676 was received into the Academy. Though not equal to his brother, he had respectable talents, of which he gave proofs in the works executed by him for the churches of Paris. In that of Notre Dame, he painted St. Peter's Deliverance from Prison, and at the Carmelites, the Vision of St. Theresa. He also engraved some prints from his own designs. He died in 1695.

CORNELIS or CORNELISZ (LUCAS), called the *Cook*. He was born at Leyden in 1493, became the disciple of Cornelius Engelbrecht, and was reputed an extraordinary artist in his time, being equally excellent in distemper and in oil. Owing to the troubles which ravaged his native country, he was under the necessity of following the profession of a cook; but at length he came to England, and Henry VIII. gave him a gracious reception, and appointed him his principal painter. Here, therefore, he settled with his wife and children, and, under the sunshine of royal favour, acquired honour and affluence. He died in 1552. At Leyden, a picture of his, representing the Woman taken in Adultery, is highly admired; and at Penshurst, in Kent, are the portraits of the Constables of Queenborough castle from the reign of Edward III. to the third year of Henry VIII.

CORNELISZ (JAMES). This painter was born at Oost-Sanen, in Holland, about 1471, and the city of Amsterdam boasts much of his remarkable genius and talents. In the old church there is preserved a Descent from the Cross by him. It is an altar-piece, in which Mary Magdalen is represented as sitting at the foot of the cross. At Haarlem is a picture of the Circumcision, painted in 1517, which is highly commended. Van Mander also praises in high terms a painting of this

master in the church at Alkmaar, the subject of which is the Passion of our Saviour: the composition of the whole is good, and the actions and expressions are natural and strong; particularly the malignity of the executioners who are extending Christ upon the cross. Cornelisz died at Amsterdam in 1567.

CORNELISZ (CORNELIUS). He was born at Haerlem in 1562, and from his youth gave such tokens of genius, and such a taste for painting, that he was placed with Peter le Long the younger, under whom he made so rapid a progress, that he was distinguished by the appellation of Cornelius the Painter, and more commonly by that of Cornelius van Haerlem. On quitting his master, he would have gone to Italy, though only seventeen years of age; but his project was disconcerted, and he was allured to Antwerp by the fame of the artists in that city. On his arrival he placed himself with Francis Pourbus, and afterwards with Giles Coignet; and by their instructions he corrected his first manner, which was raw and hard, and acquired a more soft, neat, and agreeable style of colouring and pencilling. As a testimony of respect, he presented Coignet with a Flower-piece of his painting, copied from nature, touched in a masterly manner, and delicately finished; and likewise a composition, consisting of naked Female Figures, well designed, and beautifully coloured. His colouring was fine; the disposition of his figures good, and often elegant; the hands and extremities well designed, and the expression noble. As he had no opportunities of studying the antique at Rome, he formed his taste from the best casts and models that he could procure, carefully imitating nature in all his performances. He painted equally well in large and small; but though he finished a number of pictures, they are not often to be purchased. One of his largest designs was the Battle of the Giants; and another the Deluge, in which the naked figures, and their different ages, are admirably expressed. He died in 1638.

CORRADI (DOMENICO), *see* GHIRLANDAIO.

CORRADI (OCTAVIO). This painter was born at Bologna, and studied under Giacomo Cavedone; but his principal merit consisted in copying the works of other artists of eminence, which he executed to the greatest perfection, many of his copies being, even in his own time, accounted

originals of those masters whom he imitated. He died in 1643.

CORONA (LEONARDO). This artist was the son of a miniature painter, and was born at Murano, in the Venetian territory, in 1561. His first master was Rocca da St. Silvestro, an ordinary painter, who employed him in copying the works of eminent masters. From this practice, and studying the performances of Titian and Tintoretto, he became an eminent designer. He painted the Annunciation in the Church of St. Giovanni, and also the Assumption of St. Stephen, which last is an admirable production. In the Church of St. Fantino he painted a Crucifixion so much in the manner of Tintoretto, as to be easily mistaken for one of that admirable master's best works. Corona was rising in fame when he died, in 1605.

CORREA (DIEGO). This artist was a native of Spain, and lived about the year 1560. In the convent of Bernardines at Valdeglesias are some of his performances, descriptive of the Passion; and at Placenzia are two pictures of subjects from the Life of the Virgin.

CORREGIO (ANTONIO), so called from the place of his nativity, but his family name was Allegri or Leti. The year of his birth is uncertain, some placing it in 1490, and others in 1494. It cannot be doubted that he was descended of poor parentage, and that his education was very contracted. We have no account of his early life that can be depended upon, nor is the name of his master recorded; yet he must have made a rapid progress, and have acquired distinction in his art when young, for his genius was original, and he seems to have been indebted to his own conceptions for the eminence he attained. He saw none of the classical remains of Grecian and Roman art, nor any of the works of the established schools of his native country. Nature was his guide, and to express the facility with which he followed her dictates, he used to say, that he always had his thoughts at the end of his pencil. The agreeable smile and the profusion of grace which he imparted to his madonnas, saints, and children, have been called unnatural; but it cannot be denied that they are delightfully seductive. An easy and flowing pencil, union and harmony of colouring, and a perfect knowledge of the chiaro-oscuro, give such a surprising relief to all his pieces, as to have made them the admiration of every age. Annibale Caracci, who lived about

fifty years after him, studied and imitated his manner in preference to that of any other master. That great painter, writing to his cousin Lodovico, speaks thus of the impression made upon him on first beholding the works of Corregio: "Every thing that I see astonishes me, particularly the colouring and beauty of the children, who live, breathe, and smile with so much sweetness and vivacity, that it is impossible to refrain from partaking in their enjoyment. My heart, however, is ready to break when I reflect on the unhappy fate of poor Corregio, and think that so wonderful a man, who ought rather to be called an angel, should have finished his days miserably in a country where his talents were never known." From want of curiosity or of patronage, says one of his biographers, Corregio never visited Rome, but remained at Parma, where the art of painting was little esteemed and poorly rewarded. This concurrence of unfavourable circumstances at last occasioned his premature death, of which tradition gives the following account:—He was employed to paint, in the cupola of the cathedral of Parma, a representation of the Assumption of the Virgin. This task he executed in a manner that has long been the object of admiration, for the grandeur of its design, the boldness of the foreshortening, and general excellence. On going to receive payment for his labour, the canons of the church, through ignorance or avarice, found fault with the work; and though the price originally agreed upon was moderate, they reduced it to less than one half, which they paid in copper money. To carry home this unworthy load to his indigent family, poor Corregio had to travel seven or eight miles; and the weight of his burden, the heat of the weather, and the depression of his spirits, threw him into a pleuritic fever, which in three days put an end to his life, in 1534. This masterpiece of the art would have been lost to the world, had it not been for Titian, who, on passing through Parma, hastened to the church for the purpose of beholding it. While engaged in rapturous contemplation of its various beauties, one of the dignitaries told him that the performance did not deserve his notice, and that it was intended soon to be defaced. The artist started with horror at the profanation, and cried out, "Take care what you do: for were I not Titian, I would wish to be Corregio!" The exclamation of Corregio, upon viewing a picture by Raffaele, has

been often told, but it is too good and characteristic to be here omitted. After examining the piece with fixed attention some time, he broke silence by saying, "Well, and I also am a painter!" Giulio Romano, on seeing some of Corregio's pictures, declared they were superior to any thing in the art he had ever beheld. Dufresnoy says, that he struck out certain natural and unaffected graces for his female figures and children, which were peculiar to himself. His manner, design, and execution are all great, though incorrect. He had a most free and delightful pencil, and he painted with a strength, relief, sweetness, and force of colouring which nothing ever exceeded. He understood how to distribute his lights in such a manner as was not only original, but gave great roundness to his figures. This manner consists in extending a large light, and then causing it to lose itself insensibly in the dark shadowings which he drew out of the masses; and these gave them this relief, without the beholder being able to perceive from whence the effect proceeds, or to account for the vast pleasure which it affords. It appears that in this point the rest of the Lombard School copied Corregio. He had no great choice of graceful attitudes, or distribution of beautiful groups. His design often appears lame, and his positions are not always well chosen; the look of his figures is sometimes displeasing, but his manner of sketching the heads, hands, feet, and other parts, are well deserving of imitation. In the conduct and finishing of a picture, he succeeded wonderfully; for he painted with so much union, that his principal works seem to have been finished in the course of one day, and appear as if we saw them in a mirror. His landscapes are equally beautiful with his figures. Sir Joshua Reynolds says, "The excellency of Corregio's manner has justly been admired by all succeeding painters. This manner is in direct opposition to what is called the dry and hard manner which preceded him. His colour and mode of finishing approach nearer to perfection than those of any other painter; the gliding motion of his outline, and the sweetness with which it melts into the ground; the clearness and transparency of his colouring, which stops at that exact medium in which the purity and perfection of taste lies, leaves nothing to be wished for." Mr. Fuseli's judgment is to the same effect, but it is expressed in a

style so vigorous and descriptive, that we cannot refuse ourselves the pleasure of enriching this article with the extract. "Another charm," says this classical critic, "was yet wanting to complete the round of art—harmony. It appeared with Antonio Leti, called Corregio, whose works it attended like an enchanted spirit. The harmony and the grace of Corregio are proverbial; the medium which, by breadth of gradation, unites to opposite principles the coalition of light and darkness, by imperceptible transition, is the element of his style. This inspires his figures with grace; to this their grace is subordinate; the most appropriate, the most elegant attitudes were adopted, rejected, perhaps sacrificed to the most awkward ones; in compliance with this imperious principle, parts vanished, were absorbed, or emerged in obedience to it. This union of a whole predominates over all that remains of him, from the vastness of his cupolas to the smallest of his oil pictures. The harmony of Corregio, though assisted by exquisite hues, was entirely independent of colour: his great organ was chiaro-oscuro, in its most extensive sense; compared with the expanse in which he floats, the efforts of Leonardo da Vinci are little more than the dying rays of evening, and the concentrated flash of Giorgione, discordant abruptness. The bland central light of a globe, imperceptibly gliding through lucid demi-tints into rich reflected shades, composes the space of Corregio, and affects us with the soft emotions of a delicious dream." The famous *Notte*, or rather *Dawn*, of Corregio, is in the Dresden gallery, together with the *Magdalen reading*, and some other oil pictures of this great painter. The two allegorical pieces called *Leda and Danaë*, once belonging to Christina, Queen of Sweden, passed into France, and with the picture of *Io* were sadly mangled by bigotry. A duplicate of the latter, and a *Ganymede*, are at Vienna. Spain possesses a *Christ praying in the Garden*, and *Mercury teaching Cupid to read*. On the back of a small picture, representing the marriage of *St. Catherine*, which was formerly in the Dresden gallery, is this inscription:—*Laus Deo per Donna Matilda d'Esta, Antonio Lieti da Corregio fecit il presente quadro per sua devozione, anno 1517*. By far the greatest work of Corregio is the fresco in the eupola of Parma, where, in the lower part, is seen the *Virgin surrounded by a choir of the blessed*, and

an immense number of angels, some in the act of scattering incense, others singing and adoring; the heads of the whole heavenly congregation expressing joy and festivity of the most rapturous and holy character. Notwithstanding the accumulation of smoke and dirt, this sublime painting still possesses attractive charms, and excites the admiration of every judicious spectator. In the dome of the Church of *St. Giovanni*, at Parma, is another fine picture by Corregio, representing the *Ascension of our Saviour*. Of the oil paintings of this great master, the principal are his *St. Jerome*, which exhibits the *Virgin seated*, with the *Child* on her knee, *Mary Magdalen kneeling* and embracing the *Infant's feet*, while *St. Jerome* offers a scroll to the attending *Angel*. For the Church of *St. Giovanni*, Corregio painted two altar-pieces, one a *Descent from the Cross*, and the other the *Martyrdom of St. Placido*: these last, with the *St. Jerome*, were carried off by the Vandals of Republican France, in spite of the remonstrances of the artists of their own country, who stated, in a memorial to the Convention, the injury which art would receive by the removal. It is disputed whether Corregio ever executed any engravings, but there are certainly some etchings bearing his name. He left a son, *Pomponio Allegri Corregio*, who after his father's death studied under Francesco Maria Rondani. In the cathedral of Parma is a fresco painting by him of *Moses delivering the Law to the People*. He was born in 1522.

CORSO (NICOLÒ). He was born at Genoa, and lived about the year 1504. His productions are mostly in the monastery of the Olivetans at Quarto, near Genoa, and the best of them is a piece exhibiting a subject taken from the history of *St. Benedict*. His genius was fertile, and his colouring lively.

CORSO (GIOVANNI VINCENZIO). This artist was born at Naples about 1490, and had for his first master Giovanni Antonio Amato; but afterwards he went to Rome, where he became a scholar of Pierino del Vaga. The greatest portion of his works are in the churches of Naples; and the best is one of *Christ bearing his Cross*, and another of the *Offering of the Wise Men*.

CORTE (VALERIO). He was born at Venice in 1530, and studied under Titian. His excellence lay in portrait painting, which he practised at Genoa with great

success, but ruined himself by seeking after the philosopher's stone. He died in 1580.

CORTE (CESARE). This artist, who was the son of Valerio, was born at Genoa in 1554. He received his instruction from his father, and became one of the best portrait painters of his time. He is said by some foreign writers to have visited England in the reign of Queen Elizabeth, and to have painted her portrait, as well as those of several of the nobility. His best historical works are St. Peter at the feet of the Virgin; a Mary Magdalen; a St. Simeon, and St. Francis, in the churches of Genoa.

CORTE (JUAN DE LA), a Spanish painter, who was born at Madrid in 1587. He distinguished himself by landscapes, battles, and perspective views, as well as in historical subjects taken from the Scriptures. He was painter to Philip III. and his successor, who employed him in the palaces of Buen-Retiro, and El Saloncete. He died at Madrid in 1660.

CORTESE (JACOPO), called *Il Borgognone*. He was born at St. Hippolyte, in Franche-Comté, in 1621. His father, an obscure painter, taught him the first principles of the art, after which, at the age of fifteen, he went to Milan, where he entered into the French military service, which he followed for some time, and was present in many battles: at the expiration of three years he quitted the army and went to Bologna, where he became acquainted with Guido and Albano, by whose instructions he profited considerably. After this he visited Rome, and there painted some historical works, as a Magdalen, in the Church of St. Martha, and the Murder of the Innocents, with the Adoration of the Magi, in that of Il Gesù. On viewing the Battle of Constantine, by Giulio Romano, he devoted himself to that species of the art, and carried it to the height of perfection, insomuch that Michel Angelo delle Battaglie himself proclaimed his merits. While enjoying this popularity, he was accused of having murdered his wife, upon which he entered into the order of Jesuits. His love of the art, however, continued, and he painted the same subjects as before. His battle-pieces are painted with uncommon spirit, and display the ardour of a mind delighted with the scene upon which it was engaged. In beholding his pictures, says an intelligent writer, we seem to hear the shouts of war, the neighing of the horses, and

the cries of the wounded. There are also some etchings of similar subjects by this great artist, and all exhibiting the same spirit. He died at Rome in 1676.

CORTESE or COURTOIS (GUGLIELMO). He was the brother of the preceding, and born in 1628. When young he went to Rome, where he became a scholar of Pietro da Cortona, whose style he forsook for that of Carlo Maratti, to which he added an imitation of the manner of Guercino in his reliefs and backgrounds. It is said also, that he studied some time under Claude Lorraine. He painted, by order of Pope Alexander VII., in the gallery of his palace in Monte Cavallo, the Battle of Joshua, for which his holiness gave him a chain and medal of gold. In this picture he was assisted by his brother. His other works of most note are a Madonna and Saints, in the church of the Trinità di Pellegrini; the Crucifixion, in St. Andrea, at Monte Cavallo; and some paintings in the Church of St. Mark at Venice. He died at Rome in 1697.

CORTESI (GIOVANNA MARMOCCHINI). This ingenious woman was born at Florence in 1670, and was instructed by Livio Mehus, and Pietro Dandini; but, by order of the grand duchess, she was afterwards taught to paint in miniature, by Hippolito Galantini. In that style she, in a few years, became very eminent for a pleasing and natural tint of colouring, a pencil singularly neat and tender, and a lively and striking resemblance of the persons whose portraits she drew. She usually worked in oil, but also painted equally well with crayons, and gave to her pieces all the tenderness and warmth of life. She died in 1736.

CORTONA (PIETRO DA), see BERRETINI.

COSIERS (JOHN). This artist was born at Antwerp in 1603, and studied under Cornelius de Vos, with whom he continued some years, and proved happy in his taste of design and colouring. His reputation procured him employment from the King of Spain, and several other princes, who bestowed on him particular marks of their favour. His composition is good, his figures well designed and grouped, and there appears a judicious variety in the attitudes. His backgrounds are much enriched with architecture, and his manner of painting is broad, easy, and free. His drawing is generally correct, and his colouring tolerable, though sometimes it partakes too much of a yellowish tint. At Mechlin are two noble designs

of this master; one, of the Crucifixion, and the other the Presentation in the Temple. He was appointed director of the Academy at Antwerp in 1639.

COSIMO (PIETRO DA). He was born at Florence in 1441, and was a disciple of Cosimo Roselli, whom he soon surpassed in force of application and sprightliness of genius. Roselli being invited to Rome to paint one of the Pope's chapels, was accompanied by Pietro, who assisted him, and gave such proofs of his skill that he was employed in the Vatican, and so effectually recommended himself to the favour of his holiness and the nobility, that he painted for them a number of historical designs, as well as portraits. He had many disciples, who became eminent, among whom were Andrea del Sarto, and Francisco da San Gallo. As he advanced in life he grew whimsical, altered his style, and took a delight in painting fantastical subjects, as harpies, satyrs, monsters, and bacchanals. He died in 1521.

COSSALE, or COZZALE (GRAZIO.) He was a native of Brescia, and lived about the year 1606. According to some writers, he had great facility of invention and execution. His style somewhat resembled Palma's, but without servile imitation. His chief works are the Wise Men's Offering, in the Church of Delle Grazie at Brescia; and the Presentation in the Temple, in that of Le Miracoli. He was killed accidentally about 1610.

COSTA (LORENZO), the Elder. He was born at Ferrara, and studied under Francesco Francia. He is supposed to have died about the year 1530. His best works are at Bologna, and the subjects are, the Resurrection, in St. Maria Mascarella; the Madonna, in the chapel of Bentivoglio; a St. Girolamo, in St. Petronio; a Madonna and Child, with Saints, in the same church; and at Ferrara, in the Carthusian convent, a Pietà; and in St. Guglielmo, the Assumption of the Virgin.

COSTA (IPPOLITO), son of the preceding, was born at Mantua. He lived about the year 1540, and studied with Girolamo da Carpi, and also under Giulio Romano, whose style he adopted. He was the master of Bernardino Campi.

COSTA (LORENZO), the Younger. He was the son of Ippolito Costa, from whom he received his knowledge of the principles of painting, in which he attained distinction. There are several pictures bearing his name at Mantua, where he lived about the year 1570.

COSTER (ADAM). He was a native of Antwerp, and according to some writers studied under Theodore Rombouts. He painted equally well in history and portrait; but his favourite pursuit was that of depicting gallant assemblies and public festivals, which he executed in a very lively manner. There is a fine print, representing a Concert, engraved after a picture of Coster's painting.

COSWAY (RICHARD). This ingenious artist, who was one of the oldest members of the Royal Academy, was chiefly distinguished as a painter in miniature; but all his works were marked by a superior taste, correctness, elegance, and beauty. At one period of his life he maintained an ascendancy in his peculiar province of art, which bade defiance to all attempts of rivalry. The same spirit and delicacy also appeared in his oil paintings, and he made a collection of drawings, so large as to excite wonder, considering that they were performed in the intervals of a very active profession. These drawings may rank in excellence and variety with the similar remains of the most celebrated old masters. Mr. Cosway possessed a sound understanding, well improved by study, and a turn for humour that rendered him an agreeable companion. A short time before his death, he sold the greatest part of his collection of ancient pictures and other effects; after which he removed from Stratford-place to Edge-ware-road, where he died at a very advanced age, July 4, 1821. He left a widow of congenial taste and talent, whose works are well known to the public. Towards the close of her life she settled in France, where she became the superior of a convent, in the vicinity of Lyons.

COTES (FRANCIS), an English artist, and one of the founders of the Royal Academy, was the son of Robert Cotes, an apothecary in Cork-street, Burlington-gardens, and born there in 1726. Francis became the pupil of Knapton, but in the sequel much excelled his master. He was particularly eminent for his portraits in crayons, in which branch of the art he surpassed all his predecessors; and a fine specimen of his talent is now in the council-room of the Royal Academy, close to the portrait of Sir Joshua Reynolds. The picture in question is a portrait of old Mr. Robert Cotes. He also painted with considerable ability in oil colours; and at one time Hogarth declared him to be superior to Sir Joshua Reynolds—an opinion, however, which must have arisen from strong

prejudice, for that great painter had even then produced some of his best portraits. But though the pictures of Cotes deserved not this high character, they were very pleasing, well finished, coloured with great spirit, and, by the aid of Mr. Toms's draperies, were justly ranked with some of the best of that day. His greatest excellence, however, was in crayons, which were much improved under his hands, both in their preparation and application. Lord Orford says, that his pictures of the Queen holding the Princess Royal, then an infant, in her lap; of his own Wife; of Polly Jones, a woman of pleasure; of Mr. O'Brien, the comedian; of Mrs. Child of Osterly Park; and of Miss Wilton, afterwards Lady Chambers—are portraits which, if they yield to Rosalba in softness, excel hers in vivacity and invention. Mr. Cotes was very early in life afflicted with the stone, and before he attained the age of forty-five fell a victim to that disease. He died at his house in Cavendish-square, July 20, 1770, and was buried at Richmond in Surrey.

COTES (SAMUEL). He was the younger brother of Francis Cotes, and brought up to his father's profession, which, however, he abandoned to study painting. The result answered the expectations of his friends; and, if he did not rival his brother and preceptor, it was because the talents of the latter were of that superior character which nature refrains from putting forth in profusion, especially in the same family. Notwithstanding this, the works of Samuel Cotes, in crayons, were highly and deservedly esteemed, and he became also the first miniature and enamel painter of his day. He was twice married; first, to a daughter of Mr. Creswick, an East India director, and next to Miss Sarah Sheppard, whose talents in painting were of a superior order. She died in 1814, and Mr. Cotes in 1818, having quitted the profession some years.

COTIGNOLA (GIROLAMO MARCHESI DA). This artist was born at Cotignola, near Bologna, in 1475. His master was Francesco Francia, by whose instructions he became one of the most eminent portrait painters of his time. He also produced many historical pictures, some of which are still extant in the churches of Bologna and its neighbourhood. Though his design partakes of the gothic style of the age when he lived, his colouring is good, and his expression animated. His best work is the Marriage of the Virgin,

in the Church of St. Giuseppe at Bologna.

COTIGNOLA, or ZAGANELLI (FRANCESCO DA). This painter, who lived at Parma about the year 1520, was the disciple of Nicolo Rondinello. He is praised for his colouring, but is deficient in design and composition. His best pictures are the Resurrection, at Cassano; the Baptism of Christ, at Faenza; and a Madonna, at Parma.

COUSIN (JOHN). This painter was born at Soucy near Sens, in 1538. He was originally a glass-stainer, but afterwards applied so diligently to historical painting as to be accounted the founder of the French School. His principal performance in this line was a picture of the Last Judgment, formerly in the convent of the Minimes, and now in the Louvre. This work is executed in a grand taste, and partakes much of the style of Parmegiano. He also painted the windows of the church belonging to the same convent; and those in the Church of St. Gervais, at Paris. The subjects of them are the Death of St. Laurence; Christ and the Woman of Samaria; and our Saviour healing the Paralytic. Cousin had a competent knowledge of perspective and architecture. He died at Paris in 1601.

COVYN (RENIER). This painter was born in Brabant, and studied after nature. His usual subjects were plants, vegetables, market-women with baskets of eggs, fruit, and dead game. He also painted, in some of his compositions, girls engaged in domestic employments, and likewise conversations. The time when he lived is not recorded; nor were his merits above mediocrity. His brother, *Isaac Covyn*, painted historical subjects and portraits; but his latter works fell short of those which he executed in his early days.

COUWENBERCH, see THIELEN.

COXCIE, or COXIS (MICHAEL). He was born at Mechlin in 1497, and received his first instructions in painting from Bernard Van Orlay of Brussels; but, quitting his own country, he travelled to Rome, and there became a disciple of Raffaele, under whom he worked several years; and in that school acquired the taste of design and colouring peculiar to his master, as also the power of imitating his manner so far, as to be qualified to design his own female figures with grace and elegance. He had, indeed, no great invention, nor did he possess a liveliness of imagination; and therefore, when he left Rome to re-

turn to his native country, he carried with him a considerable number of the designs of Raffaele, and other masters, which he used afterwards as his own compositions, and by that means gained a reputation to which he was not entitled. But when Jerome Cock brought from Italy into Flanders the School of Athens, designed by Raffaele, and other works of the great artists, the plagiarism of Coxis was discovered, and his credit consequently decreased. In the Church of St. Gudule, at Brussels, is a Last Supper painted by him, which is much commended; and in that of Notre Dame, at Antwerp, are a St. Sebastian; a Crucifixion; the Death of the Virgin; with several fine portraits. In the Chapel of St. Luke, at Mechlin, he painted two folding-doors, and an altar-piece, which the Archduke Matthias purchased for a large sum; and in the abbey of St Gertrude is a picture of the Crucifixion, by Coxie, which is painted much in the manner of Raffaele. He died at Antwerp in 1592.

COYPEL (NOEL). He was born at Paris in 1628. His first tutor was Poncet of Orleans; but at the age of fourteen he became the scholar of Guillerier, and his proficiency afterwards gave him employment under Charles Errard, who at that time presided over the works at the Louvre. His merit introduced him into the academy in 1659, and for his reception he produced the picture of Cain slaying Abel. About this time he painted the Martyrdom of St. James in the Church of Notre Dame, which is considered a masterpiece. Having thus attained the distinction of an able artist, he was, in 1672, appointed by the king Director of the French Academy at Rome, where he resided three years. Here he painted four easel pictures for the King of France; the subjects of which were, Solon taking leave of the Athenians; Trajan giving audience; Ptolemy ransoming the Jews; and Alexander Severus distributing corn to the Romans. Poussin and Le Sueur were the objects of Coypel's imitation, and he has copied them with taste. In 1676 he returned to Paris, where he was employed in fresco paintings at the Tuileries. His last and best work was the Vault of the Sanctuary of the Invalids. Before his death, which happened in 1707, he was appointed Rector of the Academy of Paris. Noel Coypel etched some plates.

COYPEL (ANTOINE), the son and pupil of the preceding, was born at Paris in

1661. He accompanied his father to Rome, where he is said to have studied the works of Raffaele, Buonarroti, and the Caracci; but it is certain that he did not profit by those great models; and no wonder; for at the age of eighteen he returned to Paris, and in the following year obtained admittance into the Academy, on which occasion he painted a picture of the Assumption. Soon after he became painter to the court, and gained a greater degree of popularity than he merited. He was graceful in his heads, and painted children well, but his attitudes were all copied from the stage. His principal works are Christ disputing with the Doctors; the Assumption, in Notre Dame; Christ restoring sight to Bartimeus; Jephtha and his daughter; and a Crucifixion. He also executed some engravings. Anthony Coypel was in high esteem at court, and became Director of the Academy. He died in 1722.

COYPEL (NOEL NICHOLAS). He was the brother of Anthony, and the younger son of Noel Coypel by a second marriage. He was born at Paris in 1692. He received his first instructions from his father, whom he lost at the age of fifteen; after which he studied in the Academy, and in 1728 became a member of that institution. His picture of reception was the story of Neptune and Aymone. His principal performances are the ceiling of the chapel of the Virgin in the Church of St. Saviour, and the altar-piece there representing the Assumption. He also etched some plates, and died at Paris in 1735.

COYPEL (CHARLES ANTOINE). He was the son of Antoine Coypel, and was born at Paris in 1694. He at first painted historical subjects, but quitted them for portraits, conversations, and rustic amusements. He also was an engraver. He died in 1752.

COZENS (ALEXANDER). This artist was a native of Russia, and settled as a landscape painter in London, but chiefly subsisted by teaching drawing. His manner of instruction was uncommon, and appears to have been adopted from a hint thrown out by Leonardo da Vinci, who recommends selecting the outlines of landscapes from the stains of a plastered wall. Pursuant to this idea, Cozens would dash out upon pieces of paper a number of blots and loose flourishes, from which he selected forms, and sometimes by chance

elicited grand objects, but they were in general too indefinite in their execution, and unpleasing in colour. He published a tract upon this process; and another entitled, "The Principles of Beauty, relative to the Human Head," with plates by Bartolozzi. He was also the author of a work called, "Various Species of Composition in Nature." He was for some years drawing-master at Eton school, and gave some lessons to George IV. when Prince of Wales. He died in 1786, leaving a son, *John Cozens*, who excelled him as a landscape painter; rejecting the fortuitous blots and dashes of his father's plan, and following nature. His works possess great merit, and his drawings were sold at Christie's, in 1805, for £510. He died in a state of mental derangement, in 1799.

COZZA (FRANCESCO). This artist was born in 1605, at Palermo, in Sicily, but according to Lanzi he was a native of Calabria. Having studied the first principles of painting, he went to Rome, where he entered the school of Domenichino, under whom he continued several years, and conceived so just an opinion of the merit of his director, that he constantly endeavoured to imitate his manner and style, and his endeavours were attended with success. He became the companion of Domenichino, and after his death completed those works which his friend and preceptor had left unfinished. At Rome he was employed in several grand works in fresco, as well as in oil, which did honour to his instructor as well as to himself. He died in 1682.

COZZA (GIOVANNI BATTISTA). This painter was born at Milan in 1676; but his master is not mentioned. He practised chiefly at Ferrara, where he painted for the churches. His principal works are, the Immaculate Conception, in the Cathedral; the Holy Family, in the *Ognisanti*; the Annunciation, in *St. Lucia*; and the Assumption of the Virgin, in *St. Guglielmo*. He died in 1742.

COZZA (CARLO). He was the son of Giovanni Battista, and was born at Ferrara, about 1700. He received his instructions in painting from his father, whose style he imitated. His best works are in the churches of Ferrara, where he died in 1769.

CRABBETJE, see ASSELYN.

CRABETH (ADRIAN). This Dutch artist was born at Gouda in 1550, and studied under John Schwartz, to whom

he proved very superior. On leaving his master he set out for Rome, but, taking France in his way, he stopped at Autun, to finish some commissions which he received there. He died, very much regretted, at that place in 1581.

CRABETH (DIRK and WOUTER). These brothers were incomparable painters on glass. By some writers they are said to have been natives of France, and by others of Germany; but it is certain that they were born at Gouda, in Holland. Wouter is said to have visited France and Italy, and by all judges is allowed to have been superior to his brother in drawing, and in transparency and brilliancy of colouring. The works of Dirk, however, had greater strength in the tints, and, by his bold and strong manner, he produced an effect equal to the clearness and delicacy of the other. Both were great masters, as well in large as in small, and they wrought with incredible freedom. The most beautiful performances of these artists, and perhaps the finest of the kind in Europe, were painted by them in 1567, at Gouda, in the great church. The subjects are Christ driving the Traders out of the Temple; the Nativity; the Death of Holofernes; and the Destruction of the Temple by Heliodorus. Though these artists lived in the closest connexion and friendship, they were so cautious of having their secret discovered, or were so jealous of each other, that one brother would not suffer the other to see him at work; and Wouter always covered his design whenever Dirk came into his room.

CRABETH (FRANCIS). He was born at Mechlin, in 1500; and painted historical subjects in the manner of Lucas Van Leyden. In the Church of the Recollets, in his native city, is an altar-piece by him, the subject of which is the Crucifixion; and on the folding-doors he has painted the History of the Passion; he died in 1548.

CRABETH (WALTER). He was born at Gouda in 1570, and had Cornelius Ketel for his instructor. He became the most celebrated painter on glass in his day. He died at Gouda in 1624.

CRADOCK (LUKE). This artist was born at Ilchester in Somersetshire, about the year 1660. He had no instructor, except in house painting; notwithstanding which, by the force of genius, he became an accurate and spirited designer of birds, animals, and dead game. He died in 1717.

CRAESBECKE (JOSSE VAN). This artist

was born at Brussels, in 1608. He was originally a baker; but on contracting an intimacy with Brouwer at Antwerp, he became his scholar, and though thirty years old, he made a rapid progress in the art. His invention was lively, but his subjects were mean, and often unchaste; yet his touch was delicate, and his colouring clear and transparent. His general subjects were taverns, inns, corps-de-garde, and drunken quarrels, which were full of humour and drollery. One of his most capital designs is a representation of some drunken boors fighting; the tables, chairs, pots, men, women and children tumbled together, and one of the combatants stretched out as dead. This picture is of Craesbecke's best time, and entirely in the manner of Brouwer. The following whimsical incident, related of this artist, shows that he resembled Brouwer in more points than one. Craesbecke took it into his head to be jealous of his wife; and, to judge whether she really loved him, he one day stripped his breast naked, and painted the appearance of a mortal wound on his skin; his lips and cheeks displayed a livid colour; and on his palette near him he placed his knife, exhibiting on the blade the appearance of blood. Every thing being prepared, he roared out as if he had been killed, and lay still. His wife ran in, and seeing him in that condition, showed so many tokens of natural passion and grief, that he rose up, convinced of her affection, and freely told her his motive for the contrivance. He was in the habit of practising grimaces before a glass, and frequently painted his own portrait with a patch on one eye, and a countenance full of humour. He died in 1668.

CRAMER (NICHOLAS). He was born at Leyden in 1670, and at first was a disciple of William Mieris, but afterwards of Karl Moor, whose style of design, and manner of colouring, he constantly followed. An uncommon affection subsisted between Moor and his scholar; nor was there a stronger resemblance in their manner of painting than in their natural tempers. The subjects of Cramer were small portraits and conversations, which were beautifully coloured, and delicately finished. He had a good taste for design, a judicious disposition of the figures, and his portraits had great force as well as perfect resemblance. Cramer died in 1710, much regretted, and deservedly admired.

CRANACH, or KRANACH (LUCAS). He was born at Kranach, in the bishopric of

Bamberg, in 1472, and in his time was accounted a considerable artist. The Elector of Saxony employed him several years; whence the greatest and best part of his works are in the palace of that prince. For the most part he painted portraits, and figures at half length; though he also at times exercised his pencil on historical and poetical subjects. He was fond of painting the heads of old men and women; and the draperies of his figures, in all his compositions, were imitated from the modes of the time. The elector and his court valued him highly, and liberally rewarded him for his labours. Sandrart says, that Cranach designed with grace and elegance; of which, however, there is little or no appearance in his general works. His manner of designing, on the contrary, was gothic, and his composition irregular; and though he finished the heads of his figures with care, yet the hands and extremities are stiff, and often incorrectly drawn, as well as badly proportioned. This master, however, is not without his admirers, who seem to imagine that the antiquity of a painting compensates for any deficiency of taste, grace, or correctness. His most capital painting is a naked Lucretia, as large as life, in an erect posture, which is preserved with great care, and highly valued. He died in 1553. Cranach, however, is better known as an engraver than a painter, but his woodcuts are most esteemed. He had a son of the same name, who was both a painter and engraver, and followed his father's style. He died in 1586, aged twenty-six.

CRANCH (JOHN). This self-taught artist was a native of Devonshire, and the friend of Sir Joshua Reynolds. He resided many years at Bath, where he practised portraiture; but produced also one historical picture, the subject of which was the death of Chatterton, now in the possession of Sir James Winter Lake, baronet. Mr. Cranch died at Bath, in February, 1821, aged seventy.

CRANSSE (JOHN). This artist was born at Antwerp in 1480. He distinguished himself as a painter of historical subjects, and in 1523 became a member of the academy in his native city. In the Church of the Virgin Mary at Antwerp, is a fine altar-piece by him, representing Christ washing the feet of his Disciples.

CRAYER (GASPAR). He was born at Antwerp in 1582, and was a disciple of Raffaele, the son of Michael Coxis, but far surpassed his master, and therefore soon

quitted him. Afterwards he studied the particular excellences of the greatest masters to which he had any access, and, taking nature for his director, formed a pleasing manner for himself. The work which established him in the favour of the court at Brussels was a portrait of Cardinal Ferdinand, brother to the King of Spain, which he painted at full length, and as large as life. This picture being sent to Madrid, gave so much satisfaction to the king, that he presented the artist with a pension, and a chain and medal of gold. The finest picture of this artist is that which he painted for the Abbey of Affleghem, representing the Centurion dismounting from his Horse to worship Christ. When Rubens saw this piece, he said, "Crayer, nobody will ever surpass you." Vandyck also had the highest opinion of Crayer, and painted his portrait. Though Crayer had less fire in his works than Rubens, his design is frequently more correct. His composition generally consisted of a small number of figures; and he avoided encumbering his design with any thing that did not contribute to its elegance or probability. He grouped his figures with skill, and his expressions have all the truth of nature. There is great variety in his draperies, and much simplicity in their folds; and his colouring is admirable. He principally painted religious subjects; and though he lived to a great age, yet his temperance and regularity preserved to him the full use of his faculties; and to the last month of his life, his pencil retained the same force and freedom which it possessed in its most vigorous time. Among his numerous works may be mentioned Christ appearing to Mary Magdalen, in the Church of Notre Dame, at Brussels; the Assumption, in the Cathedral at Ghent; the Descent of the Holy Ghost in the Church of St. Michael; and the Resurrection, in the Church of the Jesuits, both in the latter city, where Crayer died, in 1669.

CREDI (LORENZO). He was born at Florence in 1452, and was a disciple of Andrea Verocchio, at the same time that Pietro Perugino and Leonardo da Vinci studied in the school of that master. As he had perpetual opportunities of observing that grandeur of style which appeared in the compositions of Leonardo, and that exquisite manner of pencilling, which far surpassed that of his instructor, Verocchio, he gave himself up entirely to imitate him in his taste of design, handling, and the

management of his colours. He also copied the paintings of that eminent genius with such exactness, similarity of colour, and freedom of touch, that it seemed almost impossible for the ablest judges to distinguish the copies from the originals. Credi, however, had merit of an original order, especially in painting Madonnas and Holy Families, which established his reputation high at Florence, where he had great employment, and acquired much wealth. His most considerable work is the Wise Men's Offering. He died in 1530.

CRETEN (CHARLES), a German artist, was born at Prague in 1625. He studied at Rome, where he obtained the name of *L'Espadron*. His excellence lay in history and portrait, which he painted with great accuracy and elegance. He died at Prague in 1681.

CREMONA (NICOLA DA). He was a native of Cremona, and lived about the year 1520. In the Church of St. Maria Maddalena Monache, at Bologna, is an altar-piece by his hand, representing the Descent from the Cross.

CREMONESE (GIUSEPPE). This artist was born at Ferrara in 1610. He had no instructor, but acquired a knowledge of the principles and practice of painting by studying the works of Dosso Dossi, and Titian. There are several of his works in the churches at Ferrara; and there are also in print some of his etchings.

CREMONINI (GIOVANNI BATTISTA). He was born at Cento about 1560, and died in 1610. He principally excelled in painting perspective, and in representing wild animals. But he also executed some altar-pieces at Bologna in a good style; among which were the Annunciation, the Death of St. Francis, and the Assumption of the Virgin. He had the honour to instruct Guercino.

CREPU (NICHOLAS). This artist was born in 1680. He was a Fleming, who, without any instructor, and by only studying after nature, arrived at a great degree of merit in flower painting. He was originally bred to the military profession, and had the rank of lieutenant in the Spanish service; but while encamped, or in garrison, he amused himself by designing after nature such objects as were agreeable to his fancy. At the age of forty he left the army, and settled at Antwerp, where he began to practise painting for a maintenance. His works were soon noticed by the artists, who readily

acknowledged his superiority. His pictures were also much sought for, brought considerable prices, and were carried to every part of Europe. He died in 1742.

CRESCENZIO (DON JUAN BAPTIST). This artist was born at Madrid in 1611. He excelled in painting fruit, flowers, and architecture. The King of Spain was so highly pleased with his works, that he bestowed upon him a pension, and the order of St. James. He died in 1660.

CRISPI (GIOVANNI BATTISTA). He was born at Cerano, in the Milanese, in 1557. His education was liberal, but though intended for a learned profession, he devoted himself to painting; and, after studying at Rome and Venice, he fixed his residence at Milan, where he became director of the Academy, and practised also as an architect and sculptor. His manner has abundant spirit, and his colouring possesses great harmony; but there is much affectation in his design and composition; nor is his drawing correct, especially in the naked figure. Still his beauties may be said to overbalance his defects; and his pictures of the Baptism of St. Augustine, in the Church of St. Marco, is a masterly performance. He also excelled in painting animals and birds of a small size. He died in 1633.

CRISPI (DANIELO). This artist was born at Milan in 1590, and studied first under Giovanni Battista Crespi, but afterwards under Giulio Cesare Procaccini; equalling the latter, and surpassing the former. The grace and variety in his heads, and the propriety of action and character in his figures, accompanied with a beautiful tone of colour, procured him the favour of the great, and so much employment in fresco painting, as well as oil, that he became rich. Besides history, he painted portraits in a style superior to most of his contemporaries. He and all his family died of the plague in 1630. At Pavia are several paintings by Crespi, as Christ among the Doctors; the Presentation in the Temple; the Adoration of the Magi; the Baptism of our Saviour; and the Preaching of St. John; which are all excellent performances. And at Wilton there is a picture painted by this master, representing the Virgin encircled with Flowers, with Christ leaning on her bosom.

CRISPI (GIUSEPPE MARIA). This painter, who was also called *Il Spagnuolo*, on account of the splendour of his dress, was born at Bologna in 1665, and received his earliest instruction from Angelo Toni,

a very moderate artist, whom he soon quitted, and successively studied under Domenico Canuti and Carlo Cignani. Having obtained great improvement from the precepts of these masters, he applied himself to study and to copy the works of Baroccio, after which he acquired the principles of colouring at Venice, from the paintings of Titian, Tintoretto, and Paolo Veronese. His merit becoming known to the Grand Duke Ferdinand, he immediately engaged him in several noble compositions, which he executed with such success as to be appointed painter to the prince. In portrait he was particularly excellent; and to those who sat to him he gave elegant attitudes, with a strong and graceful resemblance. His imagination was lively, but he took a delight in caricatures; frequently amusing himself with designing comic and burlesque fancies, which he expressed with abundance of humour. Sometimes he etched those designs with aquafortis, selecting his subjects from the writings of facetious poets. He was also singular, in accustoming himself to paint in a darkened chamber, but so contrived as to admit a ray of the sun, or the light of a flambeau, to enable him to give a greater roundness and relief to his paintings, by a nice observation of the force of natural light and shadow. He died in 1747. There are several of his works in the churches and palaces of Bologna. He also etched some plates from his own designs.

CRESTI (DOMENICO), called *Cavaliere Passignano*. This painter, accounted one of the best masters of his time, was born at the village of Passignano, near Florence, in 1558. He was instructed in painting by Macchiotti, and afterwards by Battista Naldini; but at Florence he became a disciple of Zuccherò, in conjunction with whom he executed several works, which established his reputation. He had uncommon abilities, a fruitful invention, a noble taste for grand compositions, skill to introduce a multitude of figures in his designs, and an accurate judgment for the disposition of them. Yet he frequently painted with too thin and fluid a body of colour, which prevented his pictures from having a proper degree of force; and when his pencil did not produce the desired effect, it discomposed his mind, and disordered his work. He was also censured for not adorning his figures with suitable draperies, though in other respects they were correct, and the attitudes easy. He died in 1638.

CRETI (DONATO). He was born at Cremona in 1671, and studied at Bologna under Lorenzo da Passinelli, to whose style he added an imitation of the works of Cantarini da Pesaro. Hence his colouring is harsh, and his designs are often unnatural. Two of his best performances are the Crowning of the Virgin, and the Offering of the Wise Men, in some of the churches at Bologna. In the public palace are also four of his paintings, from the Life of Achilles. He died at Bologna in 1747.

CRISCUOLO (GIOVANNI FILIPPO). He was born at Gaeta about 1495. After studying under Andrea da Salerno, he went to Rome, where he had Pietro Perugino for his master, but applied himself chiefly to the works of Raffaele. He then fixed his residence at Naples, where he was much employed for the churches, and died there in 1584.

CRISCUOLO (GIOVANNI ANGELO). This artist was the younger brother of the preceding, and was brought up to the profession of the law, which he abandoned for the pencil, and studied under Marco da Siena. There are some good paintings of his in the churches at Naples, where he died about 1580.

CRISEVOLO (MARIA ANGELA). This female artist was born at Naples in 1548, and died there in 1606. She excelled in historical subjects and portraits.

CRISPI (SCIPIONE). He was born at Tortoni, in Piedmont, about 1550. His merits were of a superior order in elegance of design and power of execution, though little is known either of his personal history or his works; the chief of these are a Visitation of the Virgin and Elizabeth, and an altar-piece of St. Francis and St. Dominic. He died about 1600.

CRISTOFANE (—). This old artist was born at Bologna in 1349. He painted with ability, considering the period in which he lived; but few vestiges of his works exist. He died at Bologna in 1387.

CRISTOFORI (FABIO). This artist worked in mosaic, which art he carried to a high state of perfection in the Church of St. Peter at Rome, where he was assisted by his son, Pietro Paolo, about the year 1710.

CRISTONA (GIUSEPPE). He was born at Pavia in 1664, and studied under Bernardino Ciceri. His excellence lay in landscapes and views in and about Rome, which he designed well, and with great accuracy.

CRIVELLI (CARLO). This ancient painter was a native of Venice, and the scholar of Jacobello Florio. There exist two pictures by him at Venice, one representing St. Fabian, and the other the Marriage of St. Catherine. He died about 1500.

CRIVELLI (ANGELO MARIA.) He was a native of Milan, and excelled in painting animals, particularly huntings, which he executed with uncommon spirit. The time when he lived is unknown.

CROCE (BALDASSARO). This artist was born at Bologna in 1553. In the time of Pope Gregory XIII. he was employed at the Vatican, where he painted both in oil and fresco. There are many of his works in the churches and palaces of Rome which do honour to his judgment and taste. He died there in 1628.

CROME (JOHN), a landscape painter, was born at Norwich on the 21st of December, 1769. As his parents were poor, they heard with dismay that their son desired to become an artist, and they could see no better way of pleasing him than to let him learn the trade of coach painting, which at least put pencils and colours into his hands. These he employed so well and so wisely, during his hours of remission from ordinary labour, that he soon produced a number of pictures, transcribed from natural scenes around. He did not so soon succeed, however, in impressing a sense of the truth and beauty of his landscapes on any of his companions: a quiet forest scene, a greensward valley, with a purling stream, or an old fantastic tree, round which the fairies of old, and rustics now, loved to dance, failed to captivate the eye, or bring purchasers. Some sagacious friend stepped in and advised Crome, when he gave up coach painting, and was likely to starve upon landscape, to give lessons in painting. This took: it introduced him besides to many generous families; put money into his pocket, and enabled him to pursue his labours in landscape without fear of want. His works are remarkable for their truth: a woody lane; a winding hedge-row; a cottage, in the last stage of the picturesque; or a sketch of a forest—from all scenes which owned trees and streams Crome could evoke a landscape. He studied trees and herbs with the eye of a botanist; leafed them, not with masses of green, as some artists even of name have done; but gave to each tree the leaf which belonged to it; for he perceived that a grove of trees had

a variety of characters, as surely as a crowd of men. His landscapes are chiefly scenes of his native district; he seems to have had no desire to be known beyond the bounds of Norwich and its inhabitants, among whom he introduced a taste for art, and founded a school whose scholars, since the death of their master, in April 1821, continue to work in his taste and spirit.

CRONE (ROBERT). This artist was born at Dublin, where he learned the art of painting from a person of the name of Hunter; he afterwards went to Rome, and there studied for some time under Richard Wilson. While in that city he fell from a scaffold in an epileptic fit; and, though he survived that misfortune, another stroke carried him off in London, in 1779. His landscapes are scarce, but excellent; and there are some of his drawings in the royal collection.

CROSS (MICHAEL). He was an English artist, who lived in the reigns of Charles I. and II., but he was only remarkable for copying, in which he is said to have had extraordinary skill. It is reported of this painter (though with what degree of truth is uncertain), that being employed by Charles I. to copy some of the works of the best masters of Italy, when at Venice he contrived to bring away the original of the Madonna of Raffaele in the church of St. Mark, and left the copy in its stead. The deception was not immediately discovered, and the detection was too late to regain the picture; for though several messengers pursued Cross expeditiously, they could not overtake him. It is said that the Spanish ambassador, in the time of Cromwell, bought the original picture, and the twelve Cæsars by Titian, for the King of Spain, who placed them in the Escorial.

CRUZ (JUAN PONTOJA DE LA). This artist was born at Madrid in 1560, and became the scholar of Alonso Sanchez Coello. He excelled in portrait, but also painted historical subjects in a good taste. He died in 1610.

CUEVAS (PEDRO DE LAS). This artist was born at Madrid in 1558. He was employed in painting for private persons more than public buildings; and was always better esteemed as an instructor of others than for his own performances. His disciples were numerous, and some of them rose to eminence. He died in 1635. His son, *Eugenio de las Cuevas*, born at Madrid in 1623, proved a good portrait

painter in the small size, and was appointed by Philip IV. to instruct Don John of Austria in drawing. He died in 1667.

CUIT (GEORGE). This artist was born at Moulton, near Richmond, in Yorkshire, in 1743. Having given early proofs of genius, he was patronised by Sir Lawrence Dundas, who sent him to Rome, where he remained six years, studying the works of the best masters, and taking sketches of the beautiful scenery around that city. On his return home, he was much employed by his friend Sir Lawrence and other gentlemen in painting landscapes, which branch he practised till his death, February 3, 1818. Having for a number of years secluded himself from the world of art, he contracted a style peculiar to himself, working his pictures as near as he could to approach the effect which the camera-obscura throws upon paper. It is the daily effect of nature, without any poetic licence of form in compositions or violent contrast in colouring. Five of his pictures are in the possession of Mr. Compton of Wood-End, near Thirsk. They are all views of local scenery.

CUNNINGHAM (EDMUND FRANCIS), a Scottish painter, born about 1742, and believed to have been a native of Kelso. His father withdrew to Italy after the defeat of the Pretender. Edmund sedulously studied painting; copied the compositions of Corregio, Parmegiano, and other great masters; and attained a high degree of excellence. He visited England, France, Prussia, and Russia, and every where met with patronage; but the fortune which he gained by his talents, he wasted by his dissipation; he was always involved in difficulties, and at length died poor, in 1793, in the British metropolis.

CUQUET (PEDRO), a Spanish artist, was born at Barcelona in 1596. He excelled in historical subjects of a religious character, but his works are confined to the churches and monasteries of his native place. He died in 1666.

CURIA (FRANCESCO). He was born at Naples in 1538, and studied under Giovanni Filippo Criscuolo, after which he went to Rome, where he improved himself by the works of Raffaele. On his return home he was much employed in painting for the churches and convents. One of his best works is a picture of the Circumcision in the Church Della Pietà. He died in 1610.

CURRADI (FRANCESCO). He was born at

Florence in 1570, and became the scholar of Battista Naldini, under whom he made so great a proficiency in colouring and design, that his master took him for an assistant in some of his works; and, being frequently afflicted with the gout, he confided the finishing of his compositions to Curradi and Balducci, who executed them with a spirit and beauty equal to their master. Curradi is allowed to have had a delightful manner, great correctness of design, an excellent disposition of his figures, attitudes full of life and expression, and a thorough understanding of the chiaro-oscuro. His heads are studied with unusual exactness, and he gave a graceful and angelic air to particular figures in his historical compositions, but particularly to those in his designs from sacred history, which were mostly the subjects he chose to paint. To oblige his friends he often painted portraits, which were admired for the life and nature infused into them by his pencil; for the roundness and relief of his colouring; and for their resemblance to the persons who sat to him. He died in 1660.

CURTI (GIROLAMO), called likewise *Il Dentone*, was born at Bologna in 1576. He was the scholar of Lionello Spada, but afterwards studied perspective from the designs of Giacomo Barocceo. He then went to Rome, where he improved himself greatly by the works of art which abound in that city. He perfectly understood the chiaro-oscuro, and thereby gave his works a great power of illusion. He died in 1632.

CUYLENBURG (——). This artist is supposed to have been a disciple of Poelemburg; but his taste of design and style of composition do not warrant the conjecture. His subjects are caves with figures, nymphs bathing, bacchanals, or stories from fabulous history, and sometimes designs of fancy. He usually painted in a larger size than Poelemburg, and wanted that clearness of tint and lustre of colouring so remarkable in the genuine works of that painter. A predominant brown also prevails through Cuylenburg's pictures, and makes an evident difference between the colouring of the two artists. Neither is Cuylenburg so delicate in his female forms, so correct in his drawing, so elegant in his taste, or so neat in his finishing, as Poelemburg; nor is he, in general, equal to Vertangen.

CUYR, *see* KUYR.

D.

DACH (JOHN). This painter, who is to be distinguished from *John Van Ach*, was born at Cologne in 1566, and had for his instructor an obscure artist named Bartholomew; on leaving whom he went to Rome, and on his return stopped at Vienna, where he was retained in the service of the Emperor Rodolphus II., for whom he executed several works, and which gave such satisfaction that the monarch sent him to Italy to collect pictures, and to make drawings from pieces of antiquity. He died at Vienna, very old and wealthy, about 1646.

DADDI (BERNARDO). He was born at Arezzo, and was the disciple of Spinello Aretino, after which he settled at Florence, where he became a member of the company of painters. There are some of his works in the churches at Florence, where he died in 1380.

DADDI (COSIMO). This artist was a native of Florence, and was the pupil of Battista Naldi. He painted history; and in the Church of St. Michael, in his native city, is an altar-piece of that angel defeating the Apostate Angels. He died of the plague in 1630.

DAELE (JOHN VAN). This artist was born in Holland in 1530, and died in 1601. He excelled in landscapes and marine views, particularly where the shores are rocky and the scenery romantic.

DAGIU, or IL CAPELA (FRANCESCO). He was born at Venice in 1714, and studied under Giovanni Battista Piazzetta. He became a member of the academy at Venice, and painted historical subjects with credit. Most of his pictures are in the churches of Bergamo and its vicinity. He died in 1784.

DAHL (MICHAEL). This portrait painter was born at Stockholm in 1656, and, after learning the principles of the art from Ernstruem Klocke, came to England, on his way to Italy. While at Rome he painted the portrait of Christina, Queen of Sweden. In 1688 he returned to this country, and continued here till his death, in 1743. He was patronised by Queen Anne, and her husband, Prince George of Denmark, whose portraits he painted. His charge for a full length of Queen Anne, in 1712, was fifty pounds.

DALENS, DIRK (OR THEODORE). This artist was born at Amsterdam in 1659,

and learned the principles of the art from his father, William Dalens, a landscape painter, whom he soon surpassed. In 1672, Dirk retired to Hamburg, to avoid the war, and happening to meet with Jon Voorhout, they associated together, and jointly applied themselves to study, and to improve themselves in their profession. Dalens, on his return to Amsterdam, met with great encouragement, and would probably have made a considerable figure, if he had not been cut off in the prime of life, in 1688. In the collection of the Elector Palatine is a fine landscape by this master, the scene of which is a marshy ground, with ducks and other wild-fowl, much in the manner of Hondekoeter.

DALL (NICHOLAS THOMAS). This painter was a native of Denmark, but resided in London, where he excelled in landscape. He was employed very much in scene-painting for Covent garden theatre, which prevented him from executing many small pictures. In 1768 he gained the first prize given by the Society of Arts for the best landscape. He became an associate of the Royal Academy in 1771, and died in 1777.

DALLAMANO (GIUSEPPE). He was born at Modena in 1679, and acquired the principles and practice of painting by his own unassisted genius, being even ignorant of the alphabet, and to appearance little raised above idiocy. Notwithstanding these disadvantages, he became distinguished by his skill in taking architectural views, many of which are in the first collections at Turin. He died in 1758.

DALMASIO (LIPPO SCANNABECCHI). This painter was the disciple of Vitale da Bologna, of which city he was also a native, and resided there from about 1376 to 1410. He obtained the name of Lippo della Madonna, from the beauty which he gave to the head of the Virgin whenever he made it the subject of his pencil. His paintings rise surprisingly above the formal and hard manner of his time. It is said that he also painted in oil, which, however, is contrary to the story that Van Eyck was the first discoverer of that practice.

DALTON (RICHARD). He was born about 1720, at Deane, in Cumberland, of which parish his father was rector. At an early age he was placed with a coach painter in London; but, on the expiration of his apprenticeship, he went to Rome, where he became acquainted with some English noblemen, by one of whom, Lord Charle-

mont, on his return, he was introduced to the Prince of Wales, who, on his accession to the throne, sent him to collect paintings in Italy, and made him his librarian, which place he changed for that of keeper of the royal cabinet of drawings and medals. He died in 1791. Mr. Dalton exhibited at some of the meetings of the Royal Academy, and also published a volume of prints illustrative of Egyptian customs, from drawings made by himself.

DAMERY (SIMON). This Flemish painter was born at Liege in 1597. After learning the rudiments of the art in his native city, he went to Italy, where he studied, and practised historical painting. He settled at Milan, and died there in 1640. He is not to be confounded with *Walter Damery*, a native of Liege, who was the scholar of Bertin. He also went to Italy, and returned to his own country, where he painted history, and died there about 1670.

DAMIANI (FELICE). He was born at Gubbio, in the Papal States, and lived about the year 1610. His works combine the Roman style with that of the Venetian School. One of the principal is the Martyrdom of St. Paul at Castel Nuova. He also painted several other fine pictures for the churches and chapels of his native country.

DAMINI (PIETRO). This painter was born at Castelfranco in 1592, and studied under Giovanni Battista Morelli. He was rising so high in his profession, that many scrupled not to place him on a footing with Titian, when he died of the plague at Venice in 1630. His principal works are, Christ giving the Keys to St Peter, in the Church of Clemente at Padua; and the Crucifixion, in that of Il Santo at the same place; which last is truly an admirable performance for expression and harmony. This artist had a brother named Giorgio, who was an excellent portrait painter, as well as of history. He died of the same dreadful malady as Pietro, in 1630.

DANCE (GEORGE), the elder brother of Sir Nathaniel Holland, was by profession an architect, but is entitled to a place in this work, as the delineator of "Portraits sketched from the Life since 1793," engravings from which were published, in two volumes folio, by Daniells. Mr. Dance was the last surviving member of the original forty Royal Academicians. He died in 1825, at the age of eighty-four.

DANCE, *see* HOLLAND.

DANCKERT, or DANKERS (HENRY). This artist was born at the Hague about 1630. He was originally an engraver, but abandoned that art as a profession, for painting, which he studied in Italy. On his return from thence he settled in England, where Charles II. employed him in taking views of the royal palaces, and prospects of the seaports, particularly on the coast of Wales. He also engraved a few plates, among which was a portrait of his royal patron.

DANCKERT (JOHN). He was a native of Amsterdam, where he resided about the year 1660. He painted historical subjects, and etched some plates, particularly one after Titian, representing Venus in a recumbent posture.

DANDINI (CESARE). This painter was born at Florence in 1595, and successively studied under Curradi, Passignano, and Christofano Allori: from whom he acquired a pleasing but evanescent manner of colouring. He was very correct in his drawing, and laboured his pictures extremely. Some of the best altar-pieces in the churches of Florence are by him; and one in the chapel L'Annunciata is particularly admired. At Ancona is another fine one of St. Carlo, with several saints. He died in 1658.

DANDINI (VINCENZIO). This artist was the brother of Cesare, and was born at Florence in 1607. After having been taught the first rudiments of his art by his brother, he studied some time at Rome under Pietro da Cortona, and copied with the greatest assiduity the masterpieces of art in the palaces and temples of that city. He was considered one of the best of Cortona's scholars, and met with ample encouragement from the grand duke, as well as from private persons, on his return to Florence. One of his best altar-pieces, which are frequent at Florence, is the Conception of the Virgin, in the Church of Ognisanti.

DANDINI (PIETRO). He was nephew to the preceding, was born at Florence in 1646, and received his first instruction in the art of painting from Valerio Spada, who excelled in small drawings with a pen. Whilst he was under the tuition of that artist, he gave such evident proofs of genius, that he was then placed as a disciple with his uncle Vincenzo. He afterwards travelled through most of the cities of Italy, studying the works of those who were most distinguished and re-

sided for a long time at Venice, with Paolo Veronese. He next visited Parma and Modena to study the works of Correggio, omitting no opportunity that might contribute to improve his hand or his judgment. When he returned to Florence, the Grand Duke Cosmo III., the Grand Duchess Victoria, and the Prince Ferdinand, kept him perpetually employed in fresco painting as well as in oil. His subjects being taken not only from sacred or fabulous history, but from his own invention and fancy, frequently gave to his compositions the extravagance or whimsical caricature. He died in 1712. This master had an extraordinary talent for imitating the style of the most celebrated ancient painters of every school, particularly Titian, Veronese, and Tintoretto; and with a force and elegance equal to his subjects of history, he painted portraits, landscapes, architecture, flowers, fruit, battles, animals of all kinds, and likewise sea-pieces, proving himself a universal artist, and excelled in everything he undertook. Mr. Fuseli, however, says that the avidity of gain led him to dispatch, and a general mediocrity compensated* by little more than the admirable freedom of his pencil. He exerted his powers according to the price he received for his works, which are seen to advantage in the cupolas of St. Maria Maddalena, in various frescoes of the ducal palace and villas, and in the public hall of Pisa, where he represented the taking of Jerusalem. There are likewise altar-pieces which show his merit; that of St. Francis, in St. Maria Maggiore, and another of St. Piccolomini saying Mass in the Church of the Servi, which last is a pleasing and animated performance.

DANDINI (OTTAVIANO). He was the son of Pietro Dandini, and painted in the same style. In the cloister of St. Spirito at Florence are some of his fresco paintings, which exhibit proofs that he did honour to his family.

DANEDI (GIOVANNI STEFANO). The painter, who was also called *Montalt*, was born at Treviglio, in the Milanese, in 1608. He studied under Morazzon, after which he became eminent as a painter of history at Milan, where he executed a number of altar-pieces, and other pictures for the churches. Among his best productions is the Martyrdom of St. Justin. He died in 1689.

DANEDI (GIUSEPPE). He was the bro-

ther of the preceding artist, and was born at Treviglio in 1618. He became the disciple of Guido Reni, on leaving whom he settled at Turin, where he obtained considerable employment for the churches and palaces. In that of St. Sebastiano is a fine altar-piece by him of the Murder of the Innocents. He died there in 1688.

DANHAUER. This artist was a German, and born in Suabia in 1675. He was the scholar of Bombelli, and after studying historical and portrait painting in Italy, settled at Petersburg, where he died in 1733.

DANIELL (THOMAS), elected Royal Academician in 1799, and who died on the 19th of March, 1840, at the age of ninety years, first made himself known in art by views of Cowley the poet's house at Chertsey, and by pictures from the Fairy Queen, one of which, *Una and the Red Cross Knight*, is still remembered for its delicacy of colour, and exhibiting much of the spirit of the poet. To these may be added some landscapes of merit, viz.; a View of Bremham Crags, near Ripon; a View of Blenheim; a Waterfall, near Craven; a Sunset and a Moonlight. The skill with which these were painted was found of use, when in the year 1784 he sailed to the East, and tried his pencil on the magnificent temples and scenery of Hindostan. That he was at work with spirit and effect there, was manifested here by the exhibition in the Royal Academy, of a succession of scenes in which the East was as clearly reflected as the moon in the lake; and which, with the exception of the pictures of Zoffany, first made us acquainted with the beauty of our eastern empire. The earliest of these was—a gate leading to a Hindoo Temple at Tritchenore; another was, The Hindoo Temple at Trincomalee; a third, Hindoo Temples at Bindrabund; fourthly, a Tiger Hunt; and finally, the British Resident at Poonah, concluding a Treaty in Durbar with the Prince of the Mahrattas. While engaged on these pictures, he was employed at intervals in arranging his Oriental Scenery, a grand work which he published in 1808, in six volumes folio, exhibiting scenes in India from Cape Comorin to Serinagur, in the Himalayas. This artist has increased our enjoyment by bringing scenes to our firesides, too distant to visit, and too singular to be imagined.

DANIELL (WILLIAM), was the nephew of Thomas, and a member of the Royal

Academy; he accompanied him to India, and, under his eye, acquired such skill that he aided him in his eastern scenes, and painted others from his own observations, of great merit, but which rather approached than equalled the productions of his uncle. His view of Fyzabad, in Oude; the Mosque at Jaunpore; the Hunting the Wild Elephant; the Dead Elephant; with views of Hindoo Temples, several of which are in the possession of James Walkinshaw, Esq., together with many others, with the East stamped legibly and beautifully on them, will keep him in remembrance with all, and they are many, who love India. He died in London 16th August, 1837, in the sixty-fourth year of his age.

DANKS (FRANCIS). This painter was born at Amsterdam in 1650. He went to Rome, where he obtained the name of Tortue; and after studying there some time, he returned to Amsterdam, and practised historical painting and portrait with success. He died in 1703.

DANLOUX (PETER). This artist was born in 1745 at Paris, and died there in 1809. During the early part of the French Revolution he resided in England, where he painted many pictures and portraits; among the latter was the likeness of Delille the poet, of whom he was a friend, and who has celebrated him in his poem *La Pitié*. The Punishment of a Vestal, to which Delille alludes, is one of Danloux's best pictures.

DANTI (THEODORA). This female artist was born at Perugia in 1498, and died there in 1573. She painted small pictures in the manner of Pietro Perugino, and in an excellent style of design and colouring.

DANTI (ANTONIO). He was born at Rome in 1634, and died there in 1675. His talent, which appears to have been but moderate, lay in history and portrait.

DAVID (LODOVICO ANTONIO). He was born at Lugano in 1648, and studied at first under the Cavaliere Cairo, and Ercole Procaccini, after which he went to Bologna, where he became the pupil of Carlo Cignani. He rose to some eminence in his profession as an historical painter, of which he left proofs in the churches and monasteries of Milan and Venice. He also painted portraits in a superior style. When he died is not mentioned.

DAVID (JAMES LOUIS). This artist, on whom some of his countrymen confer the honourable title of "restorer and head of the French School," was born at Paris

in 1750, and studied under Vien. Before the French Revolution he had risen into reputation as a painter; but during that tremendous event he acquired a celebrity of another and less honourable kind. He, as a member of the Convention, voted for the death of Louis XVI.; became the devoted friend and panegyrist of Marat and Robespierre, and participated in all the atrocities committed by the Committee of Public Safety. It is but justice, however, to say, that he appears to have been honest and disinterested in his principles, violent as they were, and to have been under the influence of a kind of political insanity. After the fall of Robespierre, David was imprisoned, but was not long confined. Thenceforth he devoted himself to his art, and produced many compositions which are the admiration and pride of France. On the second restoration of Louis XVIII., David was driven into exile by the decree against the regicides, and he died at Brussels in December 1825. Among his most celebrated pictures must be numbered the Oath taken in the Tennis Court; Belisarius; the Funeral of Patroclus; the Death of Socrates; Leonidas at Thermopylæ; Brutus; the Horatii; the Rape of the Sabines; and the Coronation of Napoleon. "I wish," said David, "that my works may have so completely an antique character, that, if it were possible for an Athenian to return to life, they might appear to him to be the productions of a Greek painter." In accomplishing this object, David has not been wholly unsuccessful; but he has attained it at the expense of nature. It has not unaptly been said of him and some of his pupils, that their pictures are "coloured statuary." His figures have the ideal beauty of the ancient sculpture, but they are too often cold and inexpressive, and excite no sympathetic interest in the beholder. This was not the fault of his powers, but of his system; for, when he pleased, he could give a striking air of reality to the creations of his pencil. With all his defects, he must be acknowledged to be entitled to rank high among the artists of modern times.

DAVY (ROBERT). He was born at Col-lumpton, in Devonshire, but it is not known who was his instructor. He went, however, to Rome, from whence he returned to London about the year 1760. He chiefly painted portraits, but with so little success, that he became under drawing master of the academy at Woolwich, besides

which he attended ladies' schools in the same capacity. He died in 1793.

DAWE (PHILIP). He was a native of London, and had Hogarth for his instructor, but never rose to any eminence. He painted an historical picture of the confinement of Mortimer in Nottingham Castle by Edward III. This was in the first exhibition of the Royal Academy. Afterwards he exhibited two more pictures, one of which, Bobadil Cudgelled, from Ben Jonson's *Every Man in his Humour*, has been engraved. He died about 1780.

DAWE (GEORGE), was elected an Associate of the Royal Academy in 1810, where he exhibited an historic picture of Andromache imploring Ulysses to spare the life of her Son; in the year preceding he sent two portraits to the Academy; in the year following he painted a portrait of Coleridge the poet; and in 1813, a Child rescued by its Mother from an Eagle's nest: in all of these a merit which promised higher excellence was visible; and the Royal Academy seemed to be of the same opinion, for they admitted him, in the year 1814, into their ranks as a member. His works had not hitherto brought the reputation which he desired; the country then, as now, looked coldly upon pictures which aimed at the scriptural and the historic; while in portraiture, Lawrence and Jackson, and Shee and Phillips, were in full employment; and with none of these could Dawe hope successfully to compete. He suddenly left England, and no one heard of him, till rumour first, and then the assurance of travellers told us, that he was in high fame and fortune at St. Petersburg; where, in a palace belonging to the Emperor, he painted four hundred portraits of those chiefs and leaders of the Russian army, who had—with the assistance of the snow—vanquished Napoleon. After an absence of ten years, Dawe returned with a vast increase of fortune, if not of true fame, which he was not destined long to enjoy, for within six weeks after his arrival he died, on the 15th of October, 1829. His portraits are reckoned fair likenesses, but with more of the outer man than of the inner mind; he wrote a life of Morland the painter, from which he could derive but little reputation. Those who desire to know of his whims and his habits, will find more than enough to satisfy all rational curiosity, in the *Essays of his sarcastic acquaintance, Charles Lamb.*

DAYES (EDWARD). This artist was the scholar of William Pether, and in the early

part of his life painted in miniature. He also scraped in mezzotinto, but afterwards practised landscape drawing, and was appointed designer to the Duke of York. He was much employed in taking views for the booksellers; but being embarrassed in his circumstances, he put an end to himself, in May 1804. The year following came out a volume, called "The Works of Edward Dayes, containing an Excursion through Derbyshire and Yorkshire, with Professional Sketches." At the time of his death he had in the exhibition a pleasing view of Shrewsbury. His principal work was a picture of the royal procession to St. Paul's, after the late king's illness in 1789, of which Sir Joshua Reynolds thought highly.

DEAN (HUGH). He was a native of Ireland, and became a good painter of landscape. His patron was Lord Palmerston, who enabled him to visit Rome; but afterwards that nobleman renounced him, on account of the impropriety of his conduct. In 1780 he made an exhibition of his paintings, among which was a transparency of Mount Vesuvius. Not long after this, the artist turned Methodist preacher, and he is supposed to have died in 1784.

DEBLIECK (DANIEL). This artist was a native of Holland, and flourished about 1650. He was a good painter of architectural subjects, particularly churches, both the exterior and interior.

DECKER (FRANCIS). This artist was a native of Holland, and painted landscapes in a style approximating to that of Ruysdael, with great freedom of pencilling and harmony of colouring. The time when he lived, and the particulars of his history, are equally unknown.

DELEN, DIRK (OR THEODORE) VAN. Neither the year of the birth or death of this artist is mentioned; but it is recorded that he was born at Heusden, and that he was a disciple of Frank Hals, in whose school he practised those subjects which were most esteemed by that master, such as portraits and conversations. But his predominant inclination led to architectural views and perspective, which he studied with so much care, as to make his works admired through the Low Countries. His favourite subjects were the insides of churches filled with figures; grand temples; magnificent saloons and galleries, with assemblies of people at concerts, feasting, or dancing, all which he finished highly. His architecture was in a noble

taste; but the figures, which were well designed and judiciously grouped, were inserted by Van Harp and Wouvermans. He died about 1680.

DELFINO (CARLO). This artist, who was a native of France, resided so many years at Turin, as a painter to the court, that he was considered an Italian. He executed several pictures for the churches, but all in a bad taste. He lived about 1670.

DELFT (JAMES WILLIAM), a Dutch artist, was the son of Jacob Delft, a portrait painter of the city of that name, and born there in 1580. He practised the same branch of the art that his father professed, but became chiefly distinguished as an engraver. He married the daughter of Mireveldt, and engraved many of the portraits painted by his father-in-law. He died about 1640.

DELFT (JAMES WILLIAM), the son of the preceding, was born in 1619, and received his instructions from his grandfather Mireveldt, whose style he followed with success. He was also a good engraver of portraits. He died in 1661.

DELIBERATORE (NICOLO). This painter was born at Forli, and obtained a great reputation in his time, though his manner was extremely Gothic. For one of his pictures he received one hundred and fifteen golden ducats. Another, of the Crucifixion, was painted on a golden ground. He lived about the year 1490.

DELLO (—). This artist was born at Florence in 1603, and died in Spain, whither he had been invited to assist in the works of the Escorial, in 1658. He painted historical subjects in small size.

DELMONT (DIODATO). He was born at St. Tron, in Flanders, in 1581, of a good family, who gave him an education suitable to his fortune, had him instructed in all the polite languages, and placed him as a disciple of Rubens, whom he accompanied to Italy. During his continuance at Rome, he studied with such industry that he obtained the reputation of being an excellent painter and architect. For a long time he was employed at the court of Newburgh, where the duke conferred on him the order of knighthood. Several paintings by this master are preserved in the churches and convents of Italy, and there are three capital performances of his at Antwerp, which are proofs of his extraordinary talents. In the Church of Notre Dame is a fine picture of the Transfiguration; in the Church of the Jesuits is another, representing Christ carrying his Cross; and

in a cloister is the Adoration of the Magi, painted for the altar-piece, which is grand in the design, exquisitely pencilled and coloured, and in a free and firm style. In all his subjects the composition is elevated, the design correct, and the colouring and pencilling excellent. Rubens himself was profuse in his praise, and the approbation of that incomparable judge is sufficient to secure the approbation of posterity. Delmont died in 1630.

DELPO (GIACOMO). He was born at Naples in 1709, and was the disciple of an artist named Dominique. He excelled in architectural subjects as well as history, and died in 1754.

DELVITO (NICOLO). Another Neapolitan artist, who was born in 1435, and died in 1498. He was the scholar of Antonio Solario, and painted historical pictures in the same style.

DENNER (BALTHASAR). He was born at Hamburg in 1685, and after learning the rudiments of his art at Altona and Dantzic, he greatly improved himself by copying the best pictures in the latter city, besides which he studied diligently living models. His first great attempt was the portrait of Duke Christian Augustus, administrator of Holstein-Gottorp, which he executed in miniature, and performed it with such success, that it established his credit at that court, where he also painted in a large picture twenty-one portraits of the family of that prince, and introduced his own. He was principally employed by the princes of Germany, the King of Denmark, and George I. of England. This last monarch invited him to his court, but he succeeded so ill in the pictures of two of the King's favourite ladies, that he did not meet with the encouragement he had contemplated. His fame, however, rose very high on his exhibiting the head of an old woman, about sixteen inches high, and thirteen wide, in which the grain of the skin, the hairs, the down, and the glassy humour of the eyes were represented with the most exact minuteness; but it gained him more applause than custom, for a man could not execute many works who employed so much time upon the finishing of one. The Emperor Charles VI. gave him six hundred ducats for this picture, and a like sum for the portrait of an old man to match it. Denner finished the portraits of himself, his wife, and children, with such circumstantial detail, that the pores of the skin appeared visible. This faculty of imitation

and force of patience constituted the whole merit of Denner, who died at Hamburg in 1747.

DENON (BARON, DOMINIC VINCENT). This artist, a great part of whose life was spent in courts, and in diplomatic occupations, was born at Chalons sur Saone, in Burgundy, in 1747. He was one of the train of artists, literary men, and scientific characters, who accompanied Bonaparte to Egypt. While there, he alternately wielded the pencil and the sword, and both with equal dexterity. His great work on the Egyptian expedition, the numerous and fine drawings for which were made by himself, would alone be sufficient to immortalize his name. Napoleon was warmly attached to him, gave him the superintendence of the museums, and consulted with him on all affairs that were connected with the arts. He died at Paris in 1825, universally beloved for his good qualities, and admired for his talents and the purity of his taste.

DENYS (JACQUES). This artist was born at Antwerp in 1647. He was a disciple of Erasmus Quellinus; but went young to Rome and Venice, where he spent some years in copying the works of Raffaele, Giulio Romano, Guido, and Titian, and formed his taste of design and colouring from those celebrated masters; by which method his composition showed all the elegance of the Roman and Venetian Schools. The archduchess of Mantua took him into her service; and not long after, the Duke of Tuscany obtained permission for him to visit Florence, where he painted the portraits of that prince and his family, for which he gave him, among other valuable presents, a gold chain and medal. At his return to Mantua, Denys finished several grand historical compositions, and adorned the principal apartments of the palace with works that entitled him to rank among the most able in his profession. The archduchess wished to engage him in other designs, in order to detain him longer in her service; but the love of his native country prevailed over all other considerations, and he returned to Antwerp, where he was received with distinguished honour, which he enjoyed but a short time, dying soon after, extremely regretted. Most of his works are in Italy; but at Antwerp is an *Ecce Homo* of his painting, which, both in design and colouring, is in the style of Vanduyck. There is also in the same city a portrait, beautifully coloured, and painted

with great freedom and force. He was remarkable for correctness of design; his colouring is bold, and his manner has more of the School of Italy than of Flanders.

DENYS (—), a modern painter, a native of France, settled at Naples, where he died some years since. He was a very able landscape painter, and executed a number of beautiful pictures for the court of Naples, as well as for private persons there. He is reproached with having an extraordinary predilection for painting cows; for there is not one of his pictures in which he has not contrived to introduce one or more of these animals. The tone of his colouring is also charged with being too yellow, and spoiling his landscapes; notwithstanding this, his pictures have a very fine effect; and his accuracy was so great, that a botanist could determine the character of all the plants which he introduced: he was enabled to do this by having made them his particular study. His reputation was gradually increasing when he died.

DERVET (**CLAUDE**). This artist was born at Nancy, in Lorraine, in 1600. He studied under Claude Henriet, and became the intimate friend of Callot, whose style of engraving he imitated. He was also a good historical and portrait painter.

DERYCK, OF DERICK (**PETER CORNELIUS**). He was born at Delft in 1568, and was a disciple of Hubert Jacobs, on leaving whom he went to Italy, where he studied the different styles of the most eminent masters, and at last fixed on Bassan as his model. In copying and designing, he spent fifteen years at Rome, Venice, and other cities of Italy, where he painted a number of pictures in a large, as well as small size. His portraits were much admired, and his landscapes were commended for the goodness of design, firmness and freedom of touch, and the spirit of the animals introduced into them. His peculiar excellence lay in the imitation of the style, manner, and tint of colouring of Bassan, and that imitation he performed with such exactness, that even good judges are frequently deceived by the pictures of Deryck. He died in 1630.

DERYKE (**WILLIAM**). He was born at Antwerp in 1635, and was bred a jeweller; but afterwards applied himself to painting with tolerable success. His compositions were historical subjects, with figures as large as life, and executed with a full bold pencil; but though there is merit in some

parts, yet his outline was frequently incorrect; and in respect of grace, and an agreeable variety, he was very deficient. In the reign of King William III. he came to England, and died here in 1697.

DESANI (**PIETRO**). He was born at Bologna in 1595, and had for his master Lionello Spada, by whose instructions he became a good painter of history. His works abound in the churches and public buildings of Reggio. His compositions are excellent, his design correct, but his colouring is not equal to the rest of his performance. He died in 1647.

DESBARRES (**BONAVENTURE**). This artist was born at Paris in 1700. He painted history in the artificial taste of his time and country, without rising above mediocrity. He died in 1729.

DESCAMPS (**JOHN BAPTIST**), a native of Dunkirk, born in 1714, and died in 1791; he was not without merit as an artist, both in historical composition, and in families and village scenes; but he is better known by his works on painting, and particularly by his Lives of Flemish, Dutch, and German painters.

DESHAYES (**JEAN BAPTISTE**). This painter was born at Rouen, in 1729. He studied the principles of his art under his father, an artist of no reputation, after which he became successively the scholar of Colin de Vermont, Restout, and Boucher. He next went for improvement to Rome, and on his return to Paris painted historical subjects with reputation. He died in 1765.

DESORTES (**FRANCIS**). This French painter was born at Champignon, in Champagne, in 1661, and studied under Nicasius Berneart, the disciple of Snyders. The subjects in which he delighted were flowers, insects, animals, or representations of the chase; and those he designed and coloured with abundance of truth, his local colours being good, and the aerial perspective well managed. He was mostly employed in the service of Louis XIV., for whom he painted many pictures, representing the chase of different animals, in which the action and attitudes of the dogs were full of spirit, nature, and life. When the Duke d'Aumont came as ambassador to England, he was accompanied by Desportes, who brought with him some of his paintings, and, during his continuance here, experienced the most generous encouragement. He died in 1743, leaving a son, *Claude Francis*, who became a good

painter of animals. He died at Paris in 1774, aged seventy-eight.

DESPREZ (LOUIS JOHN), a French painter and architect, was born at Lyons about the middle of the eighteenth century. After having followed his profession at Lyons and Paris, he went into Italy, and while there, took part in the *Voyage Pittoresque de Naples*, which was published by the Abbé de St. Non. Having seen him at Rome, Gustavus III. of Sweden engaged him as his painter and architect. In Sweden he acquired a high reputation, and contributed greatly to spread correct principles and a love of the fine arts. One of his best pictures is a representation of the battle of Svensund. He had a fertile and brilliant imagination, and a vigorous style. He died at Stockholm in 1804.

DESUBLEO, or SOBLEO (MICHELE). This artist was a native of Flanders, but lived chiefly at Bologna and Venice. He was educated in the school of Guido Reni, whose style he imitated very closely, adding to it somewhat of the force of Guercino. One of his finest performances is a Crucifixion, in the Church of the Carmelites at Venice.

DEVIS (ARTHUR). This English artist was born at Preston, in Lancashire, about 1711, and studied with Peter Tillemans. He painted portraits and conversation-pieces, particularly one representing a group of the Pretender's friends; and, what is remarkable, this artist had so strong a resemblance to the Pretender, that at this period of political ferment, he was obliged to quit Preston incognito. Though he exhibited at the rooms of the Society of Artists in the Strand, he never joined the Royal Academy. He died at Brighton in 1787. He had a brother, named Anthony Devis, who excelled in landscape, several specimens of which are at Albury, Surrey, where he died a bachelor, aged eighty-seven, in 1817.

DEVIS (ARTHUR WILLIAM), was born on the 10th of August, 1762. He evinced a genius for painting from early childhood, and received his first instruction from his father. Sir Joshua Reynolds had a great predilection for this artist, and he had the honour to receive a silver medal from that president of the Royal Academy, at a much earlier age than it was usually given to students. When in his twentieth year, he was appointed draughtsman, by a private committee of the East India Company, to undertake a

voyage round the world, in the Antelope, Captain Wilson. The intention of this voyage was in some measure frustrated, by the wreck of the vessel on the coast of the Pelew Islands. The ship was totally lost, but the crew saved. Providentially they met with a kind reception from the friendly inhabitants of one of those islands, from whence, in consequence of this visit, came the unfortunate but amiable Prince Le Boo. It was by the greatest exertions, and at the risk of their lives, that the crew, including Mr. Devis, who it was asserted was one of the most active, collected from the wreck materials sufficient to construct a craft capable of conveying them to Macao, where they arrived in safety. Mr. Devis was wounded on the Malay coast, by arrows that were aimed at the small vessel, one of which caused him a locked jaw, by which he suffered to the last moment of his life. This wound, with another in the side, prevented his return to England with Captain Wilson, as he at first intended. Mr. Devis remained one year at Canton, where he received the greatest kindness from the Danish consul. From Canton he sailed to Bengal, where he established himself. He pursued his professional studies with great respectability, as his works painted in that country will testify, particularly the Manufactures of India, and an historical painting of Lord Cornwallis receiving the two Sons of Tippoo Saib as hostages. Mr. Devis had the honour of being particularly distinguished by the late Sir William Jones, Lord Cornwallis, Lord Teignmouth, and General Lord Harris, as well as by gentlemen of the first rank in India. He became a member of the Asiatic Literary Society, and a freemason of the Lodge of Benevolence. On Mr. Devis's return to his native land in 1765, he continued his profession, and was favoured by the patronage of many of the nobility and gentry. He painted two historical pictures; the first was the Conspiracy of Babington, in the reign of Queen Elizabeth; and the other, Cardinal Langton instigating the Barons to force King John to sign Magna Charta; in which last picture are the portraits of the actual descendants of the barons who were present on that occasion. After the battle of Trafalgar, Mr. Devis went to meet his Majesty's ship, the Victory, to collect information, and take a likeness of Lord Nelson. He likewise took a fac-simile

of the cockpit of the *Victory*, and the portraits of all the officers and attendants who were present during the dying moments of the hero. The commemorative picture of the amiable Princess Charlotte of Saxe-Coburg gained Mr. Devis much applause, and established him as an artist of the first talent. After a life full of vicissitudes, this man of genius fell a victim to the most distressing of all attacks—a stroke of apoplexy. He was remarkable for facility with his pencil, the harmony of his colours, his taste in the grouping of figures, and the exquisite finishing of his works, which have been extolled by most of his brother artists. He died on the 11th of February, 1822, at his house in Caroline-street, Bedford-square, leaving two orphan girls to deplore his loss.

DE WIT, *see* WIT.

DEYNUM (JOHN BAPTIST VAN). He was born at Antwerp in 1620. His subjects were portraits in miniature, and also history and landscapes in water-colours, which he executed with neatness, judgment, and taste. The greater part of his performances were purchased by the Emperor and the King of Spain; and his works were admired for the delicacy of touch, the sweetness of colouring, the exquisite manner in which they were finished, and for elegance of composition. He died at Antwerp in 1669.

DEYSTER (LOUIS). He was born at Bruges in 1656, and studied under John Maes, a painter of portrait and history, after which he perfected himself in the knowledge of the true principles of design and colouring, by studying the antiques and best modern productions at Rome, from whence he removed to Venice, where he spent six years in copying the beautiful compositions of the greatest masters of that school. On his return to his own country, he led so retired a life, that he was scarce known even in his own city, though he had abundant merit, and his works were generally admired. At last necessity compelled him to engage in several performances for the public, which introduced him to the world, and both enriched him and raised his reputation. At Bruges, he painted two excellent pictures; the one, Rebecca with Abraham's servant at the Well; and the other, Judith and Holofernes. But his best compositions are three pictures in the Church of St. James, the subjects of which are the Crucifixion; the Resurrection; and the

Death of the Virgin. Deyster composed in a grand style, and much in the taste of the Italian school; he gave great elegance to the hairs of his heads, and to the extremities of his figures; his draperies ar-loose and light, so as to make the naked of the limbs perceptible, and the folds are large and well chosen; his colouring is warm, and the shadows were glazed, in the finishing, with a composition called sphaltum. In his carnations he resembled Vandyck, and in his manner he rose above all the Flemish painters of his time. He died in 1711, leaving a daughter, *Anna Deyster*, who painted landscapes; but was chiefly remarkable for the exactness with which she imitated the works of her father. Some historical pictures painted by her are in the churches of Bruges, where she died at the age of fifty, in 1746.

DIAMANTINI (GIUSEPPE CAVALIERE). He was born in Romagna about 1660, and resided most of his life at Venice, where he became distinguished, not only as a painter, but also as an engraver. In the Church of St. Moyses is a picture by him, the subject of which is, the Wise Men's Offering, well designed and admirably executed. His plates, however, are more numerous than his paintings.

DIEPENBECK (ABRAHAM VAN). This artist was born at Bois-le-Duc in 1607; and at first practised painting on glass, in which art he was supposed to be superior to any of his time. Some of his performances in that line are still admired, particularly the Works of Mercy in the windows of the Cathedral at Antwerp. After going to Italy, he quitted his profession for oil painting, and, to perfect himself, became the scholar of Rubens. His invention was fertile, his genius great, and his execution spirited. His great fault was that of undertaking too many things; for such was his rapidity, that the publishers continually applied to him to furnish designs for their works, among which was the celebrated Temple of the Muses. As a painter he imitated Rubens closely, his colouring was good, and he had a great knowledge of the chiaro-oscuro. In the Church of the Carmelites at Antwerp is a fine picture by him, of the Virgin in the Clouds, with St. Elias; and in that of the Recollets there are others said to be equal to those of Vandyck. He came to England in the reign of Charles I., and made designs for the Duke of Newcastle's book on Horsemanship. He died at Antwerp in 1675.

DIEPRAAM (ABRAHAM). He was born at the Hague, in 1655. This artist was at first instructed by Dirk Stoop, the father of Peter Stoop, the battle painter; but afterwards he studied under Hendrick Zorg; though his principal improvement was derived from the precepts of Adrian Brouwer, whose style of design, manner of colouring, and handling, he imitated very closely. But, unhappily, he copied his master Brouwer, not only in his pencil, but also in his morals; and by that means his time was unprofitably consumed, his substance dissipated, and the talents with which nature had liberally endowed him were impaired. His first pictures were much esteemed, and deservedly; some of them being as transparent in their colour, and as well composed as many of Brouwer's. But when he gave himself up to a vicious course of life, his hand forgot its former execution, and even his ideas were confused. His irregularities reduced him to great poverty, and he died in an hospital, though he had abilities which, properly exerted, would have rendered him happy and famous.

DIEST (ADRIAN VAN). He was born at the Hague in 1655, where he was instructed by his father, who was a painter of sea-pieces. At the age of seventeen he came to England, and was employed by the Earl of Bath in taking views on the coast of Devon and Cornwall, by which he acquired a fine taste for landscape. He wanted, however, that excellence at which he might have arrived had he seen the beautiful scenery of Italy, and the works of the great masters who were eminent in the style which he cultivated. Some of his pictures, finished in his best manner, have great clearness and transparency in the colouring, and a peculiar tenderness in the distances; they are truly fine in the skies, have an uncommon freedom in the clouds, and an agreeable harmony through the whole. But, as he was often obliged to paint for low prices, there is a great disproportion in his works. The narrowness of his circumstances depressed his genius, and rendered him inattentive to fame, being solely anxious to provide for his family. The figures in his landscapes were frequently inserted by Adrian Coloni, his brother-in-law. Van Diest etched some landscapes from his own designs. He died in London, in 1704.

DIETRICH, or DIETRICY (CHRISTIAN WILLIAM ERNEST). He was born at Weimar in Saxony, in 1712, and received

the first rudiments of the art from his father, who was a painter of moderate talents. Afterwards Christian studied under a landscape painter named Alexander Thiele; and in 1742 he went to Italy, as a pensioner of the Court of Dresden. His chief merit lay in successful imitating the works of Rembrandt, Ostade, Poelenburg, and Salvator Rosa, though he had much original excellence. He painted historical subjects, enriched with landscapes, in a good style. He was also an engraver, and produced a number of capital prints, some of which are very rare. He died at Dresden in 1774.

DIETZSCH (JOHN CHRISTOPHER). He was born at Nuremberg in 1710, and became both a painter and engraver of considerable merit. He excelled in landscape, his etchings of which are much in the style of Waterloo. He had a brother, *John Albert Dietzsch*, who engraved several views in Germany about the year 1760.

DISCEPOLI (GIOVANNI BATTISTA). This artist was born at Lugano in 1590. Being a cripple he obtained the name *Il Zoppo di Lugano*; but he was an excellent painter, and his works in the Churches of Milan show that he was a master of design, composition, and colouring. His principal performance is the picture of St. Teresa at Como. He died in 1660.

DOBSON (WILLIAM). This eminent artist was born in London in 1610. His father was master of the Alienation Office, but by his extravagance reduced his family to poverty, so that this son was under the necessity of becoming an apprentice to Peak, a stationer and picture-dealer. In this situation he gave proofs of his genius in some portraits, which he painted after life, in which, however, he had some instructions from Francis Cleyn. He had also the advantage of copying some of the works of Titian and Vandyck. By this course of study and practice he improved so remarkably, that a picture of his, being exposed in the window of a shop on Snow-hill, so much caught the eye of Vandyck in passing, that he inquired after the painter, and found him at work in a garret. Vandyck soon relieved him from a situation so unworthy of his merit, and furnished him with every thing requisite for his appearance in a character suitable to his talents. He afterwards recommended him to Charles I., who took him into his service, kept him at Oxford as long as he continued there, sat to him often for his portrait, and distinguished him by the

name of the English Tintoret. While at Oxford, he also painted the portraits of the Prince of Wales, Prince Rupert, and many of the nobility. It is to be lamented that an artist born with such talents and genius should have wanted those advantages which might probably have raised him to the highest excellence, had he been furnished with an opportunity of examining the productions of the illustrious masters of Rome and Venice. He was certainly one of the most eminent painters of his time, and an equal honour to the art and to his native country. His manner is bold and free, and has abundance of sweetness, with a charming tone of colour; and though inferior to Vandyck in the gracefulness of his figures, yet he gave life, dignity, and sentiment to his portraits; and for truth, character, and resemblance, few have surpassed him. At Wilton there is a picture of the Decollation of St. John, by Dobson, which is in a good style, though the colouring is rather cold; the idea of St. John is said to have been taken from Prince Rupert; and at Blenheim, Northumberland-house, and Chatsworth, are several capital pictures of this artist, who died poor, in St. Martin's-lane, in 1646.

DOES (JACOB VANDER, the *Old*). He was born at Amsterdam in 1623, and was the disciple of Nicholas Moyaert, on leaving whom he quitted Holland, and travelled to Italy, where he arrived in a very necessitous condition, and was supported by the Bentvogel Society. He spent several years at Rome, designing and painting with incessant application, and at last adopted the manner of Bamboccio, whose works he made the model of his performances. He was so diffident of his own abilities, as to be often displeased with his work, after exerting his utmost pains and industry; and frequently he grew melancholy, by imagining that he observed others arrive at greater perfection than himself. This morose and fretful temper rendered him disagreeable to all his acquaintance in Italy, and compelled him to return to his own country. The only friend who did not forsake him was Karel du Jardin; yet these two painters were as opposite in their style as they were unlike in disposition: Jardin loved to paint what was clear and cheerful; Vander Does was fond of the brown and dark, and his pictures seemed to partake of the gloominess of his mind. Yet in the composition of his landscapes his taste was noble, and the small figures with which he adorned them

were well designed, and touched with spirit; the animals also, which were chiefly sheep or goats, were painted with truth and delicacy. He understood well the chiaro-oscuro, and grouped his figures with judgment. After his return to Holland he married a person of fortune, and obtained considerable wealth by his profession. His pictures brought higher prices during his life than after his death, though many of them have extraordinary merit. Vander Does etched several landscapes from his own designs. He died at Amsterdam in 1673.

DOES (SIMON VANDER). He was the eldest son of the preceding, and was born at Amsterdam in 1653. He was instructed by his father, and chose the same subjects, style, and manner of painting. He went first to Frizeland, in order to follow his profession in that country; but not receiving sufficient encouragement, he determined to visit England, where he resided about a year, and then returned to the Hague. In that city he found employment equal to his desire, but became depressed in his circumstances as well as in his spirits, by the extravagance of his wife, who squandered away all that his industry could procure; and when she died, left him involved in debts and misery. Though he excelled in landscape and cattle, he sometimes painted portraits, which, in the touch and colouring, resembled those of Gaspar Netscher; and, if he had not indulged himself in a retired course of life, that branch of the art would have proved more advantageous to him than the usual subjects of his pencil. There is something extremely pleasing in all his pictures; and though his figures generally want elegance, and his colouring rather inclines to the yellow and light brown, there is so much correctness in his cattle, such freedom and ease in his touch, such agreeable distances, such pleasing forms in his trees, such transparence and delicacy in his colouring, and such a look of nature, with the simplicity of rural life in his pastoral subjects, as must always render his works valuable. Simon Vander Does etched some plates of landscapes with cattle. He died very poor in 1717.

DOES (JACOB VANDER, the *Young*). He was the second son of old Jacob Vander Does, and was born at Amsterdam in 1653. He studied first under Karel du Jardin, with whom he continued till that painter went to Rome; and then he became a disciple of Netscher, on

quitting whom he sought improvement from the instruction of Gerard Lairese. We are told that when Vander Does had spent three or four weeks on a particular picture, and did not thoroughly like it, though it was admired and commended by those who saw it, particularly his brother, he cut it in pieces, and began another of the same subject, in which he was so successful, that Mr. de Graaf, to whom it was presented, appeared wonderfully struck with the beauty of the performance, made large presents to the artist, and recommended him to the favour of Mr. Heemskirk, ambassador from the States of Holland to the King of France. Vander Does was highly pleased at the prospect of displaying his talents at Paris; and it is probable that he might have raised his fortune and reputation to a high degree, if he had lived to finish the works which the nobility of that kingdom had commissioned him to execute. He died in 1693.

DOLABELLA (TOMMASO). This artist was born at Belluno about 1579. He became the pupil of Antonio Vassillacchi, called *Aliense*, and excelled in portrait painting, which he practised at the court of Sigismond, the third king of Poland. He sometimes painted historical subjects.

DOLCI (CARLO OR CARLINO). This master was born at Florence in 1616, and was a disciple of Jacopo Vignali. His first attempt was a whole figure of St. John, painted when he was only eleven years of age, which received extraordinary approbation. Afterwards he painted the portrait of his mother, which gained general applause, and from that time his new and delicate style procured him much employment at Florence and other parts of Italy. He was particularly fond of painting sacred subjects; and his works are easily distinguished, not so much by any superiority to other great artists in design or force, as by the delicacy with which he perfected all his compositions, by a pleasing tint of colour, improved by a judicious management of the chiaro-oscuro, which gave his figures a surprising relief, by the graceful hairs of his heads, and a general harmony, accompanied with exquisite finishing. His pencil was tender, his touch inexpressibly neat, and his colouring transparent, though he has often been censured for the excessive labour bestowed on his pictures; and also for giving his carnations more of the appearance of ivory than the look

of flesh. In his manner of working he was remarkably slow; and it is reported of him, that his brain was affected by seeing Luca Giordano dispatch more business in four or five hours than he could have done in as many months. In the Palazzo Corsini, at Florence, is a picture of St. Sebastian, painted by Carlo Dolci, the figures in which are half the natural size. It is extremely correct in the design, and beautifully coloured; but too much laboured. In the Palazzo Ricardi is another picture of the Four Evangelists, the figures as large as life, at half length; it is a lovely performance, nor does there appear in it that excessive finishing which distinguishes his other works. The two best figures are St. Matthew and St. John, particularly the latter, which is excellent in the design, the character admirable, and the whole well executed. The Marquis of Exeter has a fine picture by this master, of Christ breaking the Bread; and there is another in the Pembroke collection at Wilton, of which the subject is the Virgin; it is ornamented with flowers, painted by Mario da Fiori. The Madonnas of Carlo Dolci exhibit uncommon delicacy and pathetic emotion; and the colouring in all his pictures is sweetly harmonious. Carlo died in 1686, leaving a daughter, named *Agnese*, who also painted some historical pictures, but excelled chiefly in copying those of her father.

DOMENICHINO, OR DOMENICO (ZAMPIERI). This admired master, whose family name was Zampieri, was born at Bologna in 1581. He received his first instruction in painting from Denis Calvart; but afterwards he became a disciple of the Caracci, and continued in that school for a long time. The great talents of Domenichino did not unfold themselves so early as in other painters; he was studious, thoughtful, and circumspect; which, by his companions, was misunderstood for dulness. But the intelligent Annibale Caracci, who observed his faculties with more attention, and knew his abilities better, testified of Domenichino, that his apparent slowness of parts would in time produce what would be an honour to the art of painting. He persevered in the study of his art with incredible application, and daily made such advances, as enabled him at last to appear in an honourable light, even among the most famous artists that have ever appeared. It is acknowledged generally, that his

thoughts were judicious from the beginning, and that they were afterwards elevated, so as to want but little of reaching the sublime; and whoever will consider the composition, design, and expression in his Adam and Eve, his Communion of St. Jerome, and in the picture of the Death of St. Agnes, at Bologna, will readily perceive that they must have been the result of genius, as well as of just reflection; though M. de Piles says he is in doubt whether Domenichino had any genius or not. That ingenious writer seems willing to attribute every degree of excellence in Domenichino's performance to labour or good sense, or any thing but genius; yet how any artist could, according to his own estimate, in the scale of painters, be on an equality with the Caracci, Nicolo Poussin, and Leonardo da Vinci, in composition and design, and far superior to them all by several degrees in expression, and approach near to the sublime, without having a genius, or even without having an extraordinary good one, seems not easily reconcilable. If the productions of an artist must always be the best evidence of his having or wanting a genius, the compositions of Domenichino must ever afford sufficient proofs in his favour. As to correctness of design, expression of the passions, and simplicity and variety in the hairs of his heads, he is allowed to be little inferior to Raffaele; and yet his attitudes are but moderate, his draperies rather stiff, and his pencil heavy. However, as he advanced in years and experience, he advanced proportionably in merit, and the latest of his compositions are the best. There is undoubtedly in the works of this eminent master what will always claim applause, what will for ever maintain his reputation, and place him among the number of the most excellent in the art of painting. One of the chief excellences of Domenichino consisted in his landscapes; and in that style the beauty arising from the natural and simple elegance of his scenery, his trees, his well broken grounds, and in particular the character and expression of his figures, gained him as much public admiration as any of his other performances. The Communion of St. Jerome, and the Adam and Eve, are too well known to need a description, and they are universally allowed to be capital works, especially in the expression. In the Palazzo della Torre at Naples there is a picture by Domenichino, representing a Dead Christ on the knees of the

Virgin, attended by Mary Magdalen and others. The composition of this picture is very good, and the design simple and true; the head of the Magdalen is full of expression, the character excellent, and the colouring tolerable; but, in other respects, the pencilling is dry, and there is more of coldness than harmony in the tints. In the Church of St. Agnes, at Bologna, is an altar-piece which is considered as one of the most accomplished performances of this master, and shows, in a true light, his taste, judgment, and genius. The subject is the Martyrdom of St. Agnes, and the design is extremely correct, without any thing of manner. The head of the Saint has an expression of grief, mixed with hope, that is wonderfully noble; and he has given her a beautiful character. There are three female figures grouped on the right, which are lovely, with an uncommon elegance in their forms, admirably designed, and with a tone of colour that is beautiful. Their dress, and particularly the attire of their heads, is ingenious and simple; one of this master's excellences consisting in that part of contrivance. In short, it is finely composed, and unusually well pencilled, though the general tone of the colouring partakes a little of the greenish cast, and the shadows are rather too dark; yet that may probably have been occasioned or increased by time. Some writers, however, give a lower character of this master, and charge him with being too much of a mannerist, and as wanting dignity; yet it is admitted even by the severest of these critics, that the Cure of the Demoniac Boy, among the frescoes, at Grotto Ferrata, manifests a sublimity of conception little, if at all, inferior to Raffaele. How closely he imitated his instructors, appeared in the Communion of St. Jerome, where he took Agostino Caracci for his pattern; and in the Distribution of Alms, in the picture of St. Cecilia, he had Annibale Caracci for his model. Domenichino was made chief architect of the apostolical palace by Pope Gregory XV. He was also well versed in music, but loved solitude; and it was observed, that as he went along the streets he was in the habit of noticing the attitudes and expressions of persons, and sketching them in his pocket-book. He was of a mild temper and courteous deportment; notwithstanding which he could not avoid envy and malice. At Naples he was so ill used by some of his own

profession, that they persecuted him by the basest arts, and wearied him out of life. He died (not without suspicion of poison) in 1641.

DOMINI (GIROLAMO). This artist was born at Corregio in 1681. He became successively the scholar of Francesco Stringa, Giuseppe del Sole, and Carlo Cignani. He obtained much employment, not only for altar-pieces, but for easel pictures; all of which he executed in a masterly style. He died in 1739.

DOMINIQUE (JEAN). This painter was a native of France, and a disciple of Claude Lorraine. He lived mostly at Rome, and was remarkable for his wonderful exactness in imitating the style and colouring of his master. He died in 1684.

DOMINIC (CAVALIERE). He was a native of Rome, and studied under Pomeranio, whose manner he followed. The pope, for some of his works, conferred on him the honour of knighthood. He died at the age of forty-five, in 1640.

DOMINICI (FRANCESCO). This artist was a native of Treviso, and died about 1600. He painted an ecclesiastical procession in the dome of the great church of his native city; and he also excelled in portrait. He died in the prime of life.

DOMINICI (BERNARDO). He was born at Naples, and studied landscape under Joachim Francis Beisch, a German painter; but Dominici also excelled in the style of Bamboccio. He wrote two volumes of a work entitled, "Vite de Pittori, Scultori, ed Architetti Napolitani," printed at that place in 1741.

DONALDSON (JOHN.) This artist was born in 1737, at Edinburgh, where his father was a glover in low circumstances, much addicted to metaphysical reveries, of which his son unfortunately inherited a double portion, but without his father's prudence, who never suffered his abstractions to interfere with his business. While a child, young Donaldson was constantly occupied in copying every object he saw, with chalk, on his father's cutting-board. This propensity was encouraged, and at the age of twelve or thirteen, young Donaldson had acquired some reputation as a drawer of miniature portraits in Indian ink, by which he was enabled to contribute to his own support and that of his parents. At the same time he was admired for his skilful imitations of the old engravers, which he executed with a pen so correctly as sometimes to deceive the eye of a connoisseur. After passing seven

years in Edinburgh, he came to London, and for some time painted portraits in miniature with success; but unfortunately he began to fancy that the taste, policy, morals, and religion of mankind were all wrong, and that he was born to set them right. His profession now became a secondary object, and whether from jealousy or insanity, he used to declare that Reynolds must be a dull fellow to devote his life to the study of lines and tints. The consequence was a neglect of business, which of course soon left him none to mind. In the mean time, he published a volume of poems and an Essay on the Elements of Beauty, in both which merit was discoverable. Before he took a disgust to his profession, he made an historical drawing, the subject of which was the Tent of Darins; it was honoured with a prize by the Society of Arts. He also painted two subjects in enamel, the Death of Dido, and Hero and Leander, which likewise obtained rewards from that institution. Among his various pursuits he cultivated chemistry, and discovered a method of preserving not only vegetables of every kind, but the lean of meat, so as to remain uncorrupted during the longest voyages. For this discovery he obtained a patent; but want of money and native indolence, with a total ignorance of the affairs of life, prevented his deriving any advantage from it. The last twenty years of his life were years of suffering. His eyes and business failing, he was often in want of common necessaries. He died at Islington, Oct. 11, 1801. Mr. Edwards attributes to him, but erroneously, an anonymous pamphlet entitled, "Critical Observations and Remarks upon the Public Buildings of London."

DONATI (BERTOLO). This artist was born at Venice in 1540, and died there in 1601. He painted historical subjects in a correct style, and with considerable power of execution in colouring and design.

DONATO (—). This ancient painter was born at Venice, in 1429. He studied under Jacobello, and acquired some distinction in his day for historical subjects. He died in 1478.

DONCKER (JOHN). This painter was born at Gouda in 1610, and proved a very excellent artist; but died in the flower of his age. His great abilities may be judged of by one picture, preserved in his native city, in which are several portraits of persons of distinction at Gouda, and it

is painted with so much freedom of pencil, and such strength of colour, that it looks more like the work of an experienced and accomplished master, than the performance of so young a professor of the art.

DONCKER (PETER). He was born at Gouda in 1612, and was a disciple of Jacques Jordaeus, with whom he continued till he had made a good progress in the knowledge of colouring and pencilling; but being desirous of acquiring a better taste of design, he determined upon going to Rome, where he resided seven years, studying after the antiques, and the most celebrated paintings. At his return to his own country, his improvement was so visible as to procure him sufficient employment from persons of the highest rank. He painted historical subjects, and died in 1668.

DONDUCCI (GIOVANNI ANDREA). This painter, who is sometimes called *Il Mastelletta*, was born at Bologna in 1576, and studied first in the academy of the Caracci; but being of an intractable disposition, and impatient of restraint, he left that seminary, and affected a new style of his own invention, founded partly, however, on that of Parmegiano. This novelty had some followers for a time, and Donducci obtained considerable employment at Bologna. He also painted landscapes in the manner of his old masters, which did him credit. There are several historical pictures by him in the churches of Bologna, at which city he died in 1655.

DONI (ADONE, or DONE). He was born at Assisi in 1472, and studied under Pietro Perugino, whom he greatly excelled. In the Church of St. Francesco, at Perugia, is a painting by him of the Last Judgment, which exhibits great truth and force of colouring. He died at Rome in 1560.

DONOSA (JOSEPHO). This Spanish artist was born in 1628. He studied under his father, who was a painter of moderate talents, but afterwards he became a scholar of Francesco Fernandez, at Madrid, on leaving whom he went to Italy, to perfect himself in design and colouring. He excelled in perspective and architecture. He died at Madrid in 1686.

DONZELLI (PIETRO and POLITO DAL). These two brothers are mentioned by Vasari, as painters of the Neapolitan School. They distinguished themselves (says Lanzi) in the painting of friezes and trophies, and subjects in chiaro-oscuro, in the manner of basso-relievos. The

portraits of Pietro had all the force of nature.

DORIGNY (MICHAEL). He was born at St. Quentin in France, in 1617, and had for his master Simon Vouet, whose daughter he married. He adopted the manner of Vouet in painting historical subjects; but he is chiefly known by his engravings, which were mostly after the pictures of his father-in-law, to whom he was much attached. He died at Paris in 1665. His eldest son Nicholas was an admirable engraver, and in 1711 came to England, where he executed the plates of the Cartoons after Raffaele, for which he was knighted by George I. He died at Paris in 1746.

DORIGNY (LOUIS). He was the son of the preceding, and was born at Paris in 1654. The rudiments of the art he received from his father till he was ten years of age; but being then deprived of his instructor, he became a disciple of Le Brun. In that school he made a considerable progress; but being disappointed of the first prize at the academy, he went to Italy, and studied for several years at Rome, Venice, and Verona, which last city he chose for his residence. He is praised by the French writers for his ready genius, lively colouring, and spirited pencil; yet even they acknowledge that a sketch for a ceiling which he produced at Paris, representing the fall of Phaeton, was so much discommended, that in disgust he returned to Verona, where he died in 1742. The principal work of this painter is the dome of the great church at Trent. He also engraved about forty plates in a good style, some after Raffaele, and others from his own designs.

DOSI (Dosso). He was born at or near Ferrara in 1490, and became the disciple of Lorenzo Costa, after which he visited Rome and Venice with his brother, and continued there eleven years, studying the works of the best masters. The two brothers painted in conjunction, and were much employed by the Duke of Ferrara. Dosi excelled in portrait and historical subjects, and among the rest painted the likeness of Ariosto, who in return has celebrated the praises of the two brothers. The churches of Ferrara possess several of Dosso's works, and there are also some in the Dresden gallery. He died at Ferrara in 1560. *Giovanni Battista* excelled in landscapes, the figures in which were painted by his brother.

DOUDYNS, or DODOENS (WILLIAM).

This artist was born at the Hague in 1630, and learned to draw and design from Alexander Petit, an inconsiderable artist; but as soon as he had acquired a competent degree of skill, and a tolerable readiness of hand, to complete his knowledge he went to Italy. He continued at Rome twelve years, copying and designing such works of the best ancients and moderns as could most conduce to his improvement, particularly the statues and basso-relievos, by which method he formed a style of composition that was much admired. On his return to the Hague he met with an honourable reception, was employed in several grand works, and appointed director of the academy. Dondyns had a grand manner of designing and composing his subjects: the correctness of his outline in the naked figures is remarkable, and he also gave them elegant and delicate forms. His draperies are well cast, broad, light, and natural, and his pencil is free and firm; so that his pictures have been considered by many as the product of an Italian invention, taste, and design. Among many excellent works of this master at the Hague, is one, the subject of which is the Wisdom of Solomon. Doudyns was one of the founders of the academy at the Hague, where he died in 1697.

DOUFFLEST (GERARD), a Flemish painter, was born at Liege in 1594. He studied under John Taulier, and then went to Antwerp, where he became the scholar of Rubens; after which he travelled to Italy. By his assiduity he obtained a correct style, designed well, and executed some good historical pictures at Liege, where he died in 1660.

DOUGHTY (WILLIAM). This artist was born in the city of York, where he practised portrait painting with considerable success, about the year 1780. He also scraped several plates in mezzotinto, among which were some portraits from the paintings of Sir Joshua Reynolds.

DOUVEN (JOHN FRANCIS). He was born at Ruremonde in 1655, and was the scholar of Gabriel Lambertin of Liege. After learning design and colouring from that master, he studied under the direction of Christopher Puitlink, a nephew of Lambertin's, who excelled in landscape and animals. Soon after this he obtained the patronage of Don John de Velasco, superintendent of the finances at Ruremonde for Charles II., King of Spain. That nobleman, who possessed a valuable collection of the works of the best masters,

employed Douven for three years in copying the principal pictures of his cabinet; by which he improved his knowledge, and acquired a sounder judgment, purer taste, a more elegant style of composition, and a better manner of handling than he had before. Douven would probably have pursued the historical style if he had not been invited to the court of Dusseldorp, where his first work was to paint the portraits of the duke and other noble personages. Proving successful beyond his expectations, he became attached to that branch of painting. He afterwards attended his patron to Vienna, where he painted the portraits of the emperor and empress, for which he was amply rewarded, besides receiving a chain and medal of gold. He was likewise employed at the courts of Portugal, Denmark, Modena, and Tuscany; and at the latter, the grand duke ordered the portrait of Douven, painted by himself, to be placed in the gallery of painters. His pictures are not only well coloured and well pencilled, but have great force and spirit, with a strong likeness, and an amiable and majestic air, principally occasioned by his placing the eyes of his figures with so much judgment, that they give dignity, life, thought, and expression to every character. He also painted history in small, in which style his composition is good, his design correct, and much in the taste of the Italian school. In the collection of the King of France are two of his pictures; one is a Holy Family; and the subject of the other is Susanna and the Elders. He died in 1727.

DOUW (GERHARD). This admirable artist was the son of a glazier, and was born at Leyden in 1613. He received his first instructions in drawing from Dolendo, an engraver; and next from Peter Kowenboorn, a painter on glass; but at the age of fifteen he became a disciple of Rembrandt, in whose school he continued three years, and then found himself qualified to study nature. From Rembrandt he learned the true principles of colouring, and obtained a complete knowledge of the chiaro-oscuro; to which he added a delicacy of pencil, and a patience in working up his colours to the highest degree of neatness, superior to any other master. He, therefore, was more pleased with those pictures of Rembrandt which were painted in his youth, than those by which he was distinguished in his more advanced age; because the first seemed finished with greater care, the latter with

more boldness, freedom, and negligence. But though his manner appears so different from that of his master, yet it was to Rembrandt alone that he owed his excellence in colouring, by which he triumphed over all the artists of his time. His pictures are usually of a small size, with figures so exquisitely touched, transparent, and delicate, as to excite both astonishment and pleasure. He designed every thing after nature, and with such exactness that each object appears as perfect as nature itself, in colour, freshness, and force. His general manner of painting portraits was by the aid of a concave mirror, and sometimes by looking at the object through a frame with many squares of fine silk. But the latter custom is disused, as the eye of a good artist seems a more competent rule, though the use of the former is still practised by painters in miniature. It is incredible what vast sums have been given, and still are, for the pictures of Douw, not only in his own country, but also in Italy, and every part of Europe; for he was exceedingly curious in finishing them, and patient beyond example. Of that patience Sandrart gives a strong proof. Having once, in company with Bamboccio, visited Douw, they could not forbear admiring the prodigious neatness of a picture which he was then painting, in which they took particular notice of a broom; and on expressing their surprise at the accurate finishing of that minute object, Gerhard told them he should spend three days more in working on it before he should think it complete. In a family picture of Mrs. Spiering, the same author says, that the lady had sat five days for the finishing one of her hands, leaning on an arm-chair. For this reason, not many would sit to him for their portraits; and he therefore indulged himself mostly in works of fancy, in which he could introduce objects of still life, and employ as much time on them as suited his inclination. Houbraken testifies, that his great patron, Mr. Spiering, allowed him a thousand guilders a-year, and paid beside whatever he demanded for his pictures, some of which he purchased for their weight in silver; but Sandrart, with more probability, assures us that the thousand guilders were paid to Gerhard on condition that the artist should give him the option of every picture he painted. Douw was incontestably the most wonderful in his finishing of all the Flemish masters. Every thing that came from his

pencil is precious, and his colouring has exactly the true and lovely tints of nature; his colours neither appear tortured, nor is their vigour lessened by his patience; for whatever pains he took, there is nothing of labour or stiffness in his pictures, which besides are remarkable not only for retaining their original lustre, but for having the same beautiful effect at a proper distance as when brought to the nearest view. The most capital picture of Douw, in Holland, was not long since in the possession of the widow Van Hoek, at Amsterdam; it was of a size larger than usual, being three feet high, by two feet six inches broad, within the frame. In it two rooms are represented; in the first (where there appears a curious piece of tapestry, as a separation of the apartments) is a figure of a woman giving suck to a child; at her side is a cradle, and a table covered with tapestry, on which is placed a gilt lamp, and some pieces of still life. In the second apartment is a surgeon's shop, with a countryman undergoing an operation, and a woman standing by him, with several utensils. The folding-doors show on one side a study, and a man making a pen by candlelight; and on the other side is a school, with boys writing and sitting at different tables; the whole lighted in an agreeable and surprising manner; every object being expressed with beauty, truth, and astonishing force. It was his peculiar talent to show, in a small compass, more than other painters could express in a much larger extent. At Turin were several pictures by Gerard Douw, wonderfully beautiful; especially one of a Doctor attending a sick Woman, and examining a Urinal. The execution of that painting is astonishingly fine; and although the shadows appear a little too dark, the whole has an inexpressible effect. This, with many others, fell a prey to the French plunderers, who carried the whole to Paris. In the gallery at Florence is a night-piece by candlelight which is exquisitely finished; and in the same apartment is a Mountebank, attended by a number of figures. Of this picture Sir Joshua Reynolds did not think very highly; the heads, he says, have no character, and the only humorous incident in it is of a dirty description, being that of a woman clouting her child. The same great and candid judge deemed the single figure of a woman holding a hare, which picture was in Mr. Hope's collection, more valuable than the boasted per-

formances of Douw's, which seem to have excited admiration on account of their labour. This excellent artist died very rich in 1674.

DOYEN (GABRIEL FRANCIS). This artist, born at Paris in 1726, was a pupil of Vanloo, and subsequently spent several years in Italy, sedulously studying the works of the great masters at Rome, Naples, Bologna, Venice, and other places. On his return to his native land, he acquired a high reputation as an historical painter. His picture of the Death of Virginia, gained him admission into the French Academy. At the beginning of the Revolution, the Empress Catherine prevailed on him to settle in Russia; and he continued to reside in that country till his decease, which took place in 1806.

DOZELLO (PIETRO IPPOLITO DEL). This artist was born at Naples in 1405, and studied under Cola Antonio. He distinguished himself both in painting and architecture. He died at Naples in 1470.

DRAGHI (GIOVANNI BATTISTA). He was born at Genoa in 1657, and studied under Domenico Piola, whose style he imitated very successfully. Most of his works are at Parma and Placenzia. Though his frescoes are fine, and evince the genius of a master, his paintings in oil are superior. In the convent of the Franciscans at Placenzia is a painting by him of the Death of St. James, of which good judges speak in high terms. He died in 1712.

DRILLENBURG (WILLIAM VAN). This artist was born at Utrecht in 1625, and learned landscape painting, for his amusement, from Abraham Bloemart; but made it afterward his whole study, and practised it as a profession. On quitting Bloemart, he imitated the style of John Both, in the choice of his subjects and situations, his trees, skies, and distances; and he might have stood in competition with him, if his colouring had more of the look of nature, or if his touch had been as light, free, and delicate, as the touch of that excellent artist. But with all his industry he could never arrive at that beauty of colouring which distinguishes the landscapes of Both. He was very assiduous at his work, and generally drew those designs at night which he intended to paint the next day; and he took so much delight in the practice of his art, that he often suffered a whole month to pass away without once walking abroad. Houbraken was the scholar of this master.

DROLLING (MARTIN). This artist was born at Berghem, near Colmar, September 19, 1752. He was early distinguished for his great taste for drawing; and, in order to improve himself in this art, he went to Paris, with a view of working under the ablest masters, and studying the best models. He first became a portrait painter, in which line he succeeded very happily. The *penchant* of Mr. Drolling attracted him towards the imitation of nature; and this sentiment of truth, the first germ of talent, was seasoned by the sight of some little Dutch pictures. Struck with the manner in which familiar subjects were represented in these paintings, he attempted to imitate them. His first efforts were successful, and he continued to improve in that class till his death, inasmuch that his last picture was perhaps his masterpiece. Correct in his design, faithful in his colouring, his touch firm and animated, yet free; his choice of objects, though taken from common life, never contained any thing ignoble. Such was the general outline of his talent; and the productions of his pencil have always been much esteemed by amateurs: the Charitable Lady, the Confessional, the Milkmaid, the Foreign Merchant, the Orange Vender, and Schoolmistress, will ever occupy a distinguished place in the finest collections. He died at Paris, in April, 1807.

DROOGSLOOT (—). Some affirm that this artist was born at Dort in 1650, and others say he was a native of Gorcum; but certainly the greater part of his life was spent at the former place, where he was very much encouraged and employed. He is supposed to have been the scholar of Henry Mompers, and his subjects were all taken from nature, being views of towns, villages, or cities, which are represented with so much truth and exactness, as to make them readily known at a first view. He painted also fairs, markets, and village revels, with a multitude of figures, or parades of military exercises. His landscape is pleasant in the colouring, the skies clear, the distances well observed, and the perspective of the buildings true; but his figures are mostly disagreeable forms, though there is much of nature in their actions, attitudes, and occupations.

DROST (—). This painter was born at Amsterdam in 1638, and studied under Rembrandt, whose manner he followed with a bold pencil and strong colouring. On quitting the school of Rembrandt, he went to Rome, and lived there for several

years in a thorough intimacy with Carlo Lotti, and other eminent painters, by whose instructions, and an attention to the finest productions of art, he acquired a taste of design far superior to that of his master. A capital picture by him is one of St. John preaching in the Wilderness, which consists of a great number of figures, with good expression, well grouped, and excellently coloured. He died in 1690.

DRUYVESTEYN (ARNOLD JANSSE). This artist was born at Haerlem in 1564, and, according to the testimony of Van Mander, he was a fine painter of landscapes, with small figures, and different kinds of animals. Being a person of fortune, he studied painting merely as an amusement, and practised it out of love to the art, and not to make it a profession. He died in 1636.

DUBBELLS (JOHN). This Dutch painter was a scholar of Backhuysen, whose style he followed closely, and with great success. He was living in 1720.

DUBOIS (EDWARD). He was born at Antwerp in 1622, and became the scholar of an indifferent painter named Groenwegen, after which he went to Italy. On visiting Turin, he was taken into the service of the court; but in the reign of King William he came to England, and though very old, practised landscape and portrait painting with great success. He died in London in 1699.

DUBOIS (SIMON). He was born at Antwerp, and was the younger brother of the preceding, whom he excelled. His instructor was Philip Wouvermans; after which he came to England, where he painted portraits of a small size, which are commonly distinguished by the laced cravats, the fashion of that time. Originally he painted small battle-pieces, in the taste of the Roman School, and afterwards horses and cattle. Whenever he painted figures, the faces were always neatly finished. He sold several pictures of his own painting for originals of Italian masters, saying that, since the world would not do him justice, he would take care to do it to himself. He had such a demand for his works, that he grew rich, and married the daughter of Vandervelde. He died in 1798.

DUC (JOHN LE). This painter was born at the Hague in 1636. He was the scholar of Paul Potter, whose style he imitated so well, that many of his pictures were mistaken for those of his master. After some time he left off painting cattle, to repre-

sent conversation subjects, assemblies, and military parades. He also quitted the pencil to become a soldier, and obtained the rank of captain; but after serving with bravery, he returned to his former profession and was made Director of the Academy of Painting at the Hague, where he died in 1695.

DUCART (ISAAC). He was born at Amsterdam in 1630, and painted flowers generally on satin, giving thereby to his objects great lustre and beauty, and representing every object as exact as it appears in its natural bloom. no artist before him having brought that kind of painting to so great a degree of perfection. He resided for a long time in England, and afterwards returned to Holland, where he practised his art with extraordinary success. He died there in 1697.

DUCCIO (DI BONINSEGNA). This artist flourished at Florence in the year 1311, at which time he was engaged in painting the grand altar-piece of the Cathedral of Sienna. For this work, which occupied the artist three years, he was paid more than three thousand scudi of gold. The front of this painting represented in a large size the Madonna and Saints; and on the sides were various designs from sacred history. To this painter is ascribed the revival of inlaid mosaic work, some of which still remains in the floor of the same church. Duccio is said to have died in 1360.

DUCHEMIN (CATHERINE). This female artist was born at Paris in 1630, and died there in 1698. She excelled in painting flowers and fruits, which she finished in a natural and elegant style.

DUFAU (FORTUNE), a French painter, born at St. Domingo, was a pupil of David, and painted historical subjects with considerable success. He died in 1821. Ugolino in Prison, St. Vincent de Paul, and a Meditating Philosopher, are among his best productions.

DUFRESNE (CHARLES LOUIS). A French painter, who was born at Nantes in 1635, and died at Argentin in 1711. He was equally skilful in portrait and historical subjects.

DUIVEN (JOHN). A Dutch artist who was born at Gouda in 1600, and studied under Walter Crabeth; by whose instructions he became a good painter of portraits. He died in 1640.

DULIN (PETER). This French painter of history was born at Paris in 1670, and died there in 1748. Nothing more is said

of him by the biographers of the arts, and his merit is little known.

DULLAERT (HEYMAN). He was born at Rotterdam in 1636, and from his infancy showed a strong genius to painting. His father, who was a picture-dealer, observing with satisfaction the promising talents of his son, placed him with Rembrandt, whose manner of colouring, and style of design, he happily imitated. A capital picture of this artist is a Hermit on his Knees, which is executed with so much spirit, that it might have been accounted the work of Rembrandt, if the name of Dullaert had not been marked upon it. Another picture of his, representing Mars in armour, was sold at a public sale at Amsterdam, in 1696, for an undoubted painting of Rembrandt. He usually painted cabinet pictures in history and portrait, all of which displayed suavity, vigour, and a great knowledge of chiaro-oscuro. He died at Rotterdam in 1684.

DUNZ (JOHN). This artist was a native of Berne in Switzerland, and was born in 1645. He became a good painter of flowers and fruits. He died in 1736.

DUPONT (GAINSBOROUGH). This artist was the maternal nephew of the celebrated Thomas Gainsborough, in imitation of whom he painted landscapes and portraits. His principal performance is a picture representing the Masters of the Trinity-house, which is in their court-room on Tower-hill, and for which the painter was paid five hundred pounds. He died very young in 1797.

DUPUIS (PETER). A French artist who was born at Montfort Lamauri in 1608, and died in 1682. He excelled in painting flowers and fruits.

DURER (ALBERT). This extraordinary artist was descended from an Hungarian family, but his father was a goldsmith at Nuremberg, where Albert was born May 20, 1471. His first instructions he received from Martin Hapse, who taught him a little of drawing and engraving. Afterwards he became a pupil of Michael Wolgemuth, with whom he continued three years. He was also instructed in arithmetic, geometry, and perspective, and at the age of twenty-six ventured to exhibit his works to the public. His first performance was a piece of the Three Graces, represented by as many female figures, having over their heads a globe, on which was inscribed the date of the year, 1497. He also engraved on wood the Life of Christ, in thirty-six pieces,

which were so highly valued, that Mark Antonio Franci imitated them on copper, and sold them as the genuine productions of Durer. The latter hearing of this fraud, was so exasperated, that he set out for Venice, where he complained to the government of the wrong that had been done to him by the plagiarist, but could obtain no other satisfaction than a decree prohibiting Franci from affixing Albert's name to these copies in future. Though Durer did not shine with equal lustre in painting and engraving, his pictures were numerous and much valued. That of Adam and Eve, in the palace at Prague, is one of the best, and there is still to be seen in the same collection a picture of Christ bearing his Cross, which the city of Nuremberg presented to the emperor. Durer also painted the Wise Men's Offering; two pictures of the Passion, and an Assumption, for the monastery at Frankfort, the beauty of which last proved a good income to the monks, by the presents they received for showing it. The people of Nuremberg still carefully preserve in the public hall his portraits of Charlemagne, and some emperors of the house of Austria, with the Twelve Apostles, whose drapery was remarkable. Durer sent his own portrait to Raffaele, painted on canvass, without any colouring, or touch of the pencil, only heightened with shades and white, yet exhibiting such strength and elegance, that the great artist to whom it was presented expressed the utmost surprise at the sight of it. This piece came afterwards into the possession of Giulio Romano, who placed it among the curiosities of the palace of Mantua. Vasari says, that when the prints of Durer were brought into Italy, they incited the painters there to perfect themselves in that kind of art, and to make them their model. As Albert could not execute all his designs while he worked on copper, he bethought himself of working on wood. One of his best pieces in this style is a St. Eustachius kneeling before a stag, which has a Crucifix between its horns. This cut is wonderful, and particularly for the beauty of the dogs, which are represented in various attitudes. John Andreas, a doctor in divinity, sent this piece to a prince of the house of Brunswick, who wrote him a letter, in which he says, "You have extremely obliged me by your new present, a cut which merits a nobler metal than brass, done by the celebrated painter of Nuremberg, and which I think wants nothing

unless Zeuxis or Parrhasius, or some person equally favoured by Minerva, should add colours, and the native form." Andreas, in answer, says, "I could easily guess that the Eustachius of Durer would not fail to prove an acceptable present to you, from whatever quarter a performance of that admirable artist came. It is very surprising in regard to that man, that in a rude and barbarous age he was the first of the Germans who not only arrived at an exact imitation of nature, but has likewise left no second, being so absolute a master of it, in all its parts, in etching, engraving, statuary, architecture, optics, symmetry, and the rest, that he had no equal except Michael Angelo Buonarroti, his contemporary and rival, and left behind him such works as were too much for the life of one man." He lived always in a frugal manner, and with the appearance of poverty. The Emperor Maximilian had a great esteem for Durer, and gave him a considerable pension, with letters of nobility; and Charles V., as well as his brother Ferdinand, King of Hungary, followed that monarch's example in favour and liberality. Durer died at Nuremberg, April 6, 1528. He was married, and had, it is said, a termagant wife; yet some say, that in his representations of the Virgin he took her face for his model. Albert wrote several books in the German language, which were translated into Latin, and published after his death. The principal are, "De Symmetriâ partium in rectis formis humanorum corporum," folio, printed at Nuremberg in 1532: 2. "De Varietate Figurarum, et flexuris partium, et Gestibus Imaginum," 1534. The figures in these books are from wooden plates, and admirably executed. As an engraver he is generally allowed to have been the best of his time; but, as a painter, it is observed that he studied only nature in her unadorned state, without attending to those graces which that study might have afforded him, by a judicious choice. His imagination, however, was lively, his composition grand, his execution happy, and his pencil delicate. He finished his works with exact neatness, and was particularly excellent in his Madonnas; but would have done better if he had not encumbered them with heavy draperies. Though he surpassed the painters of his own nation, he could not avoid their defects, such as dryness and formality in the outlines; the want of a just degradation of the tints; an expression without

agreeableness; and draperies broad in their folds, but stiff in the forms. He was no observer of propriety of costume in any degree, nor was he acquainted with aerial perspective. Besides the pictures already mentioned, there exist of his, one at Munich, of the battle between Alexander and Darius; at Venice is an *Ecce Homo*; and in the gallery at Florence, besides his own portrait, are the representation of St Philip and St. James; and an Adam and Eve. It is observed by Mr. Fuseli, that the colouring of Durer went beyond his age, and that in easel pictures it as far excelled the oil colour of Raffaele in juice, and breadth, and handling, as Raffaele excelled him in every other quality. Durer designed on wood, for others to engrave upon—the practice of artists to this day.

DURNO (JAMES). This artist was born in England, but in what county we know not, about the year 1750. His first master was Andrea Casali, and afterwards he studied under the late Mr. West. In 1774 he went to Italy, where he died in 1795. He painted two pictures for Boydell's Shakespeare.

DUSART (CORNELIUS). He was born at Haerlem in 1665, and became a disciple of Adrian Van Ostade, whose style he closely imitated. He observed the manners, customs, and passions of the boors and peasants, at their sports, fairs, drinkings, and quarrellings; and thus rendered his compositions very entertaining, in a lively representation of nature, as it appeared in the characters, amusements, and expressions of persons in low life. The imagination of Dusart was remarkably strong, and his memory amazing; for whenever he saw a striking figure which he thought capable of being introduced into a design, he could, at any distance of time, recall the idea of it, and retain every trace of it so distinctly, as to describe it with the same attitude, humour, and natural turn, as if the object were then present before his eyes. He was naturally of a weak constitution, which was still more impaired by constant application. He was of a retired turn of mind, being no farther fond of company than as it might promote discourse on his favourite topics of painting, drawing designs, or prints, of which latter he had a curious collection. His most intimate friend was Adam Dingemans, who was also a great collector of prints and drawings, and a constant visiter of Dusart. Dingemans having one day sat with him for some time,

and leaving him only while he went home to fetch a curious drawing, at his return found Dusart lying dead on his bed. This sight affected Dingemans so violently, that he died the same day, and the two friends were interred together in the same church. Dusart had great merit: his colouring is of the school of Ostade; but though he had rather more dignity and spirit than his master, he never could arrive at his general excellence, either in composition or handling. His subjects are full of humour, and they are all real pictures of nature in low life. His figures, as well as those of Ostade, want elegance; but there is abundance of truth in his characters, and a competent degree of transparence in his tints; his perspective is exact, and his local colours true. He died at Haerlem in 1704. Dusart etched some good prints, and scraped others in mezzotinto.

DUVAL (NICHOLAS). He was born at the Hague in 1614, and received his instructions from Nicholas Wieling, a painter of history. On quitting him, he travelled to Italy, and continued at Rome some time, studying the beauties of the antiques, and the compositions of the great modern artists. From thence he went to Venice, where he acquired additional improvement, by studying the numerous works of art in that city. In Italy he became a disciple of Pietro da Cortona, to whose style and manner of composition and colouring he ever after adhered; and returned to his own country with the reputation of being an excellent painter. His merit introduced him to King William III., who employed him in several works at Loo, and intrusted to him the cleaning and repairing of the Cartoons of Raffaello at Hampton Court. He was for this appointed Director of the Academy at the Hague. The accession of fortune damped his ardour, and hence it is that his works are comparatively but few. In taste and design Duval resembled his master Cortona; and in the saloon of the academy at the Hague is a ceiling of his, which sufficiently shows his genius. He died in 1732.

DUVAL (PHILIP). This artist was a native of France, and studied under Cornelius Le Brun, after which he improved himself by a residence in Italy. In the reign of Charles II. he came to England, and painted some historical pictures, particularly one for the Duchess of Richmond, representing Venus receiving from Vulcan

the arms of Æneas. This was painted in 1672. Duval died in London in 1709.

DUVENEDE (MARC VAN). This painter was born at Bruges in 1674. He went to Italy when very young, and there became a scholar of Carlo Maratti, with whom he continued four years. On his return to his own country, he was employed in several grand works for the churches and convents; but in a few years he grew indolent, by having an easy income independent of his profession; and for several years before his death, he executed nothing of consequence. His pictures, as to composition and colouring, were entirely in the manner of Maratti; he had a good taste of design, an easy and broad manner, full of force; but those which he painted soon after his return from Italy are easily distinguished from those of his latter time, by their superior merit. At Bruges, in the Chapel of St. Christopher, is a capital picture of this artist, representing the Martyrdom of St. Lawrence, and in that city is another fine composition of the Idolatry of Solomon. He died in 1729.

DYCK (DANIEL VANDEN). He was a native of Flanders, and studied in Italy, where he became a painter to the Duke of Mantua, who also appointed him keeper of his gallery. He excelled in portrait, but also painted historical subjects in a good style. Besides painting, he occasionally amused himself with engraving from his own designs. He died about 1670.

DYER (JOHN). He was born at Aberglasney, in Caermarthenshire, in 1700, and received his education at Westminster school, after which his father, who was in the law, intended him for his own profession; but being fond of drawing, he rather chose to become a painter. Accordingly, he was regularly instructed in the art, and became, as he says, an itinerant painter about South Wales, and the parts adjacent. In 1725, he published the poem of Grongar Hill, one of the most reflective and lovely of all our descriptive and local poems. About this time he went to Italy, where he studied the remains of antiquity; and how well he inspected the wonders which he met with, appeared in his poem of the Ruins of Rome, a picturesque piece, full of noble sentiments and elegant description. After his return he entered into the church, and obtained the living of Calthorpe in Leicestershire, which he exchanged for that of Belchford in Lincolnshire. He was afterwards presented to

Coningsby, with Kirkby-on-Bane, but did not long enjoy these preferments, dying of a consumption, July 24, 1758. There are several of his landscapes at the seat of his family in South Wales, as well as in other parts of the kingdom. Besides the poems already mentioned, he wrote another of a didactic character, called the Fleece.

E.

ECKHARDT, OF ECKARDT (JOHN GILES). This artist was a native of Germany, but came to England when young, and was instructed in painting by John Baptist Vanloo, after which he obtained considerable employment in portrait, about the period when Reynolds arose: he was much patronised by Horace Walpole. Among others painted by him, were the portraits of Mrs. Woffington and Dr. Middleton. He is supposed to have died at Chelsea in 1779.

EDEMA (GERARD). This painter was born at Amsterdam in 1652. He was a pupil of Albert Van Everdingen, under whom he made a good proficiency in the study of the principles of the art; but improved himself still more by observation of the works of nature amidst the mountains of Switzerland and Norway. The scenes he chose to represent were tracts of rude and uncultivated countries, interspersed with rocky hills, cliffs, cascades, and torrents, which he expressed with great force and effect. He next went to Surinam, for the purpose of drawing the insects and plants of that fertile region; after which he visited the English colonies of North America and Newfoundland, and while there painted several pictures, which he brought with him to London about 1679. Whatever he put out of hand was much in the manner of his master, broad and bold; with skies of a fiery description, and therefore not very agreeable to the eye; yet his compositions are striking, well coloured, and finished with spirit. The figures were generally inserted by Wycke. He shortened his life by intemperance, and died in England about 1700.

EDRIDGE (HENRY). This amiable artist was born at Paddington, in Middlesex, in 1768. His father, who was a tradesman, died at the age of forty-four, leaving a widow with five children very inadequately provided for, of whom the subject of this article was the youngest but one.

Showing an early attachment to the arts, he was placed with Pether, the mezzotinto engraver and painter of landscape; and two years after his apprenticeship he became a student of the Royal Academy, where in 1766 he obtained a medal for the best drawing of an academy figure. While in this situation he was noticed by Sir Joshua Reynolds, who was so much pleased with a miniature drawing by him, that he desired to have it. This of course was gladly complied with; but Sir Joshua insisted upon paying for it, and some time afterwards made the young artist a further acknowledgment. Mr. Edridge now laid aside engraving for miniature painting, and established himself in that line near Golden-square. His earliest works were on ivory, but afterwards he made his portraits on paper, with black lead and Indian ink, to which he added backgrounds, beautifully diversified, and drawn with great taste. After continuing this practice some years, he left off Indian ink, and adopted water colours, still finishing his drawings slightly, except the heads, which were always remarkable for their force, brilliancy, and truth. It was only latterly that he made those elaborately high-finished pictures on paper, uniting the depth and richness of oil paintings with the freshness of water colours, for which he became so remarkable. His acquisition of this style is to be attributed to the study of Sir Joshua Reynolds's works, which he omitted no opportunity of copying. In 1801, Mr. Edridge removed to Margaret-street, Cavendish-square, where he continued the rest of his life. He had always a fine taste for landscape, but the extent of his practice as a portrait painter prevented him from applying so much to that branch as he wished. At length, however, he was enabled to indulge his inclination; and in two excursions to France, one in 1817, and the other in 1819, he found ample materials for the exercise of his powers, in the picturesque views about Paris, and the interesting scenery of Normandy; the drawings of which he exhibited at the Royal Academy in 1820 and the following year. The late Mr. Hearne was the master from whom he acquired the skill in sketching landscape scenery; but he excelled that fine artist in bold effect, and strong transitions of the chiaro-oscuro. About two years before his death, Mr. Edridge painted three pictures in oil colours, two of which were small landscapes, and the third a copy of

Teniers. In November, 1820, he was elected an Associate of the Royal Academy; but he did not long enjoy the honour, being taken off by an asthmatic complaint, April 23, 1821.

EDWARDS (EDWARD). This ingenious artist was born March 7, 1738, in Castle-street, Leicester-fields, where his father was a chair-maker and carver. At the age of fifteen, his father, who had intended him for his own business, discovering in him some inclination to drawing, permitted him to take lessons under a master, and in 1759, young Edwards was admitted a student in the Duke of Richmond's gallery. On the death of his father in the following year, he found himself without employment; and with a view to his support, and that of his mother, with a brother and sister, he opened an evening school. In 1761, he was admitted a member of the academy in St. Martin's-lane, where he studied the human figure, and made such progress as to obtain from the Society for the Encouragement of Arts a premium for a drawing. In 1763, he was employed by Mr. John Boydell to make some drawings for his publication of engravings from the old masters; and in 1764, he obtained another premium from the Society of Arts, for the best historical picture in chiaro-oscuro. He now became a member and frequent exhibitor of the incorporated Society of Artists. In 1770, he was employed by the Society of Antiquaries to make a large drawing from the picture at Windsor, of the Interview between Henry VIII. and Francis I. at Calais. In 1771, he exhibited at the Royal Academy, which, two years afterwards, elected him an Associate. Having about this time been employed by Mr. Udny, that gentleman enabled him to visit Italy in 1775. This tour occupied thirteen months, during which he profited by the careful inspection of whatever was most remarkable both in nature and art in that celebrated country. On his arrival in London, he again established himself in his profession; but though his opinions, which were given with undeviating integrity, were always respected, his productions seldom excited much observation. In 1781, he obtained a premium from the Society of Arts for a landscape painting; and the same year he presented to the Royal Society a paper on the storm at Roehampton, accompanied by drawings made by himself of its singular effects. In June, 1782, he was employed at Bath to paint three arabesque

ceilings in the house of the Honourable Charles Hamilton. This was one of the greatest commissions he ever received, and occupied him very agreeably and advantageously till March, 1783. He soon after met with less liberal treatment from Mr. Horace Walpole, who gave him some commissions till 1784, when their intercourse ceased, not much to the credit of the amateur. Of Mr. Edwards's commissions after this, we shall only notice his picture of a Hunting Party for Mr. Eastcourt, in 1786; a Collection of Etchings, fifty-two in number, published by Leigh and Sotheby in 1799; his Commemoration of Handel in Westminster-abbey; and his picture from the Two Gentlemen of Verona, for Boydell's Shakspeare. To enumerate further would be only an account of various small commissions which always gave satisfaction; but they were not attended by the fame or profit of his more successful brethren. In 1788, he was appointed teacher of perspective in the Royal Academy, and was continued in that situation during the remainder of his life. For this he had qualified himself by long study, the fruits of which were given to the public in a Treatise on Perspective, 1803, 4to, with forty plates. In 1800, he lost his mother at the age of ninety-three, whom he had hitherto maintained with true filial piety. His sister continued to reside with him; and his prudence, aided by her economy, enabled him to subsist with credit upon a very small income. The employment of his latter years was preparing for the press his Anecdotes of Painters, intended as a supplement to Lord Orford's work. For this he had long been collecting materials; and though his criticisms may not always accord with the general opinion, he is accurate in his facts, which he took much pains to procure, from an acquaintance with the members of his profession for nearly half a century. He died rather suddenly, December 19, 1806, and his funeral, at St. Pancras, was attended by many members of the Royal Academy, who paid an unfeigned respect to the memory of his useful and blameless life.

EDWARDS (SYDENHAM). This ingenious artist was distinguished as the first botanical painter of his time, nor was he less eminent in his representations of animals. He constantly drew from nature, and his performances were both accurate and highly finished. He died at Queen's Elms, near Brompton, February 8, 1819, aged fifty-one.

EECKHOUT (GERBRANT VANDER). This artist was born at Amsterdam in 1621. He was the disciple of Rembrandt, whose manner of designing, colouring, and pencilling, he imitated with wonderful exactness. But though it is not easy to distinguish between some of his performances and those of his master, he surpassed Rembrandt in the extremities of his figures. The principal employment of Eeckhout was in portraits, and he excelled all his contemporaries in the power of painting the mind in the countenance. That which he drew of his own father had so much force and expression as even to astonish Rembrandt himself. Eeckhout, however, notwithstanding the encouragement which he experienced in this line, was more disposed to historical painting, and not less happy in the execution of the pictures of that description which he produced. His composition is rich and full of judgment, the distribution of his masses of light and shadow truly excellent; and in the opinion of good judges, he had more transparence in his colouring, and better expression than Rembrandt. His backgrounds are also generally clearer; yet if in this and other respects he attained to the perfections of his master, it is also certain that he shared his defects, being often incorrect in design, elegance, and grace, and totally negligent of propriety of costume. In the collection of the Elector Palatine was a picture of this master, which is described as having a strong and admirable expression; the subject is Christ among the Doctors; the principal figure being represented with a charming air, countenance, and attitude. There is also another picture of this master, representing Simeon with Christ in his arms, which is a most excellent performance; and Sir Robert Strange had another of a Guard-room, which he highly valued. He also produced some etchings. Eeckhout died July 12, 1674.

EECKHOUT (ANTHONY VANDER). He was born at Brussels in 1656, but it is not ascertained from what master he learned the art of painting. He travelled to Italy in the company of his brother-in-law, Lewis Deyster, with whom he painted in conjunction during the whole time of his continuance abroad; Deyster painting the figures, and Eeckhout the fruit and flowers. Yet in the works of those artists there appeared such a perfect harmony and union, that the difference of their pencils was quite imperceptible, the co-

louring and touch seeming to be of the same hand. When Eeckhout returned to Brussels he received many marks of respect and distinction, and also an appointment to a very honourable situation; yet he soon forsook friends, honours, and wealth, to return to Italy, where he wished to spend the remainder of his days. Chance, however, conducted him to Lisbon, where his pictures sold for an exceeding high price, as he painted all his subjects in the taste of Italy, where, during his residence, he had taken pains to sketch so many elegant forms of fruits and flowers, that he had a sufficient number for all his future compositions. He had not lived at Lisbon above two years, when a lady of quality and great fortune married him; but this success excited the envy and jealousy of some rivals, who shot him as he was taking the air in his coach, nor could the assassins ever be discovered. This happened in 1695.

EGERTON (MR.) This artist, who gained much reputation by his painting of Mexican landscapes, was murdered at a village, a few miles from Mexico, in 1842.

EGINTON (FRANCIS), an artist who may be considered as the reviver of the art of painting on glass. He died in 1805, at Handsworth, in Shropshire, in the sixty-eighth year of his age. His colouring is brilliant, his lights and shades are skilfully managed, and his execution is delicate. There exists nearly fifty of his productions: among which may be mentioned, two Resurrections in Salisbury and Lichfield cathedrals, from Sir Joshua Reynolds; the banquet given by Solomon to the Queen of Sheba, from Hamilton, in Arundel Castle; and a Christ bearing the Cross, from Stead Church.

EGMONT (JUSTUS VAN). This painter was born at Leyden in 1602. He was brought up in the school of Rubens, whom he assisted in several of his works. Afterwards he went to France, where he was taken into the service of the Crown, and was one of those masters who were employed in the establishment of the Royal Academy of Painting and Sculpture at Paris, in 1648. He assisted Vouet in many of his undertakings, and painted historical subjects in large as well as in small; being highly regarded by Louis XIV., who liberally rewarded him for his works. He died at Antwerp in 1674.

EHRET (GEORGE DIONYSIUS). The father of this ingenious botanical painter was

gardener to the Prince of Baden-Durlach. George was born in 1710, and early showed a taste for drawing and painting the flowers of the garden. Although he received no instructions, yet such was his proficiency, that whilst very young he had painted five hundred plants with a skill and accuracy that was almost unexampled, under the disadvantages of a want of instruction. His merit, however, remained obscure, till it was discovered by a gentleman who visited the garden of which his father was superintendent. Fortunately for Ehret, this stranger was a physician, and the friend of Dr. Trew of Nuremberg, to whom he justly supposed these paintings would be acceptable. Ehret by this means was introduced to Dr. Trew, who immediately purchased all his paintings, and generously gave him double the price at which the young artist had modestly valued them. This liberality, by which Ehret gained 4000 florins, inspired him with confidence in his own abilities, and such a share of ambition as inclined him to gratify the desire he had to see the world. It happened, however, that he was too much elated with his success, and, having soon dissipated his money, found himself at Basle with only a few florins in his pocket. Necessity now obliged him to exert himself, and he was so successful, that though he exhibited numerous specimens of his art, and put a good price upon them, the demand was beyond what he could supply. Having by this means recruited his finances, he went to Montpellier, where he taught his art to a lady of fortune, who rewarded him generously. He next visited Paris, and there became known to Jussieu, who employed him in drawing the plants of the royal gardens. After some time he came to London, but not succeeding to his mind, soon returned to the continent, and in 1736, was employed in the garden of Mr. Clifford, where Linnæus found him, and gave him some instructions. His fine taste and botanical accuracy appear to have been first publicly displayed in the figures of the "*Hortus Cliffortianus*," which appeared in 1737. About 1740 he returned to England, where he spent the remainder of his days. His principal patrons, for whom he painted many hundred plants, were Mr. Taylor White; Dr. Mead; Sir Hans Sloane; Dr. Fothergill; and Ralph Willet, Esq. of Merly. Many of these paintings were executed on vellum; and engravings were

made from his paintings for various works, particularly Dr. Trew's *Plantæ Selectæ*, and Brown's *History of Jamaica*. His ingenuity and knowledge of nature procured him the distinction of being chosen a Fellow of the Royal Society. Besides the profits accruing from the numerous exhibitions of his works, he applied with great assiduity to the business of teaching; and if his ingenuity did not meet with a reward equal to his merit, yet his labours in the end proved sufficiently lucrative to afford him a moderate independence, though to the last he ceased not to employ his pencil. He died in 1770.

ELBUCHT (JOHN VAN). He was born at Elburg, near Campen, in Holland, in 1500, and became a member of the academy of Antwerp in 1535. He painted historical subjects, landscapes, and sea-pieces. In the cathedral at Antwerp is a picture by him of the Miraculous Draught of Fishes.

ELIAS (MATTHEW). He was born in the village of Peene, near Cassel, in 1658. His mother, who was a widow, lived by washing linen, and her whole wealth besides consisted in a cow, which her little boy used to lead to pick up its pasture by the sides of the ditches. One day Corbéen, a painter of landscape and history, going to put up some of his pictures at Cassel, as he went along the road took notice of this lad, who had made a fortification of mud, and little clay figures attacking it. Corbéen, struck with the regularity and taste that was evident in the work, stopped and put several questions to the boy, whose answers increased his astonishment, and his figure and countenance added to the impression. The painter asked him whether he would go and live with him, and he would endeavour to put him in a way of getting his bread: Elias said he would willingly accept of his offer, if his mother would but agree to it. Corbéen then fixed the time for their answer, and Elias did not fail to be at the same place on the day appointed, accompanied by his mother. He ran before the chaise, and Corbéen told the woman to bring her son to him at Dunkirk, where he lived. The boy was received, and the master put him to school, where he learned the languages, while he himself taught him the elements of design. The scholar surpassed his fellow students, acquired the esteem of the public, and gained the favour of his master to such a degree, that he sent him to Paris at the age of twenty, whence

Elias transmitted his works to his patron. After being some time at Paris he married, and then made a journey to Dunkirk for the purpose of visiting his master. While there he painted a fine picture for the altar of St. Barbara's chapel, in which he represented the martyrdom of that saint. On his return to Paris, he was appointed Professor of the Academy, and successively obtained several other situations. He was much employed, and composed several subjects taken from the life of St. Jean Baptiste de la Barrière, author of the Reform of the Feuillants. All these subjects were painted on glass by Simpi and Miehu, and are in the windows of the cloister. Elias, on the loss of his wife, took a journey to Flanders, in hopes of dispelling his grief. On his arrival at Dunkirk, the brotherhood of St. Sebastian engaged him to paint their principal brethren in one piece, which great picture he executed, with a number of figures as large as life, and some of smaller dimensions. The company of tailors having built a chapel in the principal church, Elias was employed to paint the picture for the altar, in which he represented the Baptism of Christ, and in the foreground is St. Louis at prayers for obtaining the cure of the sick. When about to return to Paris, he was so earnestly solicited to remain in his native country, that he yielded to the entreaties of his numerous friends. He now executed a grand picture for the high altar of the Carmelites, being a votive piece of the city to the Virgin Mary. This picture is a fine composition, and of a style of colouring more true and warm than was usual with Elias, who, as is often the practice, has introduced into it his own portrait. Besides painting an altar-piece for the parish church of Dunkirk, he executed a Transfiguration for that of the church of Bailleul, and in that of the Jesuits at Cassel, a miracle of St. Francis Xavier, &c. The abbot of Bergues St. Winoc employed him in ornamenting the refectory of his house. Among his great works he painted some portraits in a capital manner. In his greatest successes, Elias never made any change in his conduct, but always continued to lead the same regular life: he was seen nowhere but at church and in his work-room; into which he rarely admitted visitors. Instead of being desirous to obtain scholars, he rather dissuaded young men from cultivating an art that was attended with so much trouble. He continued working till his death, which

happened at Dunkirk, April 22, 1741. He had but one son, who died at Paris, a doctor of the Sorbonne; neither had he more than one pupil, Carlier, who was living at Paris in 1760. Elias, on his first coming to Paris, was very defective in colouring; but he afterwards improved considerably: his draperies are likewise more ample, and approach nearer to nature than those of his early time; his drawing is sufficiently correct; he composed well, but with a patience truly astonishing; he was long in producing a sketch, and it was in order to conceal this labour that he could not endure to have any body near him when at work. Some of his portraits are well executed, and great likenesses, excepting his women, whom he dressed without selection or taste. The pictures which he produced about ten years before his death are formal, and the figures far from agreeable. This blemish is seen in the two pictures in the Church of the Carmelites at Dunkirk; one of St. Louis setting out for the Holy Land; the other the Sacrifice of Elijah. The best of his pictures are at Dunkirk, in the Church of the Capuchins, consisting of the Guardian Angel conducting a Child in the path of Virtue; and on the two sides of the altar are a Benediction of the Bread, and the Distribution. The altar-piece of the Poor Clares represents the angel appearing to Joseph in a Dream. At Menin, in the monastery of the Capuchins, is a St. Felix resuscitating a Dead Child. At Ypres, in the Church of the Carmelites, are four large pictures, one representing the Manna; the others, Moses striking the Rock; the Distribution of Bread; and the Resurrection of Lazarus. In the refectory of the abbey of Bergues St. Winoc is Christ fastened to the Cross, with Magdalen at the feet; on one side the Brazen Serpent worshipped by the Israelites; and on the other the miracle of the Manna, with St. Benedict and Totila; St. Winoc distributing Bread to the Hungry; and the Sacrifice of Abraham. In the quarter of the abbey are several portraits, and two whole length figures, one of the Abbot, Vander Haeghe; and the other of Ryeke-waert.

ELLIGER (OTTOMAR). This artist was born at Gottenburg, September 18, 1633. His father, who was a physician, centred all his views in making his son a scholar, and therefore put him to study the languages. It was soon perceived, however, that he relaxed in his progress in the clas-

sics in proportion as his taste for painting became unfolded, and that even in school-hours he was secretly practising with the crayon. To correct this propensity, chastisement was employed, but proved ineffectual. A lucky accident delivered him at last from this restraint. One day a poor person desired to speak in private with the physician, to whom the mendicant displayed his extreme distress in several languages. The mother of Ottomar being present at this conversation, said to her husband, "Since I see that there are men of learning in indigence, as well as painters, I think it altogether indifferent to which profession my son applies; let him, therefore, indulge his own inclination." Elliger was accordingly placed at Antwerp, in the school of Daniel Seghers, where he learned to paint flowers and fruit, and at length equalled his master. On leaving Seghers, he was invited to the court of Berlin, where he was highly honoured for his talents, and the Elector of Brandenburg, Frederick William, appointed him his principal painter. This prince found great amusement in conversing with Elliger; and his smart replies on all occasions pleased him so much, that he made frequent visits to his lodgings. In this agreeable course Elliger spent the remainder of his days, without any interruption of his tranquillity, or declension of his reputation. He died at Berlin in 1688. Elliger's works, which are as much sought after as those of his master Seghers, are principally in Germany, where they are preserved with the utmost care.

ELLIGER (OTTOMAR). He was the son of the preceding, and was born at Hamburg in 1666. He learned of his father the first elements of painting; after which he went to Amsterdam, and studied under Michael Van Musscher; but being struck with the works of Laresse, he obtained admission into his school in 1686. None could be more assiduous than Elliger in following the lessons of his master, whether in copying his works and those of others, or in painting from nature. This genius was encouraged by Laresse so much, that by one year of his instructions Elliger was qualified for composing freely, without following the manner of any one. His own style is grand and noble, his backgrounds are of a fine architecture; and among them are to be found representations of the most valuable remains of the Egyptians, Greeks, and Romans. When the scene of his composition was to be laid

in one of these countries, he took care to introduce bas-reliefs suitable to the period of the story depicted. He was a man of learning, and had a mind well stored with literature, and therefore his pictures are interesting both to painters and scholars. At Amsterdam he painted several ceilings and large subjects, as ornaments for the public halls and grand apartments. The elector of Mentz took so much pleasure in contemplating his works, that he ordered of him two large pictures, one representing the Death of Alexander, the other the Nuptials of Thetis and Peleus; which are both highly celebrated and admired. The Elector was so pleased with them, that he not only amply paid the artist, but made him a rich present besides; he would also have appointed him his principal painter, but that title Elliger refused, as well as the pension attached to it, preferring his liberty, as he said, to an honourable bondage; and soon after retired to his own country. He was so much employed in making designs for the booksellers and printers, that he had but little time for applying to greater works. He painted pictures, however, in a small size, not unworthy of being placed in the first cabinets. Elliger might likewise justly boast of the Banquet of the Gods, a large picture, sufficient of itself to immortalize his name. But this man, so estimable for his talents, fell at last into intemperate habits, and sunk into contempt, so that his works no longer resembled those of his former years, and scarcely any of them rose above mediocrity. He died November 24, 1732. In the cabinet of M. Half-Wassenaer, at the Hague, was lately his very fine picture representing the Death of Alexander.

ELMER (STEPHEN). This painter was a native of Farnham, in Surrey, where he carried on the business of a maltster, and at the same time exercised his pencil in the representation of dead game and still life. In that line he exhibited several good pictures, and became an Associate of the Royal Academy. He died in 1798, and the year following there was a public sale of his works in the Haymarket, the title to the catalogue being Elmer's Sportsman's Exhibition. It contained one hundred and forty-eight pictures, among which were six heads. In 1801, some of these paintings were burned, together with a collection of the works of Woollett, in a fire that broke out in Gerard street, Soho.

ELSHEIMER, or ELZHEIMER (ADAM). This painter was born at Frankfort on the

Maine in 1574. His father was a tailor, by whom he was placed with Philip Uffenbach; but proving in a short time a much better artist than his master, he determined to complete his studies at Rome, to acquire that knowledge which was not so readily obtained in his own country. In Italy he formed an intimacy with Pinas, Lastman, Ernest Thomas of Landau, and other eminent painters; and after examining the greatest curiosities of Rome, in the works of the best ancient and modern artists, he fixed upon a style of painting peculiar to himself, of designing landscapes with historical figures in small, and finishing them in so neat and exquisite a manner as to be without a competitor; and, indeed, far superior to any painter of his own time, or perhaps of any subsequent period. He designed entirely after nature, and was remarkable for a most retentive memory; being capable of recollecting every incident that pleased him, and making a beautiful use of it in his compositions. But this excellence did not enable him to pursue his profession with comfort or affluence; for, notwithstanding his incomparable merit, his work went on so slowly, by the neatness of his finishing, that he could scarcely support his family, which was very large. The embarrassments hereby produced involved him in debt, and he was cast into prison, where he did not long remain. The misfortune, however, preyed upon his spirits, and he died soon after, in 1620. His death was exceedingly regretted, even by the Italians, who honoured and esteemed him; and all the world lamented the severe fortune of a genius who deserved more felicity than he enjoyed. It is impossible to conceive any thing more exquisite than the productions of the pencil of Elsheimer; for, whether we consider the fine taste of his design; the neatness and correctness of the drawing in his figures; the admirable management and distribution of his lights and shadows; the airiness, spirit, and delicacy of his touch; or the excellence of his colouring; we are astonished to observe such combined perfections in one artist; in whose works even the minutest parts will endure the most critical inspection, and the whole together is inexpressibly beautiful. His figures have much of the manner of Raffaele's best characters, and the illumination thrown over his pictures gives them that grandeur which marks the works of Titian. Old Teniers and Bamboccio studied the works of Elsheimer accurately; and thereby ar-

rived at that high degree of merit for which they are so celebrated. He understood the principles of the chiaro-oscuro to perfection; and he showed the solidity of his judgment in the management of his subjects, which for the most part were night-pieces by candlelight or torchlight, moonlight, sunsetting, or sunrising; and in all of them he showed his combined powers of knowledge and execution. While alive his pictures bore an excessive price, which was amazingly enhanced after his death: and Houbraken mentions one of them, representing Pomona, that was sold for eight hundred German florins. Sandrart describes several of his performances; among which are, Latona and her Sons, with the Peasants turned into Frogs; the Death of Procris; and his most capital picture of the Flight into Egypt, which needs no description, as there is a print of it extant, engraved by Goudt, the friend and benefactor of Elsheimer. Some of his works are in the Florentine gallery, but the best collection of them is in the possession of the Earl of Egremont, at Petworth, in Sussex. There are ten pictures by him, eight of which are of one size, namely, about four inches high by two and a half wide. The subjects are a St. Peter; St. Paul; and St. John Baptist; Tobit and the Angel; an Old Woman and Girl; an Old Man and a Boy; and a Capuchin Friar, with the model of a convent in his hand. The figures in all these are about three inches high, yet their characters and expressions are just and excellent; and the drawing and the draperies in the best style of art. Another picture represents the Interior of a Brothel by fire and candle light, in which there are ten or more figures, gaming with all the licentiousness of such a place; and expressed in a manner that has never been surpassed. The last is the Visit of Nicodemus to Christ, which is of an inferior description.

EMELRAET (—). This artist was born at Antwerp in 1612. He studied many years at Rome, and afterwards settled in his native city, where he obtained distinction as a painter of landscapes, which he executed in a style of superior beauty, insomuch that he was often employed by other artists in enriching the backgrounds of their pictures. Several of his best works are in the Church of the Carmelites at Antwerp, where he died in 1668.

EMPOLI (JACOPO DA). He was born at

Empoli, near Florence, in 1554, and learned design and colouring in the school of Tommaso Manzuoli di San Friano; but after the death of his master, being desirous of improving his style, he studied the works of Andrea del Sarto, and endeavoured to imitate not only the taste of that artist, but also his correctness. Nor did he fail of success; for by that means he acquired an excellent manner of design, and an agreeable tone of colouring. He had a fine imagination; the airs of his heads are beautiful and elegant, and his compositions are full of life and spirit. Besides his merit in designs of his own invention, he had a peculiar power in copying the works of the most celebrated masters so perfectly and with so free a touch, as to make it difficult for even good judges to distinguish between the originals and the copies. Having had the misfortune to fall from a scaffold, he had recourse to oil painting: one of his best works is a picture of St. Ivo, in the gallery at Florence. He died in 1640.

ENGHELBRECHTSEN (CORNELIUS). He was born at Leyden in 1468, and formed his style of painting by imitating John Van Eyck; being the first of his countrymen who painted in oil. He was excellently skilled in his profession, and worked with equal reputation both in oil and distemper. He had a commendable taste of design; disposed his figures with judgment; and his draperies were rich, well cast, and less hard and dry in the folds, than in the works of any contemporary artist. By the ablest connoisseurs of his time, Enghelbrechtsen was accounted a master of the first rank among the Flemish artists. His works which escaped the public disturbances of his country, were preserved with respect by the people of Leyden in their town-hall. These were two altar-pieces with side pictures, which have since been put up in the church of Notre Dame; one representing a Crucifixion; another Abraham's Sacrifice; and the third a Descent from the Cross. In the same church is a cartoon in water colours, representing the Adoration of the Magi. The principal work of Enghelbrechtsen was a picture designed for the chapel of the Lockhorst family, in the Church of St. Peter at Leyden, but removed from thence to Utrecht in 1604. The subject is the Vision of the Lamb in the Revelation, with a multitude of figures well disposed and admirably expressed; the countenances noble and full of ex-

pression, and the pencilling extremely delicate. Enghelbrechtsen died at Leyden in 1533.

ENGELRAEMS (CORNELIUS). He was born at Mechlin in 1527. Though he has chiefly left pictures in distemper, yet he is allowed to have been a very able artist. His principal works are in the Church of St. Rombout at Mechlin, where he has represented on a large canvass the Seven Works of Mercy, consisting of a multitude of figures well designed; and among them he is said to have distinguished, with great spirit, the poor that deserve compassion from those that do not. His pictures are dispersed in several parts of Germany; and at Hamburgh, in the Church of St. Catherine, is a grand and learned composition by him, representing the Conversion of St. Paul. He painted for the Prince of Orange, in the castle of Antwerp, the history of David, from the designs of Lucas Van Heere. De Vries painted the architecture of it, the friezes, the terms, and other ornaments. The whole was executed in water colours. Engelraems died in 1583.

EPIFANIO (RAIMONDO). This old artist was born at Naples in 1440, and studied under Silvester Buono. He excelled in history, but his works are now little known. He died in 1482.

EREMITA (DI MONTE SENARIO), *see* STEFFANESCHI.

ERMELS (JOHN FRANCIS). This artist was born at or near Cologne in 1641; but fixed his residence at Nuremberg, where he painted for the Church of St. Sebald an altar-piece of the Resurrection: but his chief talent lay in landscapes, in the style of John Both. He was also an engraver, and etched some views in a good taste. He died at Nuremberg in 1693.

ERRANTE (GIUSEPPE). This painter was born at Trapani in Sicily, in 1760. After studying in his own country he repaired to Rome, where he formed an intimacy with several persons of eminence. He also there distinguished himself by imitating the great masters, as Raffaello, Titian, the Caracci, Domenichino, and above all, Corregio. His merit was much appreciated by the King of Naples; but circumstances preventing his profiting by the royal protection, he went to Milan, where he attained a permanent reputation. Among his best works are Artemisia weeping over the Ashes of Mausolus; the Death of Count Ugolino; the Competition of Beauty; Endymion and Psyche. Some

of these were engraved by his pupils. Errante published a new method of restoring pictures; and two memoirs, one on the colours employed by the most celebrated Italian and Flemish artists; the other, an Essay on Colours. He had intended also to have written a treatise on the study of muscular motion in a living body, but death prevented him from completing that and other works. He died at Rome in 1821; and a memoir of him was published by his friend the Abate Cancellieri.

ERRARD (CHARLES). A French painter, who was born at Nantes in 1606. He excelled in historical subjects and architectural views, which he executed with spirit. He became Director of the Academy at Paris, and of that at Rome, where he died in 1689.

ESCALANTE (JUAN ANTONIO). This artist was born at Cordova in Spain, in 1630. He studied under Francisco Ricci, and became an excellent painter of historical subjects. Several of his pictures are in the churches at Madrid, particularly one of St. Catalina; and an altar-piece of the Dead Christ, in the style of Titian. He died in 1670.

ESPAÑOLETO, see RIBERA.

ESPINOSA (GIACINTO GERONIMO DE). This Spanish painter was born at Valencia in 1600; and became the scholar of Francisco Ribalta, by whose instructions he profited so well as to acquire a manner, which, for originality of design and force of colouring, came near to Guercino. One of his greatest works is an altar-piece in the Church of the Carmelites, representing the Transubstantiation. He also painted a number of small pictures. He died at Valencia in 1680.

ESS (JAMES VAN). This Flemish painter was born at Antwerp in 1570. He painted flowers, birds, and fish, in an admirable style, with great liveliness, and his shellfish particularly exhibit uncommon accuracy. His colouring is good, and his works are finished with the utmost care and transparence. He died in 1621.

ETTY (WILLIAM). This eminent modern painter was born at York, on the 10th of March 1787. Like Rembrandt and Constable he was a miller's son, and made his first sketches with chalk on the mill floor. He served a seven years' apprenticeship to Mr. Peck, a printer at Hull; but, when he was freed from this thralldom, he came to London, and devoted himself to an artist's life, under the fostering and

liberal patronage of a mercantile city firm, Messrs. Bodley, Etty (the painter's uncle), and Bodley. Young Etty now became a pupil of Sir Thomas Lawrence. After years of untiring industry and perseverance, Etty's talents became of note in the Academy, and attracted public attention. He obtained much praise for his picture of Cleopatra, which stimulated him to cultivate his genius; and he consequently travelled and studied in Rome, Florence, Naples, and France. He returned to England in 1824, a finished and exquisitely graceful painter. The life of Etty was one course of devotion to his admirable art. He died on the 14th of November 1849, in his native city of York. He wrote an autobiography, which does not appear to have been published. Etty was a member of the Royal Academy.

EVERDINGEN (CÆSAR VAN). He was born at Alkmaar in 1606, and became the disciple of John Van Bronkhorst, who observed in him a strength of genius superior to all those who were under his direction. He designed with great readiness, possessed a lively imagination, and excelled equally in history, landscape, and portrait. His colouring had abundance of force, and his pencil was free and firm. He was also a good architect; and among a number of fine pictures by him, is one noble composition, representing the Victory of David, painted on the folding-doors of the organ in the great church at Alkmaar, the sketch of which is in the council-chamber of that city, and dated 1648. Another is a picture of the principal persons of the artillery company, whose portraits are as large as life; it is extremely well designed, pencilled, and coloured. He died in 1679.

EVERDINGEN (ALDRET VAN). This artist was the nephew, or, as some say, the brother of Cæsar Van Everdingen, and was born at Alkmaar in 1621. His first instructor was Roland Savery, and afterwards he became a disciple of Peter Molyneux; to both of whom he became very superior. He possessed a general knowledge of every branch of the art, but excelled chiefly in landscapes, which, as well as his figures, animals, and buildings, were usually sketched after nature. He managed his distances with singular judgment, and gave to his trees so natural and easy a form, that they appeared from his pencil the same as from the hand of nature. In the expression of the impetuosity of torrents, cataracts, and storms at sea, his invention and execution were conspicuous;

nor did he omit the thin light vapours and mists that are excited by the violent agitation of the waters; in all these he was unrivalled. He was most pleased with describing the wildness of romantic nature, which he had observed in a voyage made up the Baltic, and on the coast of Norway, where he was shipwrecked; and his representations of the scenery observed in that country procured him the name of the Northern Salvator Rosa. He also frequently painted solemn scenes, such as groves and forests, where the eye is pleasingly deluded to distances exceedingly remote, through extensive vistas; and his compositions recommend themselves by their agreeable variety. He finished an abundance of drawings, which display a good invention, and great freedom of hand; but it is to be lamented that he was so often engaged in painting large pictures; because those in a small size are much superior in the pencilling and finishing, and are very highly valued. Everdingen also engraved several fine plates of landscapes, and fifty-six prints for the old German book called Reynard the Fox. He was closely imitated by Ruysdael. He died in 1675.

EVERDINGEN (JOHN VAN). He was the youngest brother of Caesar Van Everdingen, and was born at Alkmaar, where he painted subjects of still life, more for the delight he had in that kind of objects, which he carefully copied after nature, than from any prospect of advantage, as he had been educated to the law. He died in 1656.

EVERDYCK (CORNELIUS), a Dutch painter, who was born at Tergoes in 1610. It is not said under whom he studied; but he was a good artist in historical subjects. He died in 1652.

EXIMENO (JOACHIM). This artist was born at Valencia in Spain, in 1674, and died in 1754. He excelled in painting flowers, fruits, birds, fish, and subjects of still life, which he executed with spirit and accuracy.

EYCK (HUBERT VAN). This memorable artist was born at Maaseyk, on the borders of the Meuse, in 1366. He is considered the founder of the Flemish School, and was much esteemed for several masterly performances in distemper, before the use of oil was discovered, when he became celebrated also for his extraordinary and curious paintings in that way. One work of Hubert, painted in conjunction with his brother John, was long preserved in a

church at Ghent, and beheld with admiration and astonishment. Sir Joshua Reynolds, who saw it there, says that it is a representation of the Lamb, taken from the Apocalypse; that it contains a great number of figures, in a hard manner; but there is a great character of truth and nature in the heads, and the landscape is well coloured. This venerable production of ancient art, was carried off by the universal spoilers, and deposited in the Louvre, at Paris. In its former situation, the relic was so much valued, that it was only exposed to view on great festivals. Philip I. of Spain wished to purchase that painting, but finding it impracticable, he employed Michael Coxis to copy it, who spent two whole years on the work, and received four thousand florins from the King, by whom it was placed in the Escorial. Hubert Van Eyck died in 1426.

EYCK (JOHN VAN). This painter, who was the younger brother and scholar of Hubert Van Eyck, was born at Maaseyk in 1370. As an artist he possessed great talents; he copied his heads from nature; but his figures were not often well drawn or composed. He produced, however, a surprising richness of positive colours, and laboured his performances with infinite pains, particularly the ornaments. The landscapes which he introduced were adorned with trees and plants, copied from nature, and exquisitely delineated. In the Louvre is a picture by John Van Eyck, of the Eternal Father, represented by an old man with a long beard, crowned with a tiara, seated in a chair, and having golden circles of Latin inscriptions round his head, but devoid of dignity, and apparently as inattentive as the divinity of Epicurus. In the Pembroke collection is a small picture, which does him more credit; the subject is the Nativity, with the Adoration of the Shepherds. This composition, which consists of four figures, besides the Infant and four Angels, has in the background a choir of the heavenly host appearing to the keepers of the flocks in the fields of Bethlehem. This piece is in oil and the colours are, for the greater part very pure, except those of the flesh. The garment of Joseph is very rich, being thickly glazed with red lake, as fresh almost as if it were new. All the draperies are glazed with different colours, which still retain their freshness, and are still clear, except that of the Virgin, which instead of being blue, is turned to a dark green. The glory surrounding the heads

of the Madonna and Child is of gold. In the collection of the Duke of Orleans was a picture by him, representing the Wise Men's Offering; and it is said that a capital painting by John Van Eyck, of the Lord Clifford and his family, was at Chiswick, in the collection of the late Earl of Burlington. But great as his merits were, he is more indebted for the fame he has acquired, to his supposed invention of oil painting. This discovery is said to have been made in 1410, in the following manner: John Van Eyck painted a picture in distemper, and having varnished it, set the piece to dry, exposed to the sun, by the heat of which it was cracked and spoiled. He therefore deliberated how to prevent such accidents in future; and his first thought was to make a varnish that would dry in the shade. After many experiments, he found that the oil of linseed and of nuts proved of a more drying quality than any others, and that these, when boiled with other ingredients, made the varnish so much desired. He afterwards found that mixing these oils with colours gave them a hardness, and that in drying they not only equalled the water colours, but acquired more brilliancy and force. The fame of this great discovery soon spread over Flanders, and into Italy; but Van Eyck did not communicate the secret till he was far advanced in years, and then he imparted it to several painters. Such is the traditional account of the origin of oil painting; and yet there is evidence upon record, that the art was known and practised long before the time of Van Eyck. In the Exchequer Rolls are bills of charges on account of oil for the painters, a century at least previous to the period in question; and the learned Raspe has exhibited proofs that the method was practised, even in Italy, as early as the eleventh century. In justice, however, to Van Eyck, it should be observed, that he was the first who rendered oil painting general, and improved its process. He died in 1441. Besides the works already mentioned, John Van Eyck painted, after the death of his brother, a picture representing the Virgin and Child, with St. George, St. Donatus, and other saints. It is in the cathedral of Bruges.

EYCK (GASPAR VAN). He was born at Antwerp in 1625. His talent lay in representing marine views and sea-fights, which he painted with uncommon spirit, and his figures were both well drawn, and touched with a neat pencil.

EYCK (NICHOLAS VAN). This artist is said to have been the brother of the preceding; but instead of marine fights, he chose battles by land, and attacks of cavalry, in which he acquired great distinction.

EYCKENS (PETER), called the *Old*. He was born at Antwerp in 1599, and became eminent for his style of composition in historical subjects. His designs are full of spirit; his figures have some degree of elegance; his draperies are broad, and the backgrounds of his pieces are enriched with architecture and landscape, in a good taste. As he constantly studied and copied nature, his colouring was warm, agreeable, and natural, and to his carnations he always gave a great deal of delicacy, particularly to those of his nymphs and boys. He painted subjects in one colour, such as basso-relievos, and vases of marble, extremely well; and frequently he was employed to insert figures in the landscapes of other masters, as he designed them correctly, and adapted them to the different scenes with propriety and judgment. The principal of his works are, a Last Supper, in St. Andrew's Church, at Antwerp; St. John preaching in the Desert, in another church; and St. Catherine disputing with the Pagans, in the cathedral of the same city. At Mechlin were two fine pictures by him, of the Miracles of St. Francis Xavier. He died in 1649. Descamps has strangely divided Eyckens into two persons, and given erroneous dates in his accounts of both.

EYCKENS (JOHN and FRANCIS VAN). These two Flemish painters were brothers, and natives of Antwerp, being the sons of the preceding artist. John was born in 1625, and Francis in 1627. They were educated by their father, and became eminent in representing fruits and flowers. John died in 1669, and Francis in 1673.

EYNHOEDTS (ROMBOUT). He was born at Antwerp about 1605; but though a painter of portraits in a forcible manner, he is chiefly known by his engravings, most of which were after Rubens, Schut, and other Flemish artists.

F.

FABER (JOHN). This artist was a native of Holland, and at first practised portrait painting on vellum, but afterwards he applied to mezzotinto, in which line he executed a number of plates. He

resided many years in England, and died at Bristol in 1721, leaving a son, who became more eminent than his father as an engraver. He died in 1756.

FABRIANO (GENTILE DA). This master is supposed to have been born at Verona about 1360. In that early age of painting he rendered himself famous, and was employed to adorn a number of churches and palaces at Florence, Urbino, Sienna, Perugia, and Rome, particularly in the Vatican: and one picture of his, representing the Virgin and Child, attended by Joseph, which is preserved in the Church of St. Maria Maggiore, was highly commended by Michel Angelo, who was accustomed to say that the hand of Gentile corresponded with his name. By order of the Doge and Senate of Venice, he painted a picture in the great council-chamber, which was considered as so extraordinary a performance, that his employers granted him a pension for life, and conferred on him the privilege of wearing the habit of a noble Venetian. His best works were those he executed in the early and middle part of his life; for in the decline of his years he grew paralytic, and his pencil became unsteady. Giacomo Bellini was his disciple. He died about 1440.

FABRICIUS (CHARLES). He was born at Delft in 1624, and was esteemed the best artist of his time in perspective; besides which he was also accounted a good painter of portrait. From his promising genius there was every reason to believe that he would have proved an ornament to his profession; but, unhappily, his house at Delft, standing near the powder magazine, suddenly blew up, and he was killed in his chamber, while intent on his work, with Matthias Spoor, his pupil. This melancholy accident happened in 1654.

FABRIZIO (ANTONIO MARIA). He was born at Perugia in 1594, and received his first instructions from Annibale Caracci, but lost his valuable preceptor when very young, notwithstanding which he had no other master. His imagination was so active and erratic, that he fell into great irregularities of design and execution. He died at Rome in 1649.

FACHERIS (AGOSTINO). Of this painter nothing more is known than that he executed a picture in 1528 for the Church of the Holy Trinity at Borgo, in the Bergamese territory, the subject of which is St. Augustine and two Angels.

FACETTI (PIETRO). He was born at

Mantua in 1535, and went to Rome to study after the works of the great masters, whose paintings embellish and enrich that city. His genius directed him principally to portrait painting, and he gradually arrived at so eminent a degree of merit in that branch, that he might almost be compared with Scipio Gaetano. Most of the nobility of Rome, and particularly the ladies, had their pictures painted by him, and his portraits were generally commended for lively resemblance, elegance of design, and the lovely taste with which they were executed. He died in 1613.

FACINI (PIETRO). He was born at Bologna in 1560, where he became the disciple of Annibale Caracci by a singular accident. In passing the house of Annibale, he had the curiosity to go into the academy of that famous master, to see the scholars drawing and designing, and while attentively engaged in observing their work, he was so absorbed in meditation, that one of the scholars drew a caricature likeness of him with black chalk. The drawing being handed about, produced universal mirth, to the mortification of him who was the object of it. But the caricature being shown to Facini, he seized a piece of charcoal, and, though he had never learned to draw, sketched, and in so ludicrous a manner, the likeness of the person who had turned him to ridicule so strongly, that the subject for laughter was changed, and Annibale, struck with admiration at such an effort of genius, offered to be his instructor in the art. He soon made a wonderful progress under his preceptor, and in a short time surpassed all the other pupils, so as to become the object of their envy, as much as he had been before of their contempt. He possessed a lively invention; his colouring was pleasing, his touch free, and his attitudes were just and well chosen; the airs of his heads were graceful, and in some of his compositions he showed great skill in disposing a number of figures in proper groups, and giving them spirited action, the whole being relieved by judicious masses of light and shadow; yet he was sometimes incorrect, and had too much of the mannerist. Annibale Caracci said of his colouring, that, in his carnations, Facini seemed to have mixed his colours with human flesh; a high compliment, but, when the pictures of the artist are examined, it will be found not an unmerited one. The master, however, became jealous of his scholar, and

the latter, out of revenge, not only set up an academy in opposition to him, but laid snares for his life. After enjoying some popularity for a time, Facini sank in the public estimation, and it was discovered that, though in some points his style was great, and his colouring equal to Tintoretto, yet he failed in the character and expression of his figures. His principal works at Bologna are, the Martyrdom of St. Lawrence; the Crucifixion; the Marriage of St. Catherine, attended by the four guardian Saints of Bologna, with Angels, which are finely painted, and in a beautiful colour. This last is the altarpiece in the Church of St. Francesco; and in that of St. Andrew, in the same city, is a fine picture of the Crucifixion. At Wilton, the seat of the Earl of Pembroke, is a piece by Facini, the subject of which is, Christ and three Disciples, with Mary weeping for the loss of her brother Lazarus. This artist died in 1602.

FAGE (RAYMOND DE LA). This self-taught genius was born in 1648, at Lisle-en-Albigeois, in Languedoc. He drew with the pen or Indian ink, and arrived at such eminence in that branch as to be complimented upon it by Carlo Maratti. On visiting that painter, he was received with politeness, and Maratti offered him his pencil, which he declined, saying, that he had never practised painting. "I am glad to hear it," said the artist; "for if I may judge from your drawings of the progress you would have made in painting, I must certainly have given place to you." Fage lived irregularly, generally drawing at a public-house, and sometimes paying his bills by a sketch produced upon the occasion. He died in 1690. Audran, Simonneau, and others, engraved a collection of one hundred and twenty-three prints from his designs, and Strutt mentions some prints engraved by himself.

FAISTENBERGER (ANTHONY). He was born at Inspruck in 1678, and learned the art of painting from one Bouritch, who lived at Saltzbourg; but he made the works of Gaspar Poussin and John Glauber his models, and for his further improvement studied nature accurately. He was invited by the emperor to Vienna, where for a number of years he was employed, and greatly respected. On quitting that city, he was employed successively by several of the princes of the empire. His landscapes are pleasing, particularly for the elegance of the buildings, which are designed in the Roman taste. His scenes

are often solemn, and enlivened by cascades of water, rivers, and rocks; his trees are natural, the foliage is touched with spirit, and the colouring is real nature. Not being expert at designing figures, he made use of Hans Graaf and Van Bredael, to insert them in those landscapes which he painted for the emperor, and also in the easel pictures which he executed for other cabinets. He died at Vienna in 1722. He had a brother, *Joseph Faistenberger*, who was his scholar and assistant, and the style, pencilling, and colouring of the two artists were so similar, that there is scarce any discernible difference in their works.

FALCIERI (BLAGIO). He was born at St. Ambrogio, near Verona, in 1628, and studied at Venice under Pietro Liberi, whose style he imitated very closely. He painted a large picture of the Council of Trent, in which he introduced St. Thomas Aquinas conquering the Heretics. He died in 1703.

FALCO (JUAN CONCHILLOS). This Spanish artist was born at Valencia in 1651, and became the scholar of Estevan Mario. He proved one of the best designers in history of his time and country, and had a good manner of colouring, with a pencil free, sweet, and delicate. He died in 1711.

FALCONE (ANIELLO). He was a native of Naples, born in 1600, and educated under Ribera, after which he went to Rome, where he became a good painter of battles, the marchings of armies, and soldiers in camp. He designed and composed with great spirit, his colour was clear and vigorous, and his figures were admirably drawn. On his return to Naples, he imitated the manner of Salvator Rosa. He died in 1680.

FALCONET (PIERRE). He was born at Paris, being the son of Falconet the sculptor, who executed the equestrian statue of Peter the Great at St. Petersburg. He resided some years in London, but returned to Paris about 1773. He practised history and portraiture, and he also painted ornaments. He was remarkable for drawing likenesses in black lead, with a mixture of colouring; and among those which he executed in this manner were twelve of English artists, and one of Granger, the author of the Biographical History of England. In 1766 he obtained a premium of twenty guineas from the Society of Arts, for a painting in chiaro-scuro; and in 1768, another for an historical picture.

FALCONETTO (GIOVANNI MARIA). He was born at Verona in 1461, and became the scholar, first of his father, and afterwards of his brother Giovanni Antonio Falconetto, of Verona, under whom he became eminent in history and portrait painting. He was also a good architect, and died in 1534.

FALDONI (GIOVANNI ANTONIO). This artist was born at Ascoli, in the Trevisano, about 1690. His first study was landscape, which he learned from Antonio Luciano; but afterwards he quitted that profession for engraving, in which he imitated the style of Giles Sadeler.

FALENS (CHARLES VAN). This Flemish painter was born at Antwerp in 1684, and died at Paris in 1733. He painted well, in the style and manner of Wou-
vermans.

FANO (BARTOLOMEO DA). He flourished in 1534, in which year he painted an altar-piece of the Resurrection of Lazarus, for the Church of St. Michel, in his native city of Fano; but it is of an inferior description. His son Pompeo had a better taste, and painted some pictures of great merit. Zucchero was his scholar.

FANONE (STEFANO). This old artist was born at Naples in 1318. He became a great favourite with Robert, King of Naples, who showered upon him many favours, but his works are of an inferior order. He died in 1387.

FANZONE (FERRANDO). This painter was born at Faenza in 1562, and studied at Rome under Vanni, after which he executed several of the frescoes in the Churches of St. John de Lateran, the Scala Santa, and St. Maria Maggiore. At Ravenna are some fine pictures by him, one a Descent from the Cross, in the convent of Dominicans; and a Probal-tici, in the confraternity of St. John, both which have much of the style of Lodovico Caracci. The design of Fanzone is elevated and correct, with great sweetness of colouring. He died in 1645.

FARELLI (GIACOMO). This artist was born at Naples in 1624, and had Andrea Vaccaro for his instructor. When very young, he gave an early proof of his talent, in a painting of St. Bridget, for the church dedicated to her at Naples; but subsequently he altered his manner in an attempt to rival Domenichino, and thereby lowered his own reputation. He died in 1706.

FARINATO (PAOLO DEGLI UBERTI). He was born at Verona in 1522, and succes-

sively became the disciple of Antonio Badile and Nicolo Golfino. His taste in design was excellent, his imagination fruitful, and he had a fine invention; so that in many respects he was an admirable master; but he was not often happy in his colouring; yet the picture which he painted for the Church of St. George, at Verona, is much superior in that respect to most of his performances, and in many particulars is accounted not inferior to the work of Paolo Veronese. The subject is the Miraculous Feeding of the Five Thousand, in which there are numerous figures, correctly designed, judiciously disposed, and with easy and becoming attitudes. This picture was designed and executed when he was seventy-nine years old; and what is worthy of remark is, that he possessed the lively powers of his imagination, and usual freedom of hand, at so advanced a period of his life, and that he retained the use of all his faculties till his death, in 1606. In the Palazzo Sagredo at Venice, is an Ecce Homo by Farinato, in which the head of Christ hath a character inimitably fine. And at Verona, in the Church of St. Giovanni in Monte, is a picture representing the Baptism of Christ, which is in a grand style and broad manner; but the design is not very correct, and the colouring is too brown. Besides those works may be mentioned, St. Michael defeating the rebel Angels; and two pictures of the Murder of the Innocents, and the Tyranny of Herod, in the Church of St. Maria Organo; a St. Onofrio, in the Church of St. Tommaso; and a Taking down from the Cross, in the Capuchin convent. Farinato has also left some etchings, executed in an excellent style.

FARINATO (ORAZIO). He was born at Verona, and was the son and disciple of Paolo, whose style and manner he studiously imitated; and by the promptness of his genius, he composed with so much spirit and elegance, that the best judges conceived the most sanguine hopes of his arriving at a high degree of perfection; but he died very young, and universally regretted. In the Church of St. Stephen, at Verona, are several noble paintings by him, which are extremely admired, particularly one of the Descent of the Holy Ghost. Orazio etched some plates from the designs of his father.

FARINGTON (GEORGE). This ingenious artist was the fourth son of the Rev. William Farington, Rector of Warrington,

and Vicar of Leigh, in Lancashire, and was born at the former place in 1754. He received his first instructions in the art from his brother Joseph, one of the royal academicians; but his inclination leading him to the study of historical painting, he acquired further assistance from Mr. West. He was for some time employed by Alderman Boydell, for whom he made several excellent drawings from the Houghton collection. He studied long in the Royal Academy, and obtained a silver medal in 1779, and in 1780 that of gold, for the best historical picture, the subject of which was the Witch or Caldron Scene in Macbeth. In 1782 he went to India, where he painted many pictures; but his principal undertaking was a large work, representing the court of the Nabob of Moorshedabad. Whilst employed on this work, he imprudently exposed himself to the night air, to observe some ceremonies of the natives, in order to complete a series of drawings begun for that purpose, when he was suddenly seized with a complaint, which in a few days unfortunately terminated his life in 1788.

FASOLO (GIOVANNI ANTONIO). He was born at Vicenza in 1528, and had for his first master Battista Zelotti, from whom he removed to the school of Paolo Veronese, and under him made a rapid progress. In the Church of St. Roche, at Vicenza, is a painting by him, representing the Pool of Bethesda, which is a noble composition, with several groups of figures, disposed and expressed in an admirable style. In the Church of the Servites is another picture by Fasolo, of the Adoration of the Wise Men. He also painted some fine pieces, the subjects taken from the Roman history. He died in 1572.

FASSOLO (BERNARDINO). This painter was born at Pavia, and lived about the year 1520. A picture of his, of the Virgin and Child, in the manner of Leonardo da Vinci, was carried from Rome to Paris in the time of the Revolution, and deposited in the gallery of the Louvre. It is an exquisite performance.

FATOR (FRAY NICHOLAS). He was born at Valencia in Spain, in 1522. When young, he became a monk of the order of St. Francis, and acquired notice by his Latin poetry, to which he added a good taste in the fine arts; but his pictures are all confined to his monastery. The chief of these are, St. Michael defeating Lucifer; the Flagellation of Christ; and a Madonna and Child. He died in 1583.

FATTORE (IL), *see* PENNI.

FAVA (IL CONTE PIETRO). This nobleman was a native of Bologna, and born in 1669. He became a scholar of Passinelli, and one of the members of the Clementine Academy. In the Church of St. Tommaso del Mercato, at Bologna, is an altar-piece by him, representing the Virgin and Child, attended by several Saints; and at Ancona are two of his pictures, the subjects of which are the Wise Men's Offering, and the Resurrection. He was a close imitator of the Caracci. He died in 1744.

FAUCUS (GEORGE). This French artist was born at Châteaudun in 1647, and died in 1708. He excelled in painting landscapes.

FAVANNE (HENRY). Of this painter we know nothing more than what is stated in a French compendium on the arts, where he is said to have been a native of London, but to have been instructed at Paris, under Houasse; after which he returned home, next made a voyage to Spain, and died at Paris in 1752. He is there said to have been esteemed a good painter of historical subjects.

FEDDES (PETER). This Dutch painter was born at Harlingen in 1588, and died in 1634. He was deemed a good artist in historical subjects, as well as portrait.

FEHLING (HENRY CHRISTOPHER). He was born at Sangerhausen in Germany, in 1653, and became the pupil of his relative, Samuel Botschild, with whom he visited Italy, where he resided some years. On his return to his native country he fixed his residence at Dresden, and, on the death of his friend Botschild, was appointed keeper of the gallery. He was much employed in adorning the palaces of the Elector of Saxony, and his works gave general satisfaction. He died in 1725.

FEI (ALESSANDRO, OR DEL BARBIERE). He was born at Florence in 1538, and studied successively under Ghirlandaio, Pietro Francia, and Tommaso Manzuoli di St. Friano. He became a good painter of history in fresco, and enriched his works with noble pieces of architecture. Among his principal pictures is one of the Scourging of Christ, in the Church of St. Croce at Florence.

FERDINAND (LOUIS). This French artist was the son of Ferdinand Elle, a painter, but why he dropped his surname is not known. He acquired credit as a painter of portraits, and became a member of the Academy of Paris. He also etched

several plates in a good style, between 1640 and 1650.

FERET (JEAN BAPTISTE). This French painter was born at Evreux in 1674, and died at Paris in 1737. He excelled in landscape, but also attempted historical subjects.

FERG, or FERGUE (PAUL FRANCIS). This eminent painter was born at Vienna in 1689, and was the son of an artist of ordinary abilities, who placed him with another of the profession not much better than himself, under whom Ferg patiently practised for four years; till his father, suspecting the inability of his tutor, took him under his own care, and set him to design and compose historical subjects. He was particularly fond of the prints of Callot and Le Clerc, from which he received considerable improvement; but he was diverted from that attachment by persons of judgment, who observed that the figures in those prints were too minute for a young artist to study, and that it would conduce more to his advantage to form his hand for designing figures in a large than a small size. He learned afterwards from Hans Graaf, at Vienna, the manner of designing figures; but preferred Orient, a painter of landscape, to Graaf, and lived with him three years. In 1718 he went to the court of Bamberg, where his merit procured him employment, and afterwards he visited Dresden in company with Alexander Thiele, in whose pictures Ferg inserted the figures and animals, which added extremely to their value. From Germany he came to London, where he might have lived in affluence, if an indiscreet marriage had not involved him in difficulties. The necessities which arose from his domestic troubles compelled him to lower the price of his paintings to procure an immediate support; and as those necessities increased, his pictures were still more depreciated, though not in intrinsic value. By a series of misfortunes he was overrun with debts, and, to avoid his creditors, was constrained to secrete himself in different parts of London. The climax of misery was completed in a melancholy manner, for he was found dead before the house where he lodged, apparently exhausted by cold and want to such a degree, that it seemed as if he had wanted strength to open the door of his wretched apartment. This was in 1738, or, according to another account, in 1740. His style was much in the taste of Berchem and Wouvermans; and his subjects were

the amusements, feasts, or employments of peasants, and sometimes markets in public streets, or seashores; he adorned his landscapes with elegant ruins, selected and executed in a grand taste; and he was often so exact as to express perceptibly the difference between the hewn stone and the polished surface of the marble. His colouring, in his first time, had all the force and strength of the Italian masters; but after he had studied nature more closely, he avoided the appearance of a mannerist, and in his imitations adhered to that only which seemed to have the greatest truth. His colouring is always sweet, clear, and agreeable; his touch light and delicate; his compositions full of spirit; and every figure has expression and elegance. His design is correct; but his horses are not equal to those of Wouvermans. He etched well with aquafortis, and his prints of that kind are in much request. The greater part of his works are in London and Germany.

FERGIONE (BERNARDINO). This Italian artist, who was distinguished as a painter of marine views and seaports, lived at Rome about the year 1720; but no particulars are related of his personal history.

FERGUSON (WILLIAM). He was a native of Scotland, and learned the rudiments of the art in his own country, after which he spent several years in France and Italy. The subjects which he generally painted were dead fowls, particularly pigeons and partridges; and sometimes dead animals, as hares and rabbits, besides other objects of still life. No painter in that style could have a neater pencil, or finish his pictures with greater transparence. His objects have abundance of truth and force, nature being his perpetual model; they are also grouped with ease and skill; and by his knowledge of the chiaro-oscuro, he distributed his lights in a powerful, and frequently in a surprising, manner. He died about 1690.

FERGUSON (JAMES). This ingenious astronomer and mechanic was also a painter, and drew portraits with some credit. He was entirely self-taught, and executed all the drawings for his various works. There are several of his portraits at Bristol. He died in 1776, at the age of sixty-six.

FERNANDEZ (LUIS). He was born at Madrid in 1594, and studied under Eugenio Caxes, by whose instructions he became a respectable painter of history, both in oil and in fresco. He died in 1654.

FERNANDEZ (FRANCESCO). Another Spanish painter, who was born at Madrid in 1604, and had Bartolomeo Carducci for his master. He became very eminent, and was much employed by Philip IV. in his palaces, as well as by the ecclesiastics in the churches and convents. One of his finest pictures is a representation of the Death of St. Francis de Paboa in the convent de la Vittoria. Fernandez lost his life in a quarrel with Francesco de Barras in 1646.

FERNANDEZ (ANTONIO DE ARIAS). He was born at Madrid in 1604, and became the scholar of Pedro de las Cuevas, and made so rapid a progress, that at the age of fourteen he painted an altar-piece for the Church of Carmen Calzada at Toledo; and before he was twenty-five he was accounted one of the best painters in Spain. He had a good taste in design, was an excellent colourist, and worked with great facility. In the Augustine convent at Madrid are eleven pictures by him, the subjects of which are the different scenes in the history of the Passion. He died in 1684.

FERRACUTI (GIOVANNI DOMENICO). This Italian painter was a native of Macerata, and flourished about the year 1650. He excelled in landscapes, and chiefly in the representation of winter scenery, to which he gave a fine effect.

FERRADA (CHRISTOVAL). He was a native of Aneiva, in the Asturias, and born in 1620. After studying painting under a regular instructor, whose name is unknown, he entered into the monastic order of St. Maria de las Cuevas. He painted a number of pictures for the altars and cloisters of his convent at Seville, where he died in 1678.

FERRAJUOLI (NUNZIO). This painter, who also obtained the name of *Delli Afflitti*, was born at Nocera de Pagani, in the kingdom of Naples, in 1661. His first master was Luca Giordano, on leaving whom he studied under Giuseppe del Sole; but his genius directed him to the study of landscape painting, and enabled him to arrive at the greatest excellence in it. Under that great master he learned to design historical figures with remarkable correctness; and he adorned his own pictures with figures of an elegant design, which he disposed with taste and propriety. He also studied the different beauties of Paul Bril, Albano, Poussin, Salvator Rosa, and Claude Lorraine; and by a commendable ambition to imitate

those admired artists, he formed a style of his own that was exceedingly agreeable, and became universally admired for sweetness of colouring, lovely situations and distances; for a pleasing mixture of tenderness and force; for the beauty of the skies, and the transparency of the waters.

FERRAMOLA (FIOVANTE). He was born at Brescia, and his works are much esteemed in his own country. The principal is a picture of St. Jerome in his study, in the Church of Maria delle Grazie. He died in 1528.

FERRANTINI (GABRIELLO), called likewise *Degli Occhiati*. He was a native of Bologna, and the scholar of Denis Calvart, by whose instructions he became a good painter of history, as well in oil as in fresco. Most of his best works are in the churches of Bologna, particularly a picture of St. Francis in that of St. Benedetto; a St. Girolamo, in St. Mattia; St. Francis receiving the Stigmata, in La Carità; and, in the convent of the Servites, a Descent from the Cross; with another of the Birth of the Virgin.

FERRARA (ANTONIO DA). This artist, as his name imports, was born at Ferrara, and lived about the year 1500. He studied under Angiolo Gaddi, and became an eminent historical painter at Urbino and Città di Castello.

FERRARI (GAUDENZIO), commonly called *Gaudenzio Milanese*. He was born at Valdugia, in the Milanese territory, in 1484. There are different accounts of his professional education; some making him a pupil of Pietro Perugino, and others of Scotto and Luini; but it is admitted that he profited most from studying the works of Leonardo da Vinci. When young he went to Rome, where he assisted Raffaele in the Farnesian palace. By this connexion he obtained a great accession of knowledge, and acquired an elevation of design, and strength of colouring, to which he was before a stranger. The principal of his works are the dome of the great church at Novara; and the cupola of St. Maria, near Savona, which last has been compared with Corregio's St. John, at Parma; another sublime production of his genius is the picture of St. Christopher, at Vercelli, which has much of the air of Raffaele. At the same place are some paintings of the Life of Christ; and a fine one of the Conversion of St. Paul, which has been compared with the picture of Michel Angelo, of the same subject. At Milan, Ferrari painted some pieces of the

Passion of Christ, in rivalry with Titian. He died in 1550.

FERRARI (GIOVANNI ANDREA). He was born at Genoa in 1599, and was a disciple of Bernardo Castelli; but afterwards he studied under Bernardo Strozzi. His application was attended with success, and he at last attained to such a degree of excellence, as to be equally expert in painting history, landscape, fruit, animals, and flowers; which subjects he finished in a small size, but with extraordinary beauty and exactness. Of his works in the higher class, the principal are the composition of Theodosius, in the Church del Gesù at Genoa; the Nativity, in the dome of the cathedral of the same city; and the Birth of the Virgin, at Voltri. This last appears to be his masterpiece. He died in 1669.

FERRARI (LUCA DE). This artist was born at Reggio in 1605, and became the scholar of Guido Reni, whose manner of painting, particularly in the airs of his figures, he happily imitated. Among his various works, one of the best is a Pietà, in the Church of St. Antonio at Padua, admirably expressed, and beautifully coloured. Another fine picture by him is that of the plague, in the convent of the Dominicans in the same city. He died in 1654.

FERRARI (GREGORIO DE). He was born at Porto Maurizio, in the Genoese republic, in 1644, and studied under Domenico Fiasella; but after leaving him, he imitated the works of Corregio at Parma, where he took an exact copy of the celebrated painting in the cupola of the great church. His style was now modelled entirely after that of Corregio, and though necessarily inferior, yet he acquired great merit in composition and colouring. One of his best works is the picture of St. Michael, in the Church of Madonna delle Vigne at Genoa. He obtained also considerable employment at Turin and Marseilles. He died in 1726.

FERRARI (ABATE LORENZO). He was born at Genoa in 1680, and received his instructions in painting from the preceding artist, who was his father. He also, though at a humble distance, became an assiduous imitator of the works of Corregio, and proved an excellent painter. In some respects he equalled Carlini, and in the gallery of the Palazzo Carega is a series of fine pictures by him, taken from the Æneid. He was an ecclesiastic, and died in 1744.

FERRARI (ORAZIO). He was born at Voltri in 1606, and studied under Giovanni Andrea Ansaldi, after which he obtained the protection of the Prince of Monaco, who employed him several years. He and all his family died of the plague at Genoa in 1657. His principal work is a picture of the Last Supper, in the Church of St. Siro at Genoa.

FERRARI (LEONARDO, OR LEONARDINO). He was born at Bologna, and studied under Lucio Massari. His principal talent lay in the representation of carnival amusements, but he also painted some historical pictures for the churches of Bologna and Padua.

FERRATO, see SALVI.

FERRETTI (GIOVANNI DOMENICO, D'IMOLA). He was born at Florence in 1692, and studied with Giuseppe del Sole. He painted historical subjects with great credit, and his works are mostly in the churches of Pisa, Bologna, Florence, and Pistoia.

FERRI (CIRO). This painter was born at Rome in 1634, and was a disciple of Pietro da Cortona, in whose school he soon displayed an elevated and noble genius. He was indefatigable both in study and practice, and uncommonly attentive to improve his mind by reading history, sacred and profane; by employing his hand incessantly in design and colouring; and also by treasuring up every observation of his master. His designs are very correct, and his ordonnance very grand; his taste, style, ideas, composition, and colouring, are entirely like those of Cortona; of which he gave a sufficient proof, by finishing one of that master's designs, left imperfect in the palace of Pitti at Florence; and, indeed, his works are frequently taken for the hand of Cortona. He received high prices for his paintings, which was a public acknowledgment of his merit; and he had also as much employment as he could possibly execute. His works, as well as his reputation, were spread through every part of Europe; and they are a principal ornament of the churches, as well as of the cabinets and apartments of the nobility. By the Duke of Tuscany he was engaged in many considerable designs for ceilings and saloons; and he was employed to finish several noble compositions begun by Cortona; which he executed so much to his master's honour and his own, that the whole appear to be only by one hand. The principal works of *Ciro Ferri* are the

Immaculate Conception, in the Church of St. Mark at Rome; St. Ambrose healing the Sick, in the same city; the Annunciation, in the gallery of the pope at Monte Cavallo; and the cupola of St. Agnes, at Rome. He died in 1689.

FERRONI (GIROLAMO). This artist was born at Milan about 1681. He painted a picture of the death of St. Joseph for the Church of St. Eustazio in his native city, after which he went to Rome, where he became a scholar of Carlo Maratti; after whose designs he executed some engravings.

FERRUCCI (NICODEMO). He was born at Florence, and studied under Domenico Passignano, whose style he adopted with great success, and accompanied him to Rome as an assistant in most of his works. He excelled in fresco, and many of his paintings are at Florence and Fiesole. He died in 1650.

FETI (DOMENICO). He was born at Rome in 1589, and became a disciple of Lodovico Cigoli; but afterwards he went to Mantua, where he obtained the patronage of the Cardinal Gonzaga, who, on his coming to the dukedom of that state, appointed him his principal painter. Unfortunately, however, the artist by his intemperance shortened his days, and died at Venice in 1624. Feti adopted the style of Giulio Romano, without the abject servility of a mere imitator: his colouring is forcible, and the expression of his figures animated. His works, though chiefly of a small size, are very scarce. Among his principal pictures are Christ praying in the Garden; an Ecce Homo; the Crowning with Thorns; the Entombing of the Saviour; and the Miracle of the Loaves and Fishes. The first four are in the Palazzo Corsini at Florence, and the last in the Academy of Painting at Mantua. There is great force in his pictures; and though he sometimes is too black, yet he expressed the passions in a strong manner, and had a pleasing mellowness in his colouring.

FEVRE (ROLAND LE). This artist was born at Anjou in 1608, and obtained the name of Le Fevre de Venice; but he was in no great esteem either for his attitudes or likenesses in portrait. He was accounted a better designer than painter, and was most remarkable for his curious method of staining marble. In the reign of Charles II. he came to England, and was patronised by Prince Rupert. He died in 1677.

FEVRE (CLAUDE LE). He was born at

Fontainebleau in 1633, and had for his instructors, Eustache le Suenr and Charles le Brun. By the advice of the latter he followed portrait painting, and became one of the most eminent among his countrymen. He also painted flowers extremely well, and sometimes historical subjects, but his greatest merit was in portrait, which profession he followed in London with good success some years, and died in that city in 1675.

FIALETTI (ODOARDO). He was born at Bologna in 1573, and after studying there under Giovanni Battista Cremonini, he went to Venice, and became the scholar of Tintoretto. He painted a number of pictures for the churches, particularly the Crucifixion, in that of Santa Croce. He also etched several plates from his own designs, in an admirable style. He died at Venice in 1638.

FIAMMINGO (ARRIGO). He was a Fleming, and obtained the name of Fiammingo, in Italy, on that account. He lived at Rome in the pontificate of Gregory XIII., by whom he was employed in the Vatican. He painted also a picture of the Resurrection in the Sistine Chapel; and in the Church Della Madonna degli Angeli, another of our Saviour and Mary Magdalen at the house of Simon the Pharisee. In the same church is a noble piece by him, of St. Michael defeating Lucifer. He died, at the age of 78, about the year 1601.

FIAMMINGO (ENRICO). This artist was also, as his name imports, a native of Flanders. He studied first under Ribera, and afterwards had Guido Reni for an instructor. Some of his works in the churches at Bologna are much in the style of Guido, but much more dark in the shadows.

FIASSELLA (DOMENICO), called also *Sarzana*. He was born near Genoa in 1589, and was called Sarzana from the place of his nativity. At first he was a disciple of Aurelio Lomi, and afterwards of Battista Pagi; but he went to Rome for improvement, and there studied after the best masters and the remains of antiquity. By this method he obtained an excellent taste of design, which enabled him to paint in conjunction with Passignano and Arpino. His greatest excellence, however, lay in painting portraits, which he executed with remarkable justness of character and force of resemblance. In colouring he is superior to most of the Genoese School; his design has great elevation, and his com-

position is correct and judicious. In the Church of St. Vincenzio at Piaenza, he painted a noble picture of St. Bernard; in the dome of the church of Sarzana, the Murder of the Innocents; and at St. Agostino, in Genoa, a picture of St. Thomas. He died in 1669.

FICHERELLI (FELICE). This painter, who obtained the name of *Felice Riposo*, was born at Florence in 1605, and had Jacopo Empoli for his instructor. The name of Riposo was given to him on account of his habitual reserve and indolence; yet he was an excellent painter, as his works evince. The principal are Adam and Eve driven from Paradise, and a picture of St. Antonio. He copied Andrea del Sarto very closely. He died in 1660.

FIESOLE, see ANGELICO.

FIGINO (AMBROGIO). This artist was born at Milan, and studied under Giovanni Paolo Lomazzo; but though he learned historical composition from him, and was well qualified to shine in that style, he preferred portrait painting, in which he eminently excelled, as well for the resemblance as for the expression and colouring of his pieces. Such was his merit that Marino the poet celebrated his praises, and the greatest potentates wished to have their pictures painted by his hand. His works in history are also good; the two principal of which are an Assumption in the Church of St. Fidele, and an Immaculate Conception in that of St. Antonio at Milan. At Wilton, in the collection of the Earl of Pembroke, there is a Descent from the Cross, painted by this master. He died in 1590.

FILICUS (JOHN). This painter was born at Bois-le-Duc in Holland, in 1660, and had Peter Van Slingelandt for his master, whose style he adopted very successfully. His pictures are of conversations, and portraits of a small size, which he executed in a spirited manner. He had a good taste in composition, designed correctly, and was an excellent colourist; but he did not labour so much in the finishing of his pictures as Slingelandt. He died at Bois-le-Duc in 1719.

FILIPPI (CAMILLO). He was born at Ferrara, and studied under Dosso Dossi, from whose instructions he learned to paint history in a good style of composition. Two of his best pictures are one of the Annunciation, and another of the Trinity; both at Ferrara, where he died in 1574.

FILIPPI (SEBASTIANO). He was the son

of the above, and was born at Ferrara in 1532. After receiving instructions from his father, he went to Rome, and became a pupil of Michel Angelo Buonarroti, whose elevated style he approached much nearer than any artist of his day. There is a proof of this in his picture of the Last Judgment, in the Cathedral of Ferrara, on which great work he was employed three years. By an unfortunate mistake, this sublime production has been materially injured in the cleaning, owing to the blunder of the persons engaged upon it, in not knowing that it was painted in fresco. Still there are performances sufficient, and in a perfect state, in the churches of Ferrara, to show that Filippi was a worthy disciple of his great master. He acquired the name of Gratella, from his practice of squaring large works to reduce them to a small size. The great fault of this artist is sameness, and a perpetual copying of himself. Among his principal works, besides the one already noticed, are the Martyrdom of St. Catherine; the Wise Men's Offering; St. Cristofano; a Dead Christ supported by Angels; the Virgin and Child, with St. John; and a Circumcision. He died at Ferrara in 1602.

FILIPPI (CESARE). This artist was the younger brother of Sebastiano, by whom he was instructed. His talent lay in painting grotesques; but he occasionally attempted historical subjects. The best of these is the Crucifixion in the Church Della Monte at Rome.

FILOCAMO (ANTONIO and PAOLO). Two brothers, who were natives of Messina, and pupils of Carlo Maratti. On finishing their studies at Rome, they formed an academy in their native city, and painted a number of works for the churches. They died of the plague in 1748.

FINNEY (SAMUEL). He was born at Fulshaw in Cheshire, and obtained some celebrity in his day as a miniature painter, both in enamel and water colours. He was appointed enamel painter to the late Queen Charlotte, and in 1765 exhibited two pictures, one of which was a portrait of her majesty. He died about 1807, having long before given up painting as a profession.

FINOGLIA (PAOLO DOMENICO). He was a native of Orta, in the kingdom of Naples, and had Massimo Stanzione for his preceptor, under whom he acquired a correct taste of design and power of execution. His invention was uncommonly fertile, and his manner had considerable force.

The principal of his works are in the churches and convents of Naples, where he died in 1656.

FIORAVANTI (—). The subjects painted by this Italian artist were carpets, vases, musical instruments, and objects of still life; and he imitated them with such great truth, resemblance of nature, exactness of colour, and such roundness and relief, that he was esteemed one of the best in his profession in that style of painting. When he died is unknown.

FIGIORE (COLA ANTONIO DA). He was born at Naples in 1352, and received his instructions in painting from Francesco Simone. He executed several altar-pieces in the churches of his native city, one of which bears the date of 1375. This picture represents the Enthronization of the Virgin; and on the laterals are the Ascension, and the Descent of the Holy Ghost. But the best work of Fiore is St. Jerome extracting a Thorn from the Foot of a Lion, painted when the artist was near eighty. He died in 1444.

FIORI (CESAR), a native of Milan, was born in 1636, and died in 1702. He painted portrait and architectural subjects.

FIORI (MARIO DI). He was a native of Penna, in the kingdom of Naples, and was born in 1603. He studied under his uncle Tommazzo Salini, after which he went to Rome, where his works were much esteemed. He painted flowers with an astonishing resemblance to nature, and in an elegant disposition. He died at Rome in 1673.

FIORINI (GIOVANNI BATTISTA). He was a native of Bologna, and lived about the year 1590. He painted, in conjunction with Cesare Aretusi, several pictures for the churches of Bologna and Brescia; among which was one of the Birth of the Virgin; and another of the Mass celebrated by Pope Gregory the Great.

FLAMEEL, or **FLEMAEL** (BERTHOLET). He was born at Liege in 1614, and was placed by his parents under a musician; but, turning his mind to painting, he received some instruction from an indifferent artist; after which he became the pupil of Gerard Douffleist, who had just returned from Italy. At the age of twenty-four he visited Genoa, Milan, Florence, and several other cities; but his arrival at Rome amply recompensed him for the labour of his journey. In that city he studied to great advantage, and copied the works of the best masters; by which he acquired a taste so elevated, that it recommended him to

the court of Florence, where the grand duke employed him in several great works, which procured him general applause. After remaining some years in the service of his illustrious patron, he went to Paris, where he was employed in ornamenting some of the apartments of Versailles. He also painted the cupola of the Church of the Carmelites in that city, where he represented the Assumption of Elijah; and in the sacristy of the Augustines, the Wise Men's Offering. In 1647, after an absence of nine years, he returned to Liege, where he soon after painted a grand picture of the Crucifixion, for the collegiate Church of St. John. In 1670 he went again upon invitation to Paris, and painted the ceiling of the royal chamber of audience, choosing for his subject an emblematical representation of Religion. While there he became a member, and afterwards a professor, of the Royal Academy. He also embraced the clerical profession, and though he did not understand Latin, was made a canon of St. Paul by papal dispensation. But notwithstanding these favours, and the wealth he acquired, a deep melancholy seized him, and continued till his death, which happened at Liege in 1675. He is said to have been one of the victims of the Marchioness of Brinvilliers, who destroyed several persons by poison. Flameel had an excellent genius, a lively imagination, and a noble taste for historical compositions. He was skilled in antiquities, and in all his designs strictly attended to costume. His pictures are usually enriched with porticoes and colonnades, for he was an accomplished architect. His choice of nature was elegant, his expression lively, and his pencil delicate. His colouring was good, and his taste of design was entirely of the Roman School. At Liege are several grand altar-pieces, among which, one in St. Paul's Church describes the Conversion of that Saint; in the cathedral is the Resurrection of Lazarus; and in other places, the Elevation of the Cross; the Assumption of the Virgin; and the Crucifixion; which last has a vast number of figures.

FLAMEN (ALBERT). This artist was a native of Flanders, and lived about the year 1665. He excelled in painting landscapes, fish, birds, and insects; of which also he engraved several plates in an admirable style.

FLATMAN (THOMAS). This poet and artist was born in London about 1633, and had his education in Winchester

school, after which he went to New College, Oxford, but left the university without a degree, to study the law in the Temple, where he was called to the bar. It does not appear, however, that he made any figure in that profession; but having a turn for the arts, he indulged his inclination, and in one of his poems speaks of himself as a painter. He drew portraits in miniature, and, according to Granger, one of his heads is worth a ream of his Pinelaries. He died in London in 1688.

FLINK (GOVERT). He was born at Cleves in 1614, and was intended by his father for the mercantile profession; but, after serving some time in a counting-house at Amsterdam, he relinquished commercial pursuits to follow his inclination for painting. His first master was Lambert Jacobs, under whom he made an extraordinary proficiency, by studious diligence, by a strong natural genius, and also by his emulation to excel Baeker, who happened to be the disciple of Jacobs at the same time. On quitting his master, he entered the school of Rembrandt; where he became so captivated with the excellences of that great artist, that he incessantly studied his style of composition, manner of colouring, and pencilling; and at last showed himself not only a good imitator of him, but in some respects his equal, and in freedom of hand rather his superior. Many of his pictures have indeed been sold for those of Rembrandt. His reputation soon procured him continual employment, in painting the portraits of princes and illustrious personages, though his genius was more inclined to historical subjects, and several of his performances in that style were admired for the goodness of the design, and the beauty of the colouring. But as the Italian taste began to be more esteemed after the death of Rembrandt, Flink took great pains to alter his first manner; for which purpose he made a large collection of the finest casts that could be procured from Rome, of the best drawings and designs of the artists of Italy, as also of several of their paintings; which he made his principal studies. When he imagined himself to be competently improved, he finished a noble design for the great hall of the senate-house at Amsterdam, representing Solomon praying for Wisdom; in which his disposition and manner of grouping figures appear excellent, and the tone of the colouring is strong and lively. He likewise painted a grand historical composition for the artillery com-

pany at Amsterdam, consisting of portraits of the most distinguished persons of that body. The figures were well disposed, and every part of the picture was painted by Flink, except the faces, which were by Vander Helst. He died in 1660, much regretted; and his collection of prints and drawings were sold for twelve thousand florins. It is observed that in the painting-room of this master the light was admitted from above, through a kind of dome.

FLORIANO (FLAMINIO). This artist was a native of Venice, and a successful imitator of Tintoretto. Among his principal performances, the best is a painting of St. Lorenzo, in the church dedicated to that saint; but of the personal history of the artist, or the date of his birth and death, we are not informed.

FLORIGORIO (BASTIANO). He was born at Udina, and lived about the year 1540. He studied under Pelegrino da S. Daniello, and became a respectable painter of history, chiefly in fresco; but his works of that kind have perished. Of his oil pictures there exist one of St. George and the Dragon, and a Last Supper, both at Udina.

FLORIS (FRANCIS). He was born at Antwerp in 1520, and practised as a sculptor till he was twenty, when he changed his profession, and studied painting under Lambert Lombard, whose manner he always followed, and imitated him so well, that it is no easy matter to distinguish the work of the one artist from that of the other. He afterwards travelled to Rome, and there designed after the antiques; but principally applied to the works of Buonarroti, whose Last Judgment he copied in a free and bold manner. His contours were finely marked; and those designs which he made at Rome, though sometimes too sharp, and divided into too many minute parts, were often very delicate. At his return to Antwerp, his manner of composition, so different from that of his countrymen, gained him the honourable distinction of the "Raffaelle of Flanders," though not very appropriately, as his style more resembled that of Buonarroti. His works were in great esteem; he grew rich, and might have been employed by most of the princes of Europe, if his love of drinking had not sunk him into contempt. He generally gave great roundness to his figures; and though they were so well handled as to bear a near inspection, yet, at a distance, new beauties are frequently discoverable.

His readiness of hand was remarkable, and his pencil seemed as quick as his invention, of which he gave a proof at the entry of Charles V. into Antwerp, when he was engaged to paint the triumphal arches for that grand ceremony, and having seven figures as large as life to finish, he executed them in as many hours. He painted for the confraternity-hall of St. Michael at Antwerp, a noble design, the subject of which is the Fall of Lucifer; and it is highly celebrated for the goodness of the composition and handling, for the variety of attitudes in the apostate angels, and for the strong expression of the muscles in the naked figures. This picture was latterly in the Louvre, at Paris. At Antwerp is preserved an Assumption of the Virgin, equally excellent in design, colouring, and the draperies. He had a bold and strong manner; but, like Buonarroti, he was apt to make the muscular parts too full; yet his tone of colouring was very pleasing. He invented and composed with ease; but he had something dry in his manner, and his figures have somewhat of stiffness, though they have also an agreeable turn. Floris etched some prints in a slight but spirited manner. He died in 1570. There was another *Francis Floris*, who was a Venetian, and a painter of history. He died in 1416, aged forty-six. There was also another artist, named *Cornelius Floris*, a native of Antwerp, who was both a sculptor and painter. He died in 1602, at the age of 52.

FOLDSONE (JOHN). This artist painted small portraits in oil, of no great merit, but with sufficient likeness to procure him much employment at a small price. His practice was to attend sitters at their own houses. He commonly began in the morning, generally dined with them, and finished his work before night. He died young, about 1784. His eldest daughter practised miniature painting, but was unfortunate in her marriage.

FOLER (ANTONIO). He was born at Venice in 1526, and lived in great friendship with Paolo Veronese; whose style he imitated very happily in his colouring, though he was somewhat defective in designing. His easel pictures are by far the best of his productions, and come nearest to the manner of Veronese. In the abbey of St. Gregorio, at Venice, are three pictures by him, the subjects of which are, the Assumption of the Virgin; the Scourging of Christ; and the Cruci-

fixion. In the Church of St. Barnabas is the Birth of the Virgin; and in that of St. Catherine, Christ praying in the Garden; and the Resurrection. He died in 1616.

FOLLI (SEBASTIANO). This artist was born at Sienna, and lived about the year 1610. He studied under Alessandro Casolani, and obtained considerable credit by his frescoes in the churches of his native city, especially in the cupola of St. Martha; and the History of Sebastiano, in the church dedicated to that saint. He was much employed at Rome, by Cardinal de Medici, afterwards Pope Leo XI.

FONTANA (PROSPERO). He was born at Bologna in 1512, and was instructed by Innocenzio Francucci, called *da Imola*; but afterwards he studied the manner of Giorgio Vasari, though he was more incorrect and negligent than that master. Fontana had an inventive genius, and a design that was extremely bold; but being of an extravagant disposition, he was obliged to paint in a hurry, to raise money for the gratification of his passions. At Città di Castello he painted, in a few weeks, a saloon representing the principal events in the history of the Vitelli family. Other productions were despatched by him in a similar manner at Rome, in the villa Giulia, and the Palazzo Toscano. His best performances are the Wise Men's Offering; and the Annunciation, in the Church of St. Maria della Grazie, at Bologna; in that of La Morte, a Descent from the Cross; and in that of St. Giovanni Battista, a Madonna and Child, with attending Saints. Fontana was also eminent in portrait. He was the master of Lodovico and Annibale Caracci. This artist died at Bologna in 1597. There was also an artist of the name of Domenico Maria Fontana, who was the contemporary of Prospero, and lived at Bologna, where he practised as an engraver. He had a daughter who engraved wood-cuts in a neat style; besides these, we have an account of Giovanni Battista Fontana, who was a designer and engraver at Verona. He lived about the year 1580.

FONTANA (LAVINIA). This lady was the daughter of Prospero Fontana, and was born at Bologna in 1552. She learned the art of painting from her father; but her inclination led her principally to portrait; and, having had the honour of painting that of Pope Gregory XIII., she succeeded so well as to obtain the patronage of his holiness, which of course procured her an abundance of employment from

the nobility at Rome. She also painted historical subjects admirably; and in the churches at Bologna are some of her pictures, executed in the style of her father. The principal of these are the Crucifixion; the Miracle of the Loaves and Fishes; St. Francis raising a Dead Man; and the Annunciation. She died at Rome in 1614.

FONTANA (ALBERTO). He was a native of Modena, and studied under Antonio Begarelli, having for his fellow pupil Nicolo del Abate, in conjunction with whom he painted the interior of the butchers' hall at Modena. He died in 1558.

FORTEBASSO (FRANCESCO). This artist was born at Venice in 1709. He studied under Sebastiano Ricci; but his works as a painter are less known than his engravings, some of which are from the designs of his master, and others from his own.

FORTEBUONI (ANASTASIO). He was born at Florence, and had Domenico Passignano for his instructor, but improved himself materially at Rome, where he painted some pictures for the churches. In that of St. Giovanni at Florence, are two of his best performances, representing the Birth and Death of the Virgin. He died in the prime of life.

FONTENAY (JEAN BAPTIST BLAIN DE). He was born at Caen in Normandy, in 1654, and was instructed by John Baptist Monnoyer, whose style he followed in painting fruit, flowers, and insects, to which he added vases ornamented with figures in bas-relief. These vases he likewise decorated with festoons of flowers, in an elegant taste, and grouped with great judgment. He was employed by Louis XIV. at the Gobelins, and died in the service of that monarch in 1715.

FOPPA (VINCENZIO). This ancient painter was born at Breseia, and is considered as the father of the Milanese School. He painted a picture of the Crucifixion in 1455; but his best works were a representation of the Trinity, and St. Ursula, at Brescia; and the Death of St. Sebastian, at Milan. He was also a writer on the theory and practice of his art. He died in 1492. As a painter he is praised for the expression in his heads, the correctness of his outline, and the harmony of his colouring.

FORABOSCO, or FERABOSCO (GIROLAMO). He was born at Venice, though others say at Padua, about the year 1600, and was esteemed an admirable artist, as well for the lively and natural tint of his

colouring as for his exquisite touch and freedom of hand. He had great power in portrait painting, and his pictures were so surprisingly coloured and finished that they were said to be worked by magic. Several historical compositions, and some of his portraits, are preserved in Venice as curiosities. The best of his performances were, a portrait of the Doge Contarini, painted in 1655; and another of the Doge Pesaro, in 1659. In the Palazzo Sagredo at Venice, among a number of capital paintings by the best masters, is an Old Man's Head, which seems to be a portrait of some person of eminence, painted by Forabosco; and it is in every respect admirable as to colouring, finishing, and character, full of nature, truth, and expression. He died about 1660.

FORBICINI (HELIODORO). He was born at Verona in 1686, and practised at Venice, where he died in 1739. He excelled in painting grotesques, which he executed with great spirit.

FOREST (JEAN BAPTISTE). He was born at Paris in 1636, and received his first instructions from his father, who was an ordinary artist. After this he went to Rome, and placed himself as a disciple with Pietro Francesco Mola; afterwards he imitated the works of Titian and Giorgione. On his return to France he obtained the reputation of being one of the best landscape painters of his day, and in 1674 was elected a member of the Academy of Paris. He studied diligently, and formed his taste of landscape originally on the manner of Mola; but his trees were designed and touched in a masterly style, and most of his situations and scenes were taken from nature; his colouring was by no means agreeable, being often too black, though his pencilling was free and bold. He died at Paris in 1712.

FORMELLO (DONATO DA). This artist was a native of Formello, in the duchy of Bracciano. He studied under Vasari, and became one of the painters employed by the pope in decorating the Vatican, where he rose far above his master. The subjects which he there executed in fresco were from the life of St. Peter. He died in the prime of life.

FOSATO (DAVID ANTONIO). This artist was a native of Venice, and lived about the year 1620. He is not much known by his paintings, but he etched a number of plates after various masters, in a good style.

FOSSE (CHARLES DE LA). This painter

was the son of a goldsmith, and born at Paris in 1640. He became the scholar of Le Brun, who allowed him to paint occasionally for him in some of his most capital works. After remaining with Le Brun some years, he went on a royal pension to Italy, and on his return was employed to paint the dome of the Hôtel des Invalides. In this work he gave such satisfaction that his pension was enlarged, and he was admitted into the academy, of which he became a professor, and afterwards rector. His fame was so extended, that the Earl of Montague invited him to London, where he was employed in painting his magnificent house, which is now the British Museum. King William, on seeing the pictures which he painted there, offered him a handsome establishment in this country; but La Fosse chose rather to return to France, where he died in 1716. La Fosse was most admired in his day as a colourist, and was deemed excellent both in landscape and history. He was always fond of grand compositions, and his abilities in that way procured him considerable employment in the royal palaces, as well as in the seats of the nobility. He wanted, however, grandeur in his taste, and correctness in his design; his style of composition is rather heavy and loaded; his figures usually are too short, and his draperies indifferently cast. The principal merit of La Fosse consists in his colouring, as in that particular part he aimed at an imitation of Veronese and Rubens; yet even in this he had but a very remote resemblance to that look of nature which is always observable in the works of those great artists.

FOUCHIER (BERTRAM DE). He was born at Bergen-op-Zoom in 1609, and studied at first under Anthony Vandyck, at Antwerp; but that master not having sufficient leisure to attend to the careful instruction of his pupils, by his incessant employment, Fouchier went to Utrecht, and became the scholar of John Bylart, with whom he continued two years. He next travelled to Rome, where he examined the productions of ancient and modern art, and attached himself to the taste of Tintoretto. He would probably have reaped more advantage by his studies at Rome, if he and another Dutchman had not been compelled, by the dread of the Inquisition, to fly from that city and retire to Florence. When he returned to his own country, and followed his profession, he soon perceived that the manner of Tin-

toretto, in which he painted, was not so acceptable to his countrymen as it was in Italy, and therefore he changed it entirely, and assumed the style and manner of Ostade and Brouwer, in which he had extraordinary success; and his pictures of rustic festivals, drunken peasants, and assemblies, were much esteemed. He died in 1674.

FOUQUIERES (JACQUES, CHEVALIER). He was born at Antwerp in 1580, and became successively the disciple of Jodocus Mompert and John Brueghel; but he formed a manner more true than that of either of his masters, and more like nature. He became an incomparable painter of landscape, and his pictures are by some considered as worthy of standing in competition with those of Titian; the principal difference consisting in the difference of the scenery, rather than in any disparity of colouring or handling. The genius of Fouquieres was excellent; his figures were correctly designed, and in an elegant taste; and he introduced them in his landscapes with grace and truth. He painted equally well in a large and a small size; he studied and imitated nature happily; and his paintings show a fine effect, great force, and considerable judgment; though at times he was a little too green in his landscapes. Rubens employed him occasionally in painting the backgrounds of his pictures. He was also much engaged at the court of the Elector Palatine, and in 1621 he went to Paris, where he painted several pictures in the gallery of the Louvre, for which Louis XIII. conferred on him the honour of knighthood. This mark of distinction made him insolent, and his conduct was so bad to Nicolo Poussin, as to compel that incomparable artist to leave France. Fouquieres himself fell afterwards into disgrace, and died in poverty at Paris, in 1659. He had resided for several years at Rome and Venice, where he acquired that excellent style of colouring and design for which he became so deservedly distinguished.

FOX (CHARLES), an English portrait and landscape painter, was born at Falmouth in 1749. His productions are not much known. In 1797 he published a volume of poems, entitled "The Complaints, Consolations, and Pleasures of Achmet Ardbeli, a Persian Exile." These pieces are original, though professing to be translations. He died at Bath in 1809.

FRAGONARD (HONORE). This modern artist was born at Grasse in Provence, in 1732, and died at Paris in 1807. He

studied originally at the French academy in Rome, on a pension from the king, and became distinguished by the gaiety of his subjects, particularly bacchanals and nymphs. One of his pictures, the subject of which was Callirhoe, gained his election into the Academy of Paris in 1765. He excelled, however, chiefly in landscape, in which he imitated Ruysdael. His trees are touched with taste, and he represented the different seasons in his pictures with accuracy. The figures which he introduced are delicate, especially the females, and all the accessories are delineated with judgment and spirit. He left a son, who is also a good painter in the style of his father. Fragonard engraved some plates from his own designs.

FRANCESCA (PIETRO DELLA). This painter, who, from the place of his nativity, is called *Pietro Borghese*, was born at Borgo San Sepolcro, in the province of Umbria, in 1398. His first study was the mathematics; after making a considerable progress in which he applied to painting, under an unknown artist; but by the force of native genius, he rose to such a distinction in the art as to be employed by the Duke of Urbino. Afterwards he went to Rome, where he painted a large picture of Pope Nicholas V., and several of the cardinals and bishops. At his native place is a picture of St. Louis by him, in the public palace; and in the Church of St. Chiara, an Assumption of the Virgin. This last is a fine composition, and much in the style that Raffaele subsequently carried to perfection. The battles of this ancient master have uncommon spirit in the attitudes of his horses, as well as his figures, each of them having good action, good expression, and a very judicious disposition. One of the most celebrated of his paintings is a night-piece, in which he represents the Emperor Constantine as asleep in his pavilion, attended by his chamberlain, and a few of his guards; and an angel appearing to him as in a vision, showing him that sign under which he should fight and conquer. The light is diffused from the angelic glory, and distributed with the utmost judgment; so that the whole has a fine effect, and every thing preserves the appearance of truth and nature. Francesco was an author as well as an artist, and wrote several treatises on geometry, and other branches of the mathematics, which are in the library of the Duke of Urbino. He became blind before his death, which happened in 1484.

FRANCESCHI (PAOLO). This painter was born in Flanders in 1540; whence the Italians gave him the name of Paolo Fiammingo. He studied at Venice under Tintoretto, and fixed his residence in that city, where he painted landscapes as well as historical subjects; two of his best productions of the latter class are, a Descent from the Cross; and St. John preaching in the Wilderness. He was much employed by the Emperor Rodolphus II. He died at Venice in 1596.

FRANCESCHINI (CAVALIERE MARC ANTONIO). He was born at Bologna in 1648, and was a disciple of Giovanni Battista Galli; after which he studied under Carlo Cignani, who soon discerned the talents of his pupil, and took pains to form him to an elegant taste of composition, correctness of design, and goodness of colouring. To confirm his judgment, he set before him several models of human figures, the works of different masters of eminence, that he might habituate his eye to what was truly beautiful and elegant. By this method of instruction, aided by genius and assiduity, Franceschini became an excellent artist in fresco as well as in oil, being equally applauded for his correct design and his admirable colouring, in the manner of Cignani. He was employed in embellishing many churches and convents at Bologna, and in other parts of Italy; particularly Modena, where he painted the hall of the ducal palace so much to the satisfaction of that prince, that he would have retained him at his court by a large pension, and all the honours due to his merit. But, preferring freedom and independence to the greatest acquisitions, Franceschini declined the offer. At Genoa he painted, in the great council chamber, a design that manifested the fertility of his invention and the grandeur of his ideas; for most of the memorable actions of the republic were there represented, with a multitude of figures nobly designed, judiciously grouped and disposed, and correctly drawn. In the Palazzo Monti at Bologna is a small gallery painted by him, of which the colouring is exceedingly lovely, though the figures appear to want roundness; but his design is always correct, and truly excellent. His other works of most note are a fine piece of the Annunciation; the Death of St. Joseph; St. John in the Isle of Patmos; St. Francis de Sales in the action of prayer; a St. Tommaso da Villanuova distributing charity; the Founders of the orders of Servi, in

one grand piece; and a Pietà, at Imola. His figures had as much of nature and truth as possibly could be described; and in all his works one sees a prevailing elegance, united with a great force of colour and much sweetness. No painter seems to have comprehended the beautiful forms of nature better than Franceschini, nor to have expressed the passions of the soul with more exactness and truth. He preserved the powers of his mind and his pencil unaltered, at a very advanced age; and when he was even seventy-eight years old, he designed and coloured his pictures with all that fire and spirit for which he had been distinguished in his best time. He died in 1729.

FRANCESCHINI (GIACOMO). He was the son and pupil of the preceding painter, and was born at Bologna in 1672. His style resembled that of his father; and some good pictures by him are in the churches of his native city. He died in 1745.

FRANCESCHINI (BALDASSARE, called Volterrano). He was born at Volterra in 1621, and derived his first knowledge of the art of painting from Matteo Sorella; but afterwards he became a disciple of Roselli, and successfully imitated the graceful taste of design, as well as the colouring and pencilling, of that master. But having observed somewhat still more engaging in the colouring of Giovanni da San Giovanni, he studied under him for some time, and at last completed his knowledge, by carefully copying the works of Corregio at Parma. He was employed in a vast number of grand designs for religious houses and chapels; and was allowed to have a fine invention both for historical and poetical subjects, a sensible and strong expression, and an agreeable manner of colouring, with a thorough knowledge of the chiaro-oscuro and foreshortening, so that he gave uncommon life and dignity to his compositions. He also painted portraits in a noble style; and his landscapes were universally admired for their delightful situations, and the elegance of the figures, which are introduced with singular judgment and propriety. His easel pictures, though not numerous, are excellent. He died in 1689.

FRANCESCHINO, see FRANCESCO CARACCI.

FRANCESCHITTO (—). This Spanish artist was brought up under Luca Giordano, whom he accompanied to Italy, and at Naples he painted a noble altar-piece

for the Church of St. Maria del Monte, representing St. Paschali surrounded by an assemblage of angels, and beneath is a beautiful landscape. He died very young.

FRANCESCO (called FRANCESCHIELLO DELLA MURA). He was the disciple of Solimena, and spent several years under his direction; but he did not acquire many of the excellences of that master. Though his manner of design was correct, and his touch spirited, his colouring was indifferent and tasteless. Three paintings by Francesco are in the great Church at Capua, and the most considerable is the altar-piece, representing the Annunciation, which has many imperfections, though several parts are worthy of praise. The attitudes and dress of his figures show ingenuity and elegance; the folds of the draperies are large and full, and the groups are well connected; yet the colouring is too gaudy, and too much like fan-painting, a common defect in the works of modern Italian artists.

FRANCHI (LORENZO). He was born at Bologna in 1582, and had Camillo Procaccini for his instructor; but he left the manner of that master to imitate in small the grand style of the Caracci. He died in 1630.

FRANCHI (ANTONIO). He was born at Lucca in 1634, and was at first a disciple of Pietro Paolini, a painter of that city; but when he had studied for some time under him, he preferred the style of Roselli and Pietro da Cortona to that of his master, and made their works the objects of his studious attention; when, from a desire to improve himself still farther, he went to Florence, to profit by the direction of Baldassare Franceschini. There he acquired a fine taste for design, correctness of outline, a lovely and natural tint of colouring, and rendered himself a distinguished painter both of portrait and history. At Florence he was employed to paint the pictures of the grand duke and duchess, the latter of whom honoured him with the title of her principal painter. He also painted several altar-pieces for the churches of that city, particularly one of St. Joseph; and Christ giving the Keys to Peter. This artist had a literary turn, and wrote a work on the theory of painting. He died in 1709.

FRANCIA (FRANCESCO). The real name of this ancient master was Francesco Raibolini, though he was generally called Francia. He was born at Bologna in 1450, and was originally bred a goldsmith;

but his genius directed him to painting, and by constant application he arrived at a great degree of perfection in the art, so as to be esteemed one of the best artists of his time. Being a contemporary of Raffaele, he impatiently desired to see the works of that sublime genius; but his age and infirmities prevented him from taking a journey to Rome. At last he had an opportunity of gratifying his curiosity; for Raffaele, having painted a St. Cecilia for the Church of St. Giovanni del Monte at Bologna, wrote a letter to Francia, requesting him to see it properly fixed. The letter was received with rapture, and the picture, with all possible expedition, was taken out of its case; but the sight of so much perfection in design, grace, expression, and exquisite finishing, struck Francia with astonishment, and threw him into a state of melancholy, on finding how much Raffaele, was superior not only to himself but to all others. This stroke, it is said, occasioned his death in 1518. The reputation of this master was established by a picture of St. Sebastian; in which the true and elegant proportion of the limbs, the gracefulness of the attitude, and the delicacy of the colouring, were equally admired; and it was highly commended by Annibale Caracci.

FRANCIA (LOUIS) a painter of great skill and spirit in water-colours. He was of a French family, but the time of his birth and death is not exactly known; though both must have taken place within this century. He was a pupil of Girtin; but his morals were inferior to his skill, as he deserted his wife and child.

FRANCISQUE, *see* MILE.

FRANCK, OR FRANCKEN (JEROME). He was born at Herenthals, near Antwerp, in 1540, and became a scholar of Francis Floris, after which he went to Paris where he was employed by Henry III., whose portrait he painted. After this he pursued his journey to Rome, and, on his return to Antwerp, opened an academy with considerable success. In the Cathedral of that city is a picture painted by him, representing one of the miracles of St. Goombald, to which the date of 1607 is affixed. The grand altar-piece of the Church of the Cordeliers at Paris, representing the Nativity, is the production of this artist; but this was painted in 1585. He died at Antwerp in 1611.

FRANCK OR FRANCKEN (FRANCIS), called the *Old*. This painter was the brother of Jerome, and is supposed to have been

born at Antwerp in 1544 or 1546. He also studied under Francis Floris, and in 1581 obtained a place in the academy of his native city, where he acquired distinction by his pictures, the subjects of which were mostly taken from the Old or New Testament. He was remarkable for introducing a great number of figures into his compositions, which he had the skill to express very distinctly. He had a fruitful invention, and composed readily; but he wanted grace and elegance in his figures, and was apt to crowd too many histories into one scene. His touch was free, and the colouring of his pictures generally transparent; yet a predominant brown or yellowish tinge appeared over them, which had neither a natural look, nor was agreeable. But in his best performances the colouring is clear and lively, the design good, the figures tolerably correct, and the whole together very pleasing. Van-dyck often commended the works of this master, and many of them are frequently seen at public sales, which render his name familiar, though some are occasionally met with which are unjustly ascribed to Franck. Among his best performances are Christ disputing with the Doctors; and the Baptism of St. Augustine; with the Miracle of the Widow of Sarepta. These are in the Cathedral of Antwerp. His easel pictures, however, are deemed most valuable. He died in 1616.

FRANCK OR FRANCKEN (FRANCIS), called the *Young*. He was the son of the preceding, and was born at Antwerp in 1580. He learned the art of painting from his father, whose style and manner he imitated in a large and small size; but, being desirous of improvement, he went to Venice, and there perfected his knowledge of colouring by studying and copying the works of the most eminent artists. While in that country he took a pleasure in representing the humours of the carnival, and other scenes of a like description. But at his return to Antwerp, his works were greatly admired, as being superior to those of his father, in colouring, design, expression, and finishing. The taste of composition was the same in both, and they appeared to have similar ideas and defects, multiplying too many historical incidents in one subject, and representing a series of actions rather than one principal event. The subjects of both were usually taken from the Old and New Testament, or the Roman History, and it might have been wished that each had observed more

order and propriety in the disposition of them. Young Franck had the peculiarity of touching the white in the eyes, so as to give the appearance of a small lump of unbroken white, put on with the point of a fine pencil, which circumstance, well attended to, may be a means of determining the hand of this master. It ought to be observed, that from the similarity of taste, style, and colouring of the father and son, their works are often confounded, the one for the other. The most capital performances of this painter are a scriptural subject in the Church of Notre Dame, at Antwerp, representing Christ's Dispute with the Pharisees; and an excellent picture, in the small size, of Solomon's idolatry, in which that king is represented as kneeling before an altar on which is placed the statue of Jupiter. There is a noble expression in the figure of Solomon, and the drapery of the figure is broad and flowing; the altar is enriched with a fine bass-relief in the Italian style, and exquisitely finished; the pencilling is neat, the colouring clear and transparent, and the whole picture appears to have been painted on leaf gold. He died in 1642.

FRANCK, or FRANCKEN (SEBASTIAN), the elder son of old Francis, was born at Antwerp in 1573. He was a disciple of Adam Van Oort, and generally painted landscapes, in which he inserted figures and cattle. He also frequently painted historical subjects on copper, and the subject of one, which was executed with extraordinary neatness, was the Prophet Elisha insulted by the Children: the outline of the figures in that composition is correct, the attitudes are agreeable, and the draperies loose. He had a peculiar genius to paint battles, and succeeded well in all subjects where horses could be introduced; but his chief merit was seen in his landscapes, as he had a light touch, and an agreeable style of colouring. Two fine pictures of this master's hand are in the cabinet of the Elector Palatine; the one represents the works of Mercy, and the other is a Conversation.

FRANCK, or FRANCKEN (JOHN BAPTIST). This painter was the son of Sebastian Franck, and was born at Antwerp in 1600. At first he painted in the manner of his father, but having afterwards studied the works of Vandyck and Rubens, he made them his models, and by that means corrected his style, and improved his colouring. His first subjects were historical; but, after finishing several compositions of

that kind, he painted easel pictures, representing the insides of galleries, or grand apartments, furnished with statues, bustos, paintings, and other ornaments, with persons in conversation, at play, or engaged in concerts of music. Those subjects he designed extremely well: his colouring was agreeable, and he finished his works with a neat and delicate pencil; but he did not judiciously distribute his light and shadow, so as to afford a pleasing repose to the eye of a spectator; giving the whole too equal a degree of brightness. His best performance is described by Houbraken as being truly excellent. It represents a grand apartment, or cabinet, decorated with busts, and other ornamental furniture elegantly disposed; and arranged along the wall are pictures hung up, which are so admirably finished, that the different style of each master, whose works they are supposed to be, may be distinguished by the peculiar design, composition, and colouring. There are only two figures in that apartment, Vandyck and Rubens, who seem engaged in playing at tables, and the likeness of each is admirable.

FRANCK (MAXIMILIAN and GABRIEL). These two brothers appear to have been related to John Baptist Franck, whose style they imitated, though with unequal steps. Gabriel became director of the Academy of Antwerp, where he died in 1648, and Maximilian in 1651.

FRANCK, or FRANCKEN (AMBROSE). He was the brother of Jerome Franck, and was born at Antwerp about 1549. His master was Francis Floris; and in the Cathedral of Antwerp is an altar-piece by him, representing the Death of St. Crispin. There is also in the same church a picture of St. Luke painting a Portrait of the Virgin, by him.

FRANCK (CONSTANTINE). He was also a native of Antwerp, and was born about the year 1660. His talent lay in painting battles, sieges, and charges of cavalry, in representing which he possessed great merit. The finest of his performances was a picture of the siege of Namur, in which he has introduced William III. and his principal generals, drawn with accuracy and spirit.

FRANCO (BATTISTA). This painter, who is also called *Il Semolei*, was born at Venice in 1498. After learning to draw and design in his native city till he was twenty years old, he went to Rome; where, having examined and considered the works of the principal masters, he devoted him-

self entirely to the style of Michel Angelo Buonarroti. He next visited Florence, for the purpose of copying all the productions of that great artist that he could meet with in that city, whether pictures, statues, or drawings. But though his manner of designing was like that of Buonarroti, whom he imitated successfully in correctness of outline, and in a strong expression of the muscular parts of the human body, yet in his colouring he was so dry, black, and hard, that his pictures seemed to have no other merit to recommend them than the taste of drawing and composition, which, in particular parts, appeared very masterly. He executed in fresco the choir of the Cathedral at Urbino; and in the same church, a painting in oil of the Virgin and Child, attended by St. Peter and St. Paul; and in the Cathedral of Osimo are several small pictures representing the life of Christ. Battista was also an engraver, and his plates are etched in a masterly style. He died in 1561.

FRANÇOIS (LUCAS), called the *Old*. He was born at Mechlin in 1574, and for six years was employed by the kings of France and Spain; in which countries many excellent paintings of his hand are still preserved, and well esteemed. He was equally eminent for history and portrait; and by his profession secured affluence, and established his reputation. In the abbey of St. Martin, at Tournay, is a picture by him of St. Placide and St. Maurice; and in the Church of St. Lawrence, at Mechlin, is another, representing the Martyrdom of that Saint. François died at his native place in 1643.

FRANÇOIS (PETER). This artist was the son of the preceding, and was born at Mechlin in 1606. He received the first instructions in the art of painting from his father, after which he became the scholar of Gerard Seghers, who was at that time in high reputation. He generally painted in a small size, and finished his works with singular neatness. He also applied himself to portrait with great success, and obtained the patronage of the Archduke Leopold of Austria, who conferred on him many marks of favour. He also visited the court of France, where he spent four years, and was much esteemed for his talents and manners. He had a general knowledge of the polite arts, and was particularly distinguished by his skill in music. As a painter he composed well, his designs were correct, and his tone of colouring was clear and natural. He died in 1654.

FRANÇOIS (SIMON). He was born at Tours in 1606, and had no instructor; but obtained the knowledge of the art of painting by great labour, exerted in copying the works of eminent masters. He studied for several years in Italy; and at Bologna contracted an intimacy with Guido Reni, whose portrait he painted. On his arrival at Paris, he drew the portrait of the young Dauphin, in which he gave so much satisfaction that he flattered himself it would prove the means of establishing his fortune; but being disappointed, he retired from the world, to enjoy a life of privacy and quiet. In this state of seclusion he died in 1671.

FRANGIPANE (NICOLÒ). This painter is said by some to have been born at Padua, but others make him a native of Udina. At the former city is a picture by him of St. Francis; and at Pesaro is another of St. Stephen; but his most capital performance is the Assumption of the Virgin, in the Conventual Church at Rimini. He flourished in the year 1588.

FRANQUAERT (JACQUES). This artist was born at Brussels in 1596. When young, he went to Italy to acquire the principles and practice of painting and architecture, in which he made a great progress; and on his return home obtained the patronage of the Archduke Albert, and the Princess Isabella, who employed him in several works of importance. He built the church of the Jesuits at Brussels, and furnished it with some pictures of his painting. He died about 1666.

FRANS (NICHOLAS). He was born at Mechlin in 1539, and became a good historical painter. In the collegiate church of Mechlin is a picture by him of the Flight into Egypt; and at Hanswyck, near that city, are two more; one of the Annunciation, and the other a Visitation. He was a correct designer, and a good colourist.

FRARI (11), *see* BIANCHI.

FRATELLINI (LORENZO MARIA). He was the son of Giovanna Fratellini, and was born at Florence in 1690. He received his first lessons in drawing from his mother, who next placed him with Domenico Gabbiani, whose admirable method of instruction she had herself sufficiently experienced, when she studied under his direction. He continued with Gabbiani for several years; and with close application, not only copied the works of the best masters, but likewise designed after the naked in the academy. Having form-

ed himself, by the precepts of his master and his own industry, to handle the pencil with ease and freedom, to design correctly, and paint in oil, Giovanna taught him to paint in miniature, and with crayons, and he became eminent in both. His general subjects were portraits, which he finished in a delicate style; but he also designed historical subjects, in which his figures were well disposed, and had great variety in their actions and attitudes: he likewise painted animals, flowers, and landscapes, with equal elegance. By too assiduous an application, and having a delicate constitution, he fell into a decline, and died in 1729.

FRATELINI (GIOVANNA). This celebrated lady was born in 1666 at Florence, where, when very young, she was taken under the protection of the Archduchess Vittoria, who caused her to be educated at court. Giovanna discovered such readiness of apprehension and quickness of parts in learning music and drawing, that the princess engaged Ippolito Galantini, a painter in miniature, to instruct her in that art. Her proficiency being superior to expectation, the princess ordered that she should study design, and the art of painting in oil, under Antonio Domenico Gabbiani; and crayon painting under Domenico Tempesta. In a short time she acquired such a command of the pencil, that she surpassed her instructors, as well in elegance as in beauty of colouring; and to all her other accomplishments added that of painting delicately in enamel. Her works rendered her famous, not only in Italy, but in every part of Europe; for she was constantly employed by the Grand Duke Cosmo and his Duchess, in painting the portraits which they transmitted to different courts. At the command of her patrons she also painted several scriptural subjects—as, the Baptism of Christ; the Last Supper; and the Crucifixion, in water-colours; and in oil, she copied in a large size an *Ecce Homo*, after a fine painting of Baroccio. She also painted many portraits of the most distinguished persons at the Florentine court; and of those musicians, or comic performers, who were public favourites. In crayon painting she was equal to Rosalba; and one of her best works is a picture of herself and son in the ducal gallery of Florence, in which city she died in 1731.

FREEBAIRN (ROBERT). An English landscape painter, was born in 1765. He was the youngest and last pupil of the

celebrated Wilson, who died before his education was completed. Soon after that event Mr. Freebairn went to Italy to pursue his studies, and remained there ten years, during which he profited greatly by contemplating the rich scenery of that delightful country, as well as by the works of the best masters. There also he formed a style of his own, from which he never willingly deviated. His intention seemed to be to produce beauty, and, when his subjects admitted it, as much grandeur as was consistent with that primary quality. Hence his pictures usually excite pleasing, rather than the stronger, sensations. While abroad, he obtained the patronage of the second Lord Clive, which was continued on his return to England, and strengthened with the additional friendship of the Earl of Suffolk, Mr. Penn of Stoke Park, and other distinguished persons. As his style of painting was finished, his productions were not numerous; and he was principally employed in painting pictures for his patrons. This ingenious man died of decline, in the New Road, Mary-le-bone, January 23, 1808, leaving a widow and four children.

FREMINET (LE CHEVALIER MARTIN). He was born at Paris in 1567, and was instructed by his father, who was but an indifferent artist; notwithstanding which, Martin profited so well by the lessons he received, as to paint a picture of St. Sebastian for the Church of St. Josse, at Paris. After producing this performance, he went to Rome, where he studied several years, and devoted most of his attention to the works of Michel Angelo Buonarroti. From thence he went to Florence and Parma, in which last city he studied very diligently the paintings of Parmegiano. On his return to France he was appointed painter to Henry IV., who employed him in ornamenting the chapel of Fontainebleau. The successor of that great monarch, Louis XIII., continued Freminet in his situation, and rewarded him with the order of St. Michael. Freminet had a ready invention, and was bold in his designs; but in imitating Buonarroti he became extravagant; and, though he understood anatomy and perspective, he gave to his figures unnatural movements and violent actions. The most considerable of his works are representations of Noah and his Family entering the Ark, and the Annunciation, in which he has imitated the style of Parmegiano. He died at Paris in 1619.

FRERES (DIRK or THEODORE). This artist was born at Enkhuysen in Holland, in 1643, and went early to Rome, where he devoted his whole time to study and practice, and acquired an excellent manner of designing the naked figure. After a long stay in Italy, he returned to his native country with a valuable collection of drawings from the antique, and the finest productions of eminent masters. He soon became distinguished by his talents, and was employed in several works, particularly in painting the ceiling of the Stadthouse at Amsterdam, and some of the palaces of the Prince of Orange. Sir Peter Lely encouraged him to visit London, in the expectation that he would have been employed at Windsor; but Freres, soon after his arrival, finding the preference given to Verrio, returned again to Holland, where he had just finished painting the townhouse at Enkhuysen, when he died, in 1693. He had a free and fine taste of composition, and an elegance of design; but his colouring was indifferent.

FRESNOY (CHARLES ALPHONSE DU). This celebrated French poet and painter was born at Paris in 1611. His father, who was an apothecary, intended him for his own profession; but while at college, his inclination for poetry was heightened by the prizes which he gained; and his earliest performances showed that he was capable of attaining very considerable fame in this pursuit, if his love of painting had not divided his time and attention. At last he laid aside all thoughts of the study of physic, and declared for that of painting, notwithstanding the opposition of his parents. He was near twenty when he began to learn to design under Francis Perrier, and having spent two years in the school of that painter, and of Simon Vouet, he went to Italy. Upon his arriving at Rome, he began to paint landscapes, buildings, and ancient ruins; but for the first two years he had the utmost difficulty to support himself, being abandoned by his parents, and the little stock of money which he had provided before he left France proved scarce sufficient to defray the expenses of his journey. Being destitute, therefore, of friends and acquaintance at Rome, he was reduced to such distress, that his chief subsistence for the greatest part of that time was bread and cheese. But he diverted the sense of uneasy circumstances by an indefatigable application to paint-

ing, until the arrival of Peter Mignard, who had been his fellow pupil under Vouet, set him more at ease. They immediately engaged in the strictest friendship, lived together, and were commonly known by the name of the *Inseparables*. They were employed by the Cardinal of Lyons in copying the select works of Annibale Caracci in the Farnesian gallery. But the principal objects of their study were the works of Raffaello, together with the antiques; and they were constant in their attendance at the academy, where they designed after the best models. Mignard had superior talents in practice; but his friend was a greater master of the principles of the art. Du Fresnoy, having penetrated into the secrets of his profession, formed a design of writing a poem upon it, which he did not finish till many years afterwards, when he had consulted the best writers, and examined with the utmost care the most admired works in Italy. During his residence there he painted several pictures, of which the following were the principal: The Ruins of the Campo Vaccino; a young Athenian at the Tomb of her Lover; the Filial Piety of Æneas; Mars finding Lavinia sleeping; and the Birth of Venus and Cupid. In 1653 Du Fresnoy left Rome to return to France; but taking Venice by the way, he and Mignard stopped there eighteen months, most of which time was employed in studying the works of Titian. While there, Du Fresnoy painted some pictures in the style of that great master. In 1656 he arrived at Paris, where he produced a picture of St. Margaret for the church of that saint, and four landscapes, the figures of which were painted by Mignard. He now laboured incessantly upon his poem, though he thought it improper to print the Latin without a French translation, which was at length made by De Piles. The author had just commenced a commentary upon it, when he was seized with a palsy, of which he died, at Villiers-le-Bel, four leagues from Paris, in 1665. His poem was not published till three years afterwards, accompanied by the French version and notes. This work has justly been admired for its elegance, perspicuity, and the utility of the instruction it contains. In 1694 Dryden translated it into English prose; and another version, in blank verse, was published by Mr. Wills, a painter; but both have been superseded by Mr. Mason, who gave the poem an

elegant dress in 1782. This translation has been rendered still more valuable by the excellent notes of Sir Joshua Reynolds. Thus, by the union of the talents of two men eminent above most of their contemporaries, the poem of Du Fresnoy is rendered inestimable to the English reader. Du Fresnoy, to his other qualifications, added a fine taste in architecture, of which he gave proofs in his designs for some magnificent hotels at Paris. At the Louvre are some of his paintings.

FREUNDWEILER (HENRY), a native of Zurich, born in 1755, died there in 1795. He is highly esteemed in Switzerland for his paintings commemorative of the events in history of his own country. He was also a painter of portraits.

FRIANO, *see* MANZUOLI.

FRITS, or FRITZ (PETER). He was born at Delft in 1635, but studied at Rome, where he resided for a long time. His imagination was lively, but the subjects which he generally chose were apparitions, and the extravagances of a wild imagination, such as the temptations of St. Anthony, and ships and barks filled with spectres; in which subjects he showed a whimsical variety of forms and figures. Sometimes he painted emblematical designs, which were held in good esteem. In his return from Italy to his own country, he visited several courts of Europe, where the singularity of his compositions rather excited laughter than approbation. At last he settled at Delft, but his works found few purchasers, though executed with a great deal of force and spirit, in the manner of Jerome Bos. He died in 1682.

FROST (GEORGE). This artist was a native of Ousden, in Suffolk, and was bred a builder, but afterwards obtained a situation at Ipswich in the coach-office. At an early age he evinced a taste for drawing, and by practice he became distinguished for the excellence of his landscapes, both in oil and in water-colours. He was a most ardent admirer, and a close imitator of his countryman Gainsborough, of whose pictures and drawings he had a large collection, executed in different ways, but principally with black chalk and lead pencil. The last performance of Mr. Frost was a copy of Gainsborough's large view of the Mall in St. James's Park, of which he possessed the original. He died in July 1821, aged seventy-seven.

FRUTET (FRANCISCO). This artist was

a native of Flanders, but lived and died at Seville in Spain, where he executed a fine composition of Christ bearing the Cross; the Crucifixion; and the Entombing; to which were added a Madonna and St. Bernard. These esteemed works are in the Chapel of St. Cosmo, at Seville, and were painted about the year 1548. The style of Frutet had more of the Roman than the Flemish School.

FRUYTIERS (PHILIP). He was born at Antwerp in 1620. Though he was at first taught to paint in oil, he soon discontinued it, and preferred painting in distemper and water-colours, in which he became so excellent, that it was doubted whether any contemporary artist equalled him, particularly in design. His invention was ready, and he composed his subjects extremely well; the airs of his heads have a considerable degree of grace; his draperies are broad, and the folds are in good taste. Rubens had a high opinion of Fruytiers, and employed him to paint the portraits of himself and family in one picture, in which the composition, attitudes, and colouring, were worthy even of that great master himself. Before Fruytiers abandoned oil painting, he executed in that manner a fine altar-piece of the Virgin and child seated on a globe, surrounded by angels. He coloured admirably, and composed with taste. He also etched some plates, principally portraits, in a good style. He died at Antwerp in 1677.

FRYE (THOMAS). This artist was born in Ireland in 1710, but came very early to London, where he practised portrait painting in oil, crayons, and miniature. In 1734 he had the honour to paint a full-length likeness of Frederick, Prince of Wales, which is now in Saddlers'-hall, Cheapside. His genius, however, was not confined to this art; and, it is said, that he was the inventor and first manufacturer of porcelain in England, and that he spent fifteen years in bringing it to perfection, at Bow; during which, his constitution being impaired by constantly working in furnaces, he retired into Wales, where his health was perfectly restored. He then returned to London, and resumed his profession, to which he now added mezzotinto engraving, and had considerable employment. He died of a decline, brought on by intense application, in April, 1762. In the first exhibition, in 1760, there was a half-length portrait of Leveridge the singer, painted by Frye, and which possessed considerable

merit. In the following year he also exhibited pictures in all the different processes of colours, crayons, and miniature. Of his mezzotinto productions, there are six heads as large as life; one of them the portrait of the artist himself; to which may be added, two of George II. and his Queen. About the same period he issued proposals for twelve heads in that manner; but his illness prevented his completing more than six, in which he showed rather more industry than judgment; for no branch of engraving is suited to portraits of such magnitude.

FUESSLI (MATTHIAS). This artist was born at Zurich in Switzerland, in 1598. He was instructed by Gotthard Ringli, on leaving whom he went to Venice, and afterwards visited other parts of Italy. He had great talents, but his disposition was unsettled; so that he seldom had patience to complete any work in which he engaged. He painted historical subjects, portraits, and landscapes; but chiefly battles, sieges, conflagrations, and storms. He died in 1665.

FUESSLI, or FUSELI (JOHN GASPARD). This learned artist was born at Zurich in 1706. After acquiring the elements of painting in his own country, he went, at the age of eighteen, to Vienna, where he associated himself with Sedelmeier. From thence he went to Radstadt, on the invitation of the Prince of Schwarzenburg, with whom he became a particular favourite. Among others whose portraits he painted, was the Margrave of Durlach, who had a great affection for him, and advised him to go to Ludwigsburg, which he did, with letters of recommendation to the Duke of Wirtemberg, who immediately took him into his service. Here he passed his time agreeably, making occasional excursions to paint the portraits of persons of distinction, until the war of Poland, when the entrance of the French into Germany threw every thing into confusion. Fuessli then removed to Nuremberg, and his highness at parting presented him with a gold watch, and requested him to return when the state of public affairs became tranquil. At Nuremberg he had a strong desire to see the celebrated artist Kupetzki, of whose manners he had imbibed an unfavourable impression, but he was agreeably disappointed, and they became friends at their first interview. After remaining six months at Nuremberg, the Duke of Wirtemberg died, upon which Fuessli returned to his own country, where he

married. This union produced three sons, John Rodolph, who settled at Vienna, where he died in 1806; Henry, afterwards so well known in England as a member of the Royal Academy, and a writer of no ordinary talent; and Caspar, who died in the prime of life, who was an entomologist. Fuessli's talents and reputation procured him the friendship of the greatest artists of his time, particularly Mengs, who sent him his *Treatise on the Beautiful*, which he published with a preface. His taste for poetry also procured him the acquaintance and correspondence of Kliest, Klopstock, Wieland, Bodmer, and Breitingher. Such was his liberality, that he gave gratuitous lessons to many young persons, and made collections to assist them in their studies. In 1740 and 1742 he lost his two friends, Kupetzki and Rugendas, whose memoirs he wrote, which employment was the foundation of his *Biographical History of the Artists of Switzerland*, a work that displays elegance and critical acumen. He died at Zurich in 1781. His two daughters, who died before him, were good painters of flowers and insects.

FUESSLI (JOHN RODOLPH), of the same family as the subject of the preceding article, was born at Zurich in 1709, in which city he died in 1786. He was a pupil of Melchior Fuessli, and the elder Louthembourg, and painted in miniature. He published a *Dictionary of Artists*, which was continued by his son.

FULCO (GIOVANNI). He was born at Messina in 1615, and studied at Naples under Stanzone. His chief excellence lay in the representation of children; but he also painted some altar-pieces in oil and fresco, as the *Birth of the Virgin*, and other sacred subjects. Most of his works were destroyed in the dreadful earthquake of 1783. Fulco died at Messina about the year 1680.

FULLER (ISAAC). This English painter flourished in the reign of Charles II., but of his family or masters we have no account, except that he studied many years in France under Perrier. In historical compositions he has left little to admire, his colouring being raw and unnatural, and far from being compensated by disposition or invention; but in portrait his pencil was bold, strong, and masterly. In the latter he was much employed, particularly at Oxford. His own portrait in the gallery there, is touched with great force and character. The altar-piece of Magdalen College was also painted by him, though

it has not been much approved; nor could the Latin poem of Addison raise it in the public estimation. It is a feeble imitation of Michel Angelo, but falls short of the sublime imagination of that great artist, nor is the colouring harmonious. Some of the figures, however, are correctly drawn; and he has at least copied Buonarroti with success, in introducing among the damned the portrait of an hostler at an inn, near the college, who had offended him. At Wadham College is an altar-cloth painted by Fuller, which is just brushed over for the lights and shades, and the colours melted in with a hot iron. Soon after the Restoration, he was engaged in painting the circumstances of the escape of Charles II., which he executed in five large pictures. These were presented to the parliament-house in Dublin, where they remained many years; but some time in the last century, the house undergoing a thorough repair, they lay neglected until rescued by the late Earl of Clanbrasil, who obtained possession of them, and had them cleaned and conveyed to his seat at Tullymore Park, in the county of Down. Lord Orford speaks slightly of these, which he had never seen, and probably with as much justice as of the altar-piece at All-Souls' College, which he attributes not to Thornhill but to Fuller. This painter died in Bloomsbury-square, July 17, 1672, and left a son, an ingenious, but idle man, chiefly employed in coach-painting, who died young.

FUMIANI (GIOVANNI ANTONIO). He was born at Venice in 1643, and received his education at Bologna; after which he studied the works of Paolo Veronese, but fell far short of the excellence of that master in colouring and expression. His best performance is the picture of Christ disputing with the Doctors. He died in 1710.

FUMICELLI (LODOVICO). He was born at Trevigi, and is supposed to have been a scholar of Titian, whose style he successfully imitated. He painted, in 1536, an altar-piece in the Church of the Padres Eremitani at Padua, representing the Virgin and Child in the clouds, and three saints beneath. In that of the Servites at Trevigi is an altar-piece of St. Liberale and St. Catherine, with two laterals of St. Sebastian and St. Filippo. This painter quitted the pencil to become an officer of artillery.

FUNGAI (BERNARDINO). He was born at Siena, and in the year 1512 painted

there a Virgin and Child, with several Saints. There exists also an Enthronization of the Virgin, by this artist, at Fonte Giusta.

FURINI (FRANCESCO). This artist was born at Florence in 1604, and received his first instruction from his father, Pippo Sciamerone, a portrait painter of no contemptible talents; but he was farther improved by Passignano and Roselli, till he went to Rome. While there, he pursued his studies with such diligence, that he acquired a fine taste for design, and associated with Giovanni di San Giovanni. He was fond of designing naked figures, in which he showed great delicacy; and he principally chose to paint those subjects where they could be introduced with elegance and propriety; such as Adam and Eve; Lot and his Daughters; Noah's Intemperance; the Three Graces; the Death of Adonis; Diana and her Nymphs bathing; the Judgment of Paris; and Nymphs carried off by Satyrs. These subjects constituted his easel pictures, which have always been much admired. But he also painted large works for churches, as St. Francis receiving the Stigmata, at St. Lorenzo, near Florence; and the Miraculous Conception of the Virgin, in the same church; yet it is observed that even his Madonnas have too voluptuous an air. His drawing was elegant, and he combined the beauty of Guido with the grace of Albano. He died in 1646.

FUSELI, or FUESSLI (HENRY). This distinguished artist, the son of John Gaspard Fuessli, was a native of Switzerland. He came to England at an early age, with the intention of making literature, and not art, his pursuit. Having, however, shown some of his drawings to Sir Joshua Reynolds, and asked his candid opinion of them, he replied, "Young man, were I the author of these drawings, and offered ten thousand a year not to practise as an artist, I would reject it with contempt." This encouragement fixed the decision of Fuseli, and he thenceforth devoted himself to painting. The opening of his Milton gallery, in 1798, first made the full extent of his genius known to the public. His performances are numerous, and all of them display, in many points, the mind of a master. The imagination of Fuseli was lofty and exuberant; but, in aspiring to the sublime, which he often reaches, he sometimes falls into extravagance and distortion. Still, his extravagance is that of a man of genius. His anatomical

knowledge was extensive. It must, however, be owned that, in some instances, he displayed it too ostentatiously, so as to give to his figures rather the forms seen in the dissecting-room than those which characterize the living subject. For twenty years he worthily filled the offices of professor of painting, and keeper of the Royal Academy. Fuseli was a classical scholar, and enjoyed the friendship of his most eminent literary contemporaries; and his domestic character was truly estimable. He died in April, 1825, at the advanced age of eighty-seven, but in the vigorous possession of his faculties.

FYT (JOHN). He was born at Antwerp in 1625, and excelled in painting all kinds of animals, but chiefly dogs, to which he gave a natural, bold, and elegant expression. He studied nature incessantly, and imitated her with the utmost truth and exactness. His colouring is strong, and his touch firm; and in all his pictures we see a wonderful freedom of hand, and a manner of pencilling peculiar to himself; so that his works are easily distinguished from those of any other artist. He frequently painted in conjunction with Rubens, Janssens, and Jordaens; and whatever subject he chose to represent in the style which he adopted, was always designed and finished in a masterly manner. His general subjects were, live and dead game, wild boars, hares, dogs, fruits, flowers, and birds, particularly partridges, which he represented with surprising truth, nature, and strength. He also imitated successfully the basso-relievos on vases of marble or porphyry, and gave uncommon freshness to his fruits and flowers; and in objects of the animal kind, he described even the hair of the animals, and the plumage of his birds, with wonderful spirit, exactness, and freedom. Fyt also etched some plates in the style and spirit of his paintings. He died at Antwerp in 1671.

G.

GAAL (BARENT). He was born at Haarlem in 1650, and became a disciple of Philip Wouermans, by carefully studying whose works, as well as by diligently practising his precepts, he became a painter of considerable distinction. His subjects were battles, huntings, fairs, inns, and landscapes. He had a good manner of pencilling, understood the

principles of perspective, coloured well, and managed his lights and shadows with judgment. His figures and cattle are correctly designed and disposed; but as he drew his figures from mean models, they usually want grace and elegance. There is much freedom in his trees, and many of his pictures are touched with spirit; the skies are clear and pleasant, and his grounds are well broken. He was the associate of Isaac Koene, the landscape painter, for whom he always inserted the figures; and though he cannot be accounted an artist of the first class, yet his works have great merit, and are generally esteemed. He died in 1671.

GABBIANI (ANTONIO DOMENICO). He was born at Florence in 1652, and was first intended for the profession of physic; but his father observing his inclination to designing, placed him, while young, first under Valerio Spada, who excelled in drawing with a pen, and next with Remigio Cantagallina, a miniature painter. After this he successively became a disciple of Subtermans and Vincentio Dandini, by whose instructions he soon acquired a readiness and correctness in designing, which astonished his preceptors. To improve his hand, Dandini caused him to copy all the compositions of Pietro da Cortona which were in the Palazzo Pitti at Florence. While thus employed, the Grand Duke Cosmo III. happening to see his performances, condescended to become his patron, and sent him to the Florentine Academy at Rome, under the direction of Ciro Ferri, with whom he continued three years. At the expiration of that period he visited Venice, to obtain a thorough knowledge of colouring, and while there, the compositions which he exhibited to public view were purchased by the principal nobility, on the recommendation of Sebastian Bombelli, a very eminent painter, with whom Gabbiani had formed an intimate friendship. At his return from Venice, where he had particularly studied portrait painting after Titian and Tintoretto, the Grand Duke Ferdinand sat to him for his picture, as also did the Princesses Violante and Anna Louisa. He likewise finished several noble altar-pieces for the churches of Florence, which so effectually established his reputation that he was invited to the court of Vienna, where he painted the portraits of the Emperor and the King of the Romans, besides some historical pictures for the imperial gallery. As the climate of Germany

disagreed with his constitution, he returned to Florence, and was employed in the palaces of the first nobility, every new work adding to his fame, which spread through every part of Italy. Of his numerous works the following are particularly mentioned as capital performances:—the Rape of Ganymede; Ermini alighting from her Steed; a Repose in Egypt; each of which is exceedingly beautiful in the colouring, and correct and elegant in the design. But his greatest performance is an altar-piece; the subject is the Assumption of the Virgin, who appears above, surrounded with glory; and below are represented the Apostles, larger than life, with a wonderful variety of graceful and proper attitudes. Another fine picture by him is that of St. Filippo, in the Church of the Oratorians. His easel pictures, which are also very beautiful, are mostly in the Florentine gallery and private collections. The ideas of Gabbiani were elevated; his invention was noble; his disposition judicious; his design extremely correct; his attitudes well chosen, and full of dignity and character. He had a lively imagination, and an extraordinary readiness in his execution; his pencil being free, yet delicate, and his touch spirited. His greatest defect lies in his draperies; and, though his colouring is true, mellow, and harmonious, it is sometimes languid. He excelled in painting the sports of genii, and children. He was unfortunately killed by a fall from a scaffold, while painting the cupola of Castello in 1726.

GABRIELLI (CAMILLO). This artist was a native of Pisa, and the disciple of Ciro Ferri. He is said to have first rendered the style of Pietro da Cortona familiar to the artists of his country. Some of his oil paintings are in the convent of the Carmelites at Pisa, but his principal works are the frescoes in the great saloon of the Palazzo Alliceta.

GABRIELLO (ONUFRIO). He was born at Messina in 1616, and had for his master Antonio Ricci, called *Barbalunga*, after which he went to Rome, and became the scholar of Pietro da Cortona; on leaving whom he travelled for further improvement to Venice. On his return to Sicily he obtained considerable employment for the churches and convents, as well as for the nobility. He also painted portraits with great success; but when the revolution of 1674 broke out, he went to Padua, where he resided many years,

being called *Onufrio da Messina*. In the Palazzo di Borromeo at Padua were some of his finest performances. He died in 1706.

GABRON (WILLIAM). He was born at Antwerp in 1625, where he learned the rudiments of the art; but his principal instruction and improvement he received in Italy, particularly at Rome, in which city he resided many years. He was much admired for his delicate imitation of gold and silver vases, cups, and dishes, china and porcelain ware, fruits, flowers, and insects, which subjects he expressed with such truth as to afford the eye a very pleasing deception. He died at Antwerp in 1679.

GADDI (GADDO). He was born at Florence in 1239, and was one of the first painters who imitated Cimabue, or designed in the Grecian taste, being also an expert artist in works of mosaic. He designed better than all the painters of his time, and performed several great works at Rome, and other parts of Italy, but chiefly in mosaic. One of his pictures, representing the Crucifixion, is in the Florentine gallery, and affords an honourable proof of his merits. He died in 1312.

GADDI (TADDEO). He was the son of the preceding, and born at Florence in 1300. He was at first instructed by his father, but afterwards he became a disciple of Giotto. He had a good genius, which he strengthened by application, and acquired such a manner of colouring as rendered him superior to his master. His figures were lively, and his expression commendable, considering the early age in which he painted; his invention was ingenious, and his designs were executed with freedom and ease. The most memorable picture of this artist is the Passion of our Saviour, which is preserved in the Church of the Holy Ghost at Arezzo. He was living in 1352.

GADDI (AGNOLO). He was the son of Taddeo, and was born at Florence in 1324. He received his first instruction from his father, but afterwards was assisted in his studies by Giotto. His manner of painting was like that of Taddeo, though he was more solicitous to express the passions with propriety. In the Church of San Pancrazio at Florence, is a Madonna by him, which was judiciously composed and designed, and also well coloured for its age. He died in 1387.

GAELLEN (ALEXANDER VAN). This painter was born at Haerlem in 1670, and

was instructed by John Van Huchtenburg, who, besides his profession as a painter, was also a considerable dealer in pictures; and Van Gaalen, before they were exposed to sale, used to copy such as were of the best class and value. Yet he did not content himself with observing these imitations, but studied nature itself in other countries as well as in his own. His taste of composition and design was formed from the works of eminent artists; and he obtained so great a freedom of hand, and such a correctness of outline, that his pictures rose into high esteem. His subjects were usually huntings of the fox, stag, or wild boar, full of animation, and faithfully represented. The Elector of Cologne employed him for a long time; and he also visited England, where his paintings procured him many marks of favour. While in this kingdom he painted a picture of Queen Anne, drawn in a coach by eight horses, and attended by her guards, which subject he executed in a manner that contributed to the advancement of his fortune as well as of his reputation. He was also engaged by a nobleman to paint three battle-pieces, representing engagements between Charles I. and Oliver Cromwell, and a large design of the battle of the Boyne. He died in 1728.

GAETANO (SCIPIO), *see* PULZONE.

GAGLIARDI (CAVALIERE BERNARDINO). He was born at Città di Castello in 1609. His instructor was Avancino Nucci; but, on visiting Rome, he quitted his master, to study the works of the Caracci and Guido. In the dome of the church at his native place, he painted the martyrdom of St. Crescenziano; besides which, he also appeared to advantage in two pictures of the history of Tobit and the Angel; but his best work is the altar-piece of St. Pellegrino, in the Church of St. Marcello at Rome. He died in 1660.

GAGLIARDI (BARTOLEMO). He was born at Genoa in 1555; but though we are told that he stood in great estimation as a painter of historical subjects, we know nothing of the productions of his pencil. Several of his engravings, however, are extant, and possess great merit.

GAINSBOROUGH (THOMAS). This excellent artist was born in 1727, at Sudbury, in Suffolk, where his father was a clothier. He early discovered a propensity to painting; but nature was his teacher, and the woods his academy, where he would pass his mornings alone, mak-

ing sketches of an old tree, a marshy brook, a few cattle, a shepherd and his flock, or any other objects that casually came in view. From drawing he proceeded to colouring, and after painting several landscapes, quitted Sudbury and went to London, where he received instructions, first from Gravelot, and next from Hayman. After quitting his master he resided in Hatton-garden, and practised both landscape painting and portrait in a small size. He married a young lady, who had an annuity of two hundred a year; soon after which he went to Bath, where he began to paint portraits for five guineas, which price he gradually raised to one hundred. In 1774 he left Bath, and settled in Pall-mall; happy, as it might seem, in the possession of fame and fortune. In this situation he was disturbed by a complaint in his neck, which was not much noticed upon its first attack, being supposed to be nothing more than a swelling in the glands of the throat, but it soon put on the dreadful appearance of a cancer, which baffled all surgical skill, and carried him off, August 2, 1788. His last words were extremely characteristic: "We are all going to heaven, and Vandyck is of the party." His remains, by his own direction, were deposited near those of his friend Kirby, in Kew churchyard, where a simple gravestone records his name and merit. Gainsborough was a man of eccentric manners, but very generous in his disposition. If he selected for the exercise of his pencil, a child from a cottage, all the inhabitants of the humble dwelling were sure of participating in the profits of the picture. Of his capriciousness many anecdotes are related. Soon after he settled in London, Sir Joshua Reynolds paid him a visit, which Gainsborough did not return for a long time, and then he asked Sir Joshua to sit for his portrait: assent was given, and he sat once, but was soon after taken ill, and obliged to go to Bath. On his return to London he sent Gainsborough word, and received for answer that he was glad to hear of Sir Joshua's recovery, but never afterwards had any intercourse with him till he was on his deathbed, when he desired to see him, and thanked him for the very liberal manner in which he had spoken of his works. Sir Joshua had indeed proved the high opinion which he had of his talents, by giving one hundred guineas for his picture of a Girl attending Pigs, though Gainsborough asked only sixty for it. On

the institution of the Royal Academy, Gainsborough was chosen one of the first members; but being resident at Bath, he was too far distant to attend any of the meetings; and when he came to London he never complied with any of their invitations. In 1784 he sent to the exhibition a whole-length portrait, which he ordered to be placed almost as low as the floor; but as this was contrary to the by-laws, the council remonstrated with him on the impropriety of his demand. Gainsborough returned for answer, that if they did not choose to place the picture as he wished, they might send it back, which they did immediately. Soon after this, he had an exhibition of his own works, which, however, did not answer his expectation. His style of execution, as well as his choice of subjects, was original, though much in the manner of Watteau, particularly in his landscapes. His pictures are wrought in a slight manner, with great freedom of hand, and little colour, which gives a great airiness of effect. Sir Joshua Reynolds says of this manner, "that the portraits of Gainsborough were often little more than what generally attends a dead colour as to finishing or determining the form or the features; but as he was always attentive to the general effect or whole together, this unfinished manner appeared to contribute even to the striking resemblance for which his portraits are so remarkable." The same great master of the art said of him soon after his death, "that if ever this nation should produce genius sufficient to acquire for us the honourable distinction of an English School, the name of Gainsborough would be transmitted to posterity in the history of the art, among the first of that rising name." Whether he most excelled in portraits, landscapes, or fancy pictures, it is difficult to determine;—whether his portraits were most admirable for exact truth of resemblance, or his landscapes for a portrait-like representation of nature, such as we see in the works of Rubens, Ruysdael, or others of those schools. In his fancy pictures, when he had fixed upon his object of imitation, whether it was the mean and vulgar form of a woodcutter, or a child of an interesting character, as he did not attempt to raise the one, so neither did he lose any of the natural grace and elegance of the other; such a grace and such an elegance as are more frequently found in cottages than in courts. This excellence was his own, the result of his particular observation and

taste. For this he certainly was not indebted to any schools; for his grace was not academical or antique, but selected by himself from the great school of Nature, where there are yet a thousand modes of grace unselected, but which lie open in the multiplied scenes and figures of life, to be brought out by skilful and faithful observers. Upon the whole, we may justly say, that whatever he attempted, he carried to a high degree of excellence. It is to the credit of his good sense and judgment, that he never attempted that style of historical painting for which his previous studies had made no preparation." Nothing could have enabled Gainsborough to reach so elevated a point in the art, without the most ardent love for it. Indeed his whole mind appears to have been devoted to it, even to his dying day; for then his principal regret was his leaving the art, when, as he said, "he saw his deficiencies, and had endeavoured to remedy them in his last works." In the time of health he was continually referring to this subject; pointing out to those who happened to be about him whatever peculiarity of countenance, accidental combination of figures, and happy effects of light and shadow occurred, either in prospects in the sky, in walking the streets, or in company. If, in his excursions, he found a character that he liked, and whose attendance was to be obtained, he ordered him to his house; and from the fields he also brought into his painting room, stumps of trees, weeds, and animals of various kinds; and designed them, not from memory, but immediately from the objects. He even framed a kind of model of landscapes on his table, composed of broken stones, dried herbs, and pieces of looking-glass, which he magnified and improved into rocks, trees, and water; all exhibiting the solicitude and extreme activity that he had about every thing relative to his art; so that he wished to have every thing embodied as it were, and distinctly before him, neglecting nothing that could contribute to keep his faculties alive; and drawing fruits from every sort of combination. He was also in the constant habit of painting by night; a practice very advantageous to an artist, for by this means he may acquire a new perception of what is great and beautiful. Another of his peculiarities was to paint on the whole together, wherein he differed from some, who finish each part separately,

and by that means are frequently liable to produce inharmonious combinations. Though Gainsborough never had the benefit of seeing foreign countries, he made use of their productions, particularly those of the Flemish School. He frequently made copies of Rubens, Teniers, and Vandyck, which it would be no disgrace to accurate connoisseurs to mistake at first sight for originals. The subjects he chose for representation were generally very simple. In his landscapes, a rising ground, and a few figures seated upon or near it; with a cow or some sheep grazing, and a slight marking of distance, sufficed for the objects: his charm was the purity of tone in the colour; the freedom and clearness of touch; with a judicious combination of forms; and with these common materials he never failed to produce a fascinating picture. The same simple taste prevailed in his fancy pictures, which generally consisted of a cottage girl, a shepherd's boy, a woodman, with some slight accessories for the background; and all these were managed by him with character and elegance. Among the attempts which he made in portrait, and failed, were Foote and Garrick; but his excuse was valid, for he said they had every body's face except their own. Gainsborough etched three prints, one for his friend Kirby's Perspective; the second an oak-tree, with gipsies; and the third a man ploughing on the side of a rising ground. This last is very scarce, for Gainsborough spoiled the plate in the application of the aquafortis. He also attempted two or three plates in aquatinta, but with little success.

GALANINO, *see* ALLOISI.

GALANTINI (HIPPOLITO). This artist, who was also called *Cappuccino*, and *Prete Genovese*, was born at Genoa in 1627. He was instructed in miniature painting by Stefaneschi; and became very eminent in that style, nor less so in his larger compositions. He was called *Cappuccino* from his having entered into the order of Capuchins at Florence; after which he went to India as a missionary, on which account he is called *Prete Genovese*. On his return to Europe, he spent some time at Paris, where he was introduced to Louis XIV., who employed him to paint several pictures. He had wonderful patience and application, and was remarkable for correctness and elegance; his style was agreeable, his colouring delicate, and his expression animated

and accurate. In the ducal gallery at Florence is an admirable picture by him, in which the figures are only at half length, but as large as life. The subject is the Payment of the Tribute Money, and it is executed with uncommon freedom and neatness of pencil; the colouring is lively, true, and has great force; and, though the tints are bright and clear, the whole has abundant harmony. The design is in a fine taste; the heads, especially those of the old men, are excellent; the shadows have all the force of Valentino without the blackness; and the countenance of a boy seems real nature. This artist died in 1706.

GALASSI (GALASSO). He was born at Ferrara about 1380, and painted several pictures for the churches, particularly at Bologna, where some remains of his skill are still shown, with the date of 1404. The principal are an Annunciation; a Madonna; and a Crucifixion; designed in the old manner, but well finished and strongly coloured.

GALEOTTI (SEBASTIANO). He was born at Florence about 1676, and had Alessandro Gherardini for his first master, but afterwards he studied under Giovanni Giuseppe dal Sole. He was a good designer, and executed several works in fresco at Placenzia, Parma, and Turin, in which last city he became director of the academy, and died there in 1746.

GALESTRUZZI (GIOVANNI BATTISTA). He was born at Florence in 1618, and had Francesco Furini for his instructor, after which he went to Rome, where he became a student of the Academy of St. Luke. He is, however, less known as a painter than an engraver, in which last capacity he executed some fine plates. He died about 1678.

GALETTI (FILIPPO MARIA). He was an ecclesiastic, of the order of Theatines, born in 1664, and was a disciple of Ciro Ferri. He became excellent in those branches of the art which he usually practised, and painted a great number of historical pictures and portraits in every part of Italy; but particularly at Florence, where he was employed by the grand duke, and gained universal commendation for the neatness of his finishing and the beauty of his colour. He died in 1742.

GALIZIA (FEDA). This female artist was a native of Trent, and lived about the year 1620. Her father, Annunzio Galizia, was a miniature painter at Milan, and from him she received her instructions in

that line of art; she afterwards painted landscapes and historical subjects in a very agreeable manner. Among her best performances is the Appearance of Christ to Mary Magdalen in the Garden.

GALLEGOS (FERNANDO). This Spanish painter was born at Salamanca in 1500. He became the scholar of Albert Durer, whose style he imitated, and constantly followed, insomuch that it was not easy to distinguish his pictures from those of his master. He became a great favourite of the Emperor Charles V., and some of his works are still at Salamanca, where he died in 1550.

GALLI, see BIBIENA.

GALLI (FRANCESCO). He was the brother of Ferdinando Galli, called *Bibienna*, and was born at Bologna in 1659. His first instructor was Lorenzo Passinelli, on leaving whom he became the scholar of Carlo Cignani, by whose instructions he proved an excellent designer. He was also a proficient in architecture and perspective. As a painter he adopted similar subjects to those of his brother, but was his inferior in sublimity and facility. After practising with reputation at Rome, and other cities in Italy, he went to Madrid, where he was appointed architect to the king. He died there in 1739.

GALLINARI (PIETRO, OF PIETRO DEL SIGNORE GUIDO). He was a native of Bologna, and the scholar of Guido Reni, who had so great an affection for him that most people called him by his master's name. He excelled in history, and painted in Guido's manner, by whom his pictures were sometimes improved. He died very young, in 1669.

GALLOCHE (LOUIS). This artist was born at Paris in 1670, and studied under Louis Boullongne, after which he went to Rome, and, on his return to France, became a member of the Academy, his picture for reception being Hercules restoring Alcestis to her Husband. In the Church of Notre Dame is a piece by him of the Departure of St. Paul for Jerusalem. He died in 1761.

GALVAN (JUAN). This painter was born at Loesia, in the kingdom of Arragon, in 1598. After learning the principles of his art in Spain, he went to Rome for farther improvement, and on his return settled at Saragossa, where he painted the cupola of the Church of Santa Justa by Rufina, and a picture of the Trinity, in that of the Carmelites; but his best performance is the Birth of the Virgin, in the

Cathedral of his native city. He died in 1658.

GAMBARA (LATTANZIO). He was born at Breseia in 1541. His father, a tailor, being obliged to leave his native city and go to Cremona, had great difficulty in supporting his family, so that Lattanzio was compelled to work at the same trade. His genius, however, could not be restrained, and he frequently employed himself in drawing, which produced quarrels between him and his father. At length, Antonio Campi, a painter of Cremona, observing the boy's talent, took him into his service, and at the age of eighteen placed him in the academy of Girolamo Romano, who gave him his daughter in marriage. Such was his progress, that he soon excelled both his instructors in the grandeur of his compositions and the beauty of his colouring, which last came very near that of Pordenone. His attitudes are uncommonly animated, his foreshortening is admirable, and the relief of his figures perfectly captivating. At Breseia are some fine fresco paintings by Gambara, particularly in the cloisters of the Benedictine convent, the subjects of which are, Moses and the Brazen Serpent; Cain and Abel; Samson and Dalilah; Judith and Holofernes; Jael and Sisera; and a Descent from the Cross. But the most laboured of his works are in the dome at Parma, representing subjects taken from the history of Christ. Of his oil pictures, the best are the Birth of the Virgin at Breseia; and a Pietà at Cremona. He was killed by a fall from a ladder, in 1574.

GAMBARINI (GIUSEPPE). This artist was born at Bologna in 1680, and was educated first in the school of Lorenzo Passinelli, with whom he made considerable progress in design and handling; but on the death of that master, he became the pupil of Cesare Gennari, and when he was qualified to improve himself farther, he went to Rome and Venice, where he acquired a more correct taste of composition and colouring. He worked with reputation in several parts of Italy, especially Rome; where, in the Chapel of St. Petronius, is to be seen one of his most capital performances. In many respects he was highly esteemed, but he was principally regarded for the excellence of his colouring, which had beauty and force. He died in 1764.

GAMBERUCCI (COSIMO). This artist was born at Florence in 1610, and had for his instructor Battista Naldini. His best

performance of a large size, is the picture of St. Peter healing the Lame Man, in the Church of St. Pietro Maggiore at Florence. He also painted some easel pictures, which are in private collections.

GANDINI (GIORGIO), called likewise, from his mother's family, *Del Grano*, was born at Parma, where he died very young, in 1538. He is supposed to have been a scholar of Corregio, who touched some of his pictures, among which the grandest was the altar-piece in the Church of St. Michel; a sublime composition, in which there is a beautiful display of colouring, with a suavity of penicilling, and a high relief in the figures.

GANDINI (ANTONIO). This artist was a native of Breseia, and the scholar of Paolo Veronese, whose manner he closely imitated. His greatest work is the Crucifixion, in the dome of the great Church at Breseia, where he died in 1613.

GANDOLFI (GAETANO). This artist was born at St. Matteo della Decimea, near Bologna, in 1734. His principal works are the Assumption of the Virgin; the Marriage at Cana; and the Martyrdom of St. Pantaleone at Naples. He also etched a print of the Nativity in an elegant style. He died in 1802.

GANDY (JAMES). This artist was a native of Exeter, where he was born in 1619. Of his early life little is known, but his family was respectable, and he had the benefit of being instructed by Vandyek, whom he imitated with success. His patron was the great Duke of Ormond, who took him to Ireland, which country being at that time in an unsettled state, the merit and memory of the painter would have been lost, if some of his performances had not preserved his name from oblivion. There are at this time in Ireland many portraits painted by him, of noblemen and persons of fortune, which are very little inferior to Vandyek, either for expression, colouring, or dignity; and several of his copies, after that great master, which were in the Ormond collection, were actually sold as original paintings of Vandyek. He died in Ireland in 1689, leaving a son named William, who settled at Exeter about the year 1700, and became an itinerant painter of portraits in Devonshire and Cornwall. He is supposed, from the works which he executed, to have been equal, if not superior to his father. But from habits of dissipation he sank into contempt. Sir Godfrey Kneller, on seeing one of his pictures, and hearing of his

obscurity, would willingly have patronised him in London; but Gandy's pride was as great as his talents, and he died in a state of wretchedness.

GARBIERI (LORENZO, OF IL NIPOTE). He was born at Bologna in 1580, and was a disciple of his uncle Lodovico Caracci, whose taste of design he studiously endeavoured to imitate; but being of a grave and phlegmatic disposition, he always chose those subjects that gave the mind of the spectator a melancholy turn; such as pestilences, martyrdoms, and massacres. However, he had a bold manner of designing, nor were his figures without grace, whenever his subject required it. He united the style of Caravaggio with that of the Caracci. In the Church of the Barnabites at Bologna, he painted the Plague of Milan, with St. Charles Borromeo giving the Communion to the Sick. At Fano is an excellent picture of St. Paul restoring Eutyehus to Life; and at Mantua is another picture of the Martyrdom of St. Felicità and the Seven Virgins: at Bologna is a noble piece of the Death of St. Joseph; and in the convent of the Capuchins, in the same city, is a Crucifixion. He died in 1654, leaving a son, *Carlo Garbieri*, who painted historical pictures in the style of his father. In the Church of St. Giovanni del Monte, at Bologna, is a picture of his, representing the Death of St. Mary the Egyptian; and in the Church of St. Paolo, in the same city, is another of the Assumption of the same saint.

GARBO (RAFFAELLINO DEL). He was born at Florence in 1476, and learned the principles of design from Filippino Lippi, to whom he soon became superior, and gave promising signs of rising to great celebrity. When his instructor went to Rome to paint the Capella della Minerva, he took Raffaellino with him, and while there he introduced some angels into his master's work, which figures were more admired than the rest of the picture. On his return to Florence, he painted a beautiful piece for the Church of Monte Oliveto, the subject of which was the Resurrection. This performance was much admired; the figures were well designed, the characters of the soldiers judiciously marked, the airs of the heads were graceful, and the whole composition full of spirit; but he afterwards altered so much for the worse, that all his latter productions were the objects of contempt, the cause of which decline was the poverty of his circum-

stances. In his best time his pictures were highly laboured, and the tint of his colouring, in fresco as well as in oil, was soft and pleasant. He died in 1534.

GARDNER (DANIEL). He was a native of Kendal, in Westmoreland, and became a student in the Royal Academy. He was intimate with Sir Joshua Reynolds, and by that means picked up as much information as enabled him to become a fashionable portrait painter in a small size. He realized a considerable fortune by his practice, and retired from the profession some years before his death, which happened in 1805. He etched the portrait of Philip Egerton, Esq., from a picture painted by himself.

GARGIUOLI (DOMENICO). This artist, who was also called *Micio Spadaro*, was born at Naples in 1612. He was the companion of Salvator Rosa in the Academy of Aniello Falcone. His principal talent lay in landscape painting, though he also produced some historical pictures in the churches. He likewise occasionally enriched with figures the architectural pieces of Viviano Codagosa. He died in 1679.

GAROFALINO (GIACENTE). This artist was born at Bologna in 1666, and received his instructions from Marco Antonio Franceschini, who was his uncle. He painted history in the manner of his master, with tolerable success. He died in 1724.

GAROFALO (BENVENUTO). The real name of this Italian painter was **TISIO**, but he obtained that of Garofalo, from the circumstance of his painting a gillyflower in the corner of his pictures. He was born of a good family at Ferrara in 1481, and was first instructed in the art of painting by Domenico Panetti, after which he became a pupil of Boccaccino Boccaccini, at Cremona, with whom he remained two years, and then, at the age of nineteen, went to Rome, where he studied incessantly, devoting the whole day, and the greater part of the night, to designing, under Giovanni Baldini, a Florentine; on leaving whom he travelled to Mantua, and continued there two years with Lorenzo Costa. At the expiration of that time he returned again to Rome, where he acquired the friendship of Raffaele, who taught him the true principles of design and colouring. In 1507 he returned to Ferrara, and was immediately employed by the duke in several works of great magnitude, which he executed in a manner that gave uni-

versal satisfaction, and some of his compositions appeared worthy of Raffaele himself. In a chapel of the Church of St. Francis, he painted the Resurrection of Lazarus; which, for the variety and correctness of the figures, as well as for the beauty of the colouring, was greatly admired; as also was another subject in the same chapel, representing the Murder of the Innocents; in which the attitudes, actions, and expression of the figures are admirable. Of that performance it has been observed, that one would certainly call it Raffaele's, for there is so much of the spirit and manner of that great master in it, that the mistake would almost do honour to the person who made it. The most capital work of Garofalo, in oil colours, is in the Church of St. George, near Ferrara. The subject is the Adoration of the Magi; and the excellence of the painting established his fame, and procured him as much employment as he could possibly execute. He had the misfortune to lose the sight of one of his eyes, and yet he painted with as much delicacy as ever, till his sixty-ninth year, when he was totally deprived of his sight, and in that state he lived nine years. In the Palazzo Zampicri, at Bologna, are two landscapes painted by Garofalo, in a fine taste, and with abundance of force, though rather too dark. In correctness of design and expression, Garofalo approaches Raffaele very closely, but his colouring is warmer, and his shadows deeper. His Madonnas are graceful, and the heads of his old men are venerable. The small pictures of this master are only found in choice collections, and rarely out of Italy. He died in 1559.

GARZI (LODOVICO). He was born at Rome in 1640; but Pascoli, who is followed by different biographers, says that he was born at Pistoia in 1638, and that he went to Rome when he was fifteen years old. The best accounts, however, make him a native of Rome, whence he obtained the distinction of Lodovico Garzi Romano. He studied under Andrea Sacchi, and in some respects possessed a great deal of the merit of his master. The airs of his heads had grace and elegance not inferior to those of Carlo Maratti, of whom he was the rival; and he was deservedly placed in competition with that master, their style and taste in composition being very similar. Lodovico designed correctly, and for invention and colouring might be compared with any

master. He united the sobriety of Sacchi with the vivid force of Pietro da Cortona. His figures are finely turned, his draperies are natural and elegantly cast, and his groups of boys and angels are singularly excellent. After painting some fine pictures at Rome, he went to Naples, where he was employed on the vault of St. Catherine del Formello; and at Pescia, in Tuscany, he executed a large picture of the Assumption, which is deemed his best performance. He died 1721. His son, *Mario Garzi*, died before him, after giving a fair prospect of becoming eminent in his profession. His style of composition, design, and colouring, resembled that of his father.

GARZONI (GIOVANNA). This lady was born at Ascoli, but lived at Rome, where she was celebrated for her skill in painting flowers, and portraits in miniature. She died in 1673, and left all her property to the academy of St. Luke, where a marble monument was erected to her memory.

GASCAR (HENRY). This artist was a native of France, and came to England with Louisa Querouaille, who became Duchess of Portsmouth. By her influence he was enabled to realize ten thousand pounds, with which he returned to his own country. He not only painted portraits, but scraped some in mezzotinto, though without much merit in either art.

GASPARINI (GASPARE). He was a native of Macerata, and the scholar of Girolamo di Sermoneta, whose style he adopted, though in an inferior degree. His best performance is a picture of St. Peter and St. John healing the Lame Man in the Temple. This is a noble composition, but an evident imitation of Raffaello. He also painted a fine piece of St. Francis receiving the Stigmata. He lived about 1590.

GASPARS (JOHN BAPTIST). He was born at Antwerp, and studied under Thomas Willeborts Bosschaert. During the great rebellion in England, he came hither, and was patronised by General Lambert, who was himself an artist. After the Restoration he became an assistant to Sir Peter Lely, as he also was to Kneller. He had an excellent taste for drawing, particularly in making designs for tapestry. He painted two portraits of Charles II., one for Painters' Hall, and the other for St. Bartholomew's Hospital. He died in London in 1691.

GAST (MICHAEL DE). He was born at Antwerp in 1510, and, after learning the

elements of the art in his native city, went to Italy, where he painted several views in the neighbourhood of Rome, with the remains of ancient architecture. He enriched his landscapes also with figures and animals. He died at Antwerp, where he was a member of the academy, in 1564.

GATTI (BERNARDO). Of the birthplace of this painter, who is also called *Sojaro*, there is no certain account; some writers saying that he was born at Pavia, and others at Vercelli, while a third statement fixes his birth at Cremona. He studied under Correggio, and was one of his best scholars. His works give ample proof of his genius, and show how well he had profited by the instructions and example of his master. A *Riposo* by him displays all the characteristics of Correggio, in sweetness of expression and illusory force of relief. The same may be said of his picture of the Nativity at Cremona; and of his *Pietà* at Parma. Gatti completed the work which Pordenone had left unfinished in St. Maria di Campagne at Piacenza; and another great performance by him in the Cupola della Stoccata at Parma, wherein the Madonna is singularly beautiful. In the refectory of the Lateran Fathers at Cremona is a capital piece of the Loaves and Fishes, containing a number of figures, admirably drawn, and beautifully coloured. He died in 1575.

GATTI (GERVASIO), called *Sojaro*. He was a native of Cremona, and the nephew of the preceding artist, by whom he was instructed. He was an assiduous imitator of Correggio, and how well he profited by the study, appeared in his picture of St. Sebastian, painted for the Church of St. Agatha at Cremona, in 1578. In the Church of St. Pietro in the same city, is a noble piece of the Death of St. Cecilia, very much in the manner of Correggio. It is evident, from an examination of these works, that the artist had adopted the style of the Caracci very successfully in some respects. He was also a good portrait painter.

GATTI (URIELE). He is supposed to have been the brother of the last-mentioned painter. In the year 1601, he painted a picture of the Crucifixion, in the Church of St. Sepolero at Piacenza. Though inferior to the performances of the preceding artist, it is a work of merit.

GATTI (TOMMASO). He was born at Pavia in 1642, and studied under Carlo Sacchi; on leaving whom he went to

Venice, where he profited considerably, and at his return to Pavia was much employed in the churches.

GATTI (GIROLAMO). He was born at Bologna in 1662, and studied under Marc Antonio Franceschini. He painted a great number of pictures for the churches and palaces of his native city, where he died in 1726. One of his best performances is the Coronation of Charles V. by Pope Clement VII.

GATTI (OLIVIERO). He was born at Parma in 1598, and had for his instructor in painting Giovanni Lodovico Valesio; but he is principally known by his engravings, which art he is supposed to have learned from Agostino Caracci. He became a member of the Academy of Bologna in 1626.

GAUD, *see* GOUDT.

GAUDENZIO, *see* FERRARI.

GAULLI (GIOVANNI BATTISTA), called *Buccicci*. He was born at Genoa in 1639, where he was instructed in design and colouring. Under the protection of the Genoese envoy, in whose train he was taken to Rome, he became known to Bernini and Mario Nuzzi da Fiori, who not only directed him in obtaining a better knowledge of his art, but promoted him by their recommendation, and laid the foundation of his fortune and reputation. He was for a considerable part of his life employed very much in painting portraits, in the number of which were those of seven popes, and all the cardinals of his time. His greatest merit, however, lay in historical compositions, in which he had a good invention; his tone of colour was lively and agreeable, and his touch spirited. He understood the art of foreshortening his figures in a wonderful degree, and gave them such force that they seem to come forth from the ceilings which he painted. Those works which he finished in the angles of the dome of St. Agnes, in the Palazzo Navona, had such strength of colouring as to make those of *Ciro Ferri* look feeble; and it is reported that the death of that great artist was occasioned through chagrin, on seeing Gaulli's performances exceed his own. But though he had great merit in many parts of his art, he is sometimes incorrect and heavy, and his draperies have too much formality in their folds. One of his greatest works is the vault of the Church del Gesù, at Rome, representing the Assumption of St. Francis Xavier. This performance, for sublimity of conception, harmony of

colouring, and management of the lights, is considered as one of the finest of the kind in Rome. Another great picture of his, is that of St. Anne kneeling before the Virgin and Child; and in the Church of St. Andrea is an altarpiece of the Death of St. Saverio. He died in 1709.

GAVASIO (GIOVANNI GRACIMO). He was born in the territory of Bergamo in 1512. Of his instructor we have no account; but there are two pictures by him, which afford honourable proof of his talents;—one is in the Church of St. Alessandro at Bergamo, representing the Madonna and Child, with a group of Angels; the other is of the same subject, with St. Joseph and St. Elizabeth, in a private collection. There was another artist of this name, *Agostino Gvasio*, and supposed to have been his son. He painted a Madonna and Child for a church at Piazzatore, dated 1527.

GAVASETTI (CAMILLO). He was born at Modena, and lived about the year 1625. He painted historical subjects with credit, chiefly at Piacenza, where is a fresco of his representing a subject from the Revelation, composed in a noble style, and executed with spirit. It is sufficient to say of its merit, that Guercino thought it the finest picture in that city.

GAZZOLI (BENOZZO). This ancient master was born at Florence in 1400. He was the disciple of Giovanni Angelico da Fiesole, who esteemed him much for his facility of execution, the copiousness of his invention, and the superiority of his designs. He gave sufficient proofs of his abilities in historical composition, by designing the principal subjects of the Bible; and by the multitude and variety of his figures he evidenced the extensiveness of his genius, as well as the goodness of his taste. He painted all subjects with equal ease; and gained a general approbation by his performances, not only in history, but in portrait, landscape, animals, perspective, and ornaments of architecture, in which he was employed at Rome, Florence, Milan, and other parts of Italy. His principal work is in the dome of the great Church at Pisa, in which he has represented Christ disputing with the Doctors. This picture contains a great number of figures, well designed, and with good expression. He died in 1478.

GEBBO (ANDREA DEL). This artist was born at Milan in 1492, and was the contemporary of Corregio, but the name of his master is unknown. He painted

historical subjects in a good taste, and was an excellent colourist. He died at Pavia in 1551.

GEEL (JOHN VAN). This Dutch painter, who lived about the year 1660, was the scholar of Gabriel Metz, and imitated his style with such exactness, that the works of the one frequently pass for those of the other. Houbraken describes a picture of Van Geel, in which he has represented a Woman sitting, with a Child in her lap. The figures are judiciously disposed, and the drapery, which is of yellow satin, falls in easy natural folds, painted with a thin delicate colour; and the touch is light, neat, and spirited. There are also seaports bearing the name of John Van Geel, which are coloured with a strong character of nature and truth, excellently designed, well pencilled, and very transparent. The figures, which are introduced with propriety and judgment, are neatly handled, though sometimes they appear rather out of proportion; notwithstanding which, the whole together is pleasing and masterly.

GELDER (ARENT, OF ARNOLD DE). He was born at Dort in 1645, and learned design in the school of Samuel Van Hoogstraten; but afterwards he went to Amsterdam, and became a disciple of Rembrandt, under whom he made so great a proficiency as to approach very near that famous artist. Nor is it any way surprising that, in his colouring, handling, and freedom of peneil, he should so exactly imitate his master, since he resembled him also in his manner of thinking; and though many of Rembrandt's disciples quitted his style on quitting his school, De Gelder constantly adhered to it as long as he lived. He spent two years under Rembrandt, but he accomplished himself in his art by a sedulous study of nature. In imitation of his master, he had a repository of objects which he might have occasion to paint, as armour and old draperies; and the walls of his room were covered with stuffs, silks, or ensigns, tattered and whole; from which antique stores he dressed his figures, and furnished the backgrounds of his pictures. When he represented fringes or embroideries, he frequently laid on a mass of colour, and only broke it into the form he designed with the stick of his peneil, which generally produced a bold and good effect, if viewed at the proper distance. Among his principal works are mentioned the dying scene of David, when Bathsheba requests him to make Solomon

his successor; and Jacob, the patriarch, blessing his Children. One of the most curious of his pictures is the Interior of a Jewish Synagogue, with a great number of figures. At Dort is Solomon on his Throne, attended by Courtiers and Soldiers. His last works were the Sufferings of Christ, in twenty-two pieces, which have a true and strong expression, a surprising variety of figures, and an excellent chiaro-oscuro. He died at Dort in 1727.

GELDER (PETER DE). This painter was a native of Holland, and the disciple of Rembrandt, whose manner he happily imitated, with a light touch, and a good style of colouring. He was cut off in the prime of life, about 1655.

GELDESMAN (VINCENT). This painter was born at Mechlin in 1539. He designed correctly, and his colouring is good, especially the carnations. The best of his works are Susannah and the Elders, and a Descent from the Cross; both in the cathedral of his native city.

GELDORP, OF GUALDORP (GORTZIUS). This painter was born at Louvain in Brabant, in 1553, and studied at Antwerp under old Francis Francks, on whose death he became the disciple of Francis Pourbus. His principal employment was to paint portraits, in which he received great encouragement, and was reckoned among the good artists of his time; yet Sandrart says, he was not capable of drawing a whole figure, and, being inexperienced in designing the hands and extremities, was assisted therein by other painters. It is affirmed, however, by some writers, particularly Descamps, that he composed historical subjects with credit, and that his heads had great merit. At Cologne is a Danae of his design, which is much praised; and two heads, one of Christ, and the other of the Virgin; which by some connoisseurs have been esteemed little inferior to Guido. But his best work is a painting of the Four Evangelists. One might be almost tempted to believe there must have been two different painters of this name, as the merit ascribed to the paintings of Gortzius, by writers who had seen them, and were competent judges, seems to be incompatible with the character given of him by Sandrart and De Piles. He died in 1618.

GELLIG (JACOB). He was born at Utrecht about 1636. His favourite subjects were fish, and still life; and as he never painted by the strength of imagina-

tion or memory, but always copied every object as it was placed before him, his imitations were proportionably exact; and he designed them with a great deal of truth, and gave them the colour of nature. He had, however, no great elegance in the disposition, nor any remarkable transparency in his colouring; though he had a free, firm manner of pencilling. On the irruption of the French into Holland in 1672, he found so small a demand for his pictures, that he applied himself entirely to portrait painting.

GEMIGNANO (VINCENTIO DI SAN), called *Vincentino*. He was born at San Gemignano in Tuscany, in 1490, and became the disciple of Raffaello, whose style he successfully imitated in his taste of design and composition, as well as in his colouring. He was employed also by him in many of the works in the Vatican, as well as in those which were painted in fresco in the pope's palace. Several of his own compositions, which he painted at Rome, were designed in the manner of Raffaello, and delicately coloured; yet when he quitted that city in 1527, when it was sacked by the Spaniards, he did not perform any thing worthy of the reputation which he had acquired. He died in 1530.

GEMIGNANO, or GEMINIANI (GIACINTO). He was born at Pistoia in 1611, and was the disciple, first of Nicolo Poussin, and next of Pietro da Cortona, under whom he proved an historical painter of singular merit. He continued at Rome some years, and finished several fine compositions for the churches and convents, by which he gained an established credit, and then returned to his native city, where he died in 1681. In the baptistry of St. John de Lateran at Rome, he painted, in conjunction with Camassei and Maratti, some subjects from the life of Constantine, in fresco. In the dual gallery at Florence is a fine picture of St. Leandro by him, which has been often taken for the production of Guercino. He also etched some plates.

GEMIGNANO, or GEMINIANI (LUIGI). He was the son and disciple of Giacinto, and was born in 1644. He had the reputation of being an excellent artist; for he not only designed and composed with much greater spirit than his father, but was superior to him in the beauty of his colouring, although he was not quite so correct in his design. There are several of his works in the churches at Rome, where he died in 1697.

GENGA (GIROLAMO). He was born at Urbino in 1476, and at the age of fifteen was placed in the school of Luea Signorcelli of Cortona, under whom he studied for several years, and assisted his master in most of his undertakings in different parts of Italy, but particularly at Orvieto, being acknowledged the best disciple of that school. Afterwards he spent three years with Pietro Perugino, at the same time with Raffaello; which intercourse laid the foundation of a cordial friendship between them, that continued through life. As he had made perspective and architecture his particular studies, he excelled in both, and was employed by the Duke of Urbino to paint the scenery of his theatre, which he executed in an admirable manner. His extraordinary abilities in the several branches of his art, procured him also ample employment at Rome and Florence, where his performances were held in great esteem. The principal of his works was a fine picture of the Resurrection, in the Church of St. Catherine at Florence. He died in 1551, leaving a son, *Bartolomeo Genga*, who painted historical pictures in the style of his father. He was also a sculptor and an architect. He died in 1558, aged forty.

GENNARI (GIOVANNI BATTISTA). He was born at Cento, near Ferrara, and was the brother-in-law and instructor of Guercino. In the Church of St. Biagio at Bologna, is a fine picture by him of the Virgin, with several saints and angels. It bears the inscription of 1606.

GENNARI (BARTOLOMEO). Another painter of the same family, and a native also of Cento. He was born in 1589, and lived on terms of the greatest friendship with Guercino, whose style he adopted. There is a noble picture by him of the Assumption, in a Church at Bologna, where he died in 1658.

GENNARI (BENEDETTO), who is commonly called *Benedetto*. This painter was born at Cento in the Papal States, in 1633, being the nephew and disciple of Guercino, under whose direction he learned colouring and design. He devoted his whole study to the style of his uncle; and his application was attended with such success, that it is difficult to distinguish his copies from the originals. For several years he continued with Guercino, assisting him in his works; but when he introduced himself to the world by his own compositions, he received ample marks of public approbation. In the reign of Louis

XIV. he visited France, and was appointed by that monarch to paint several pictures for one of his palaces; he also succeeded happily in a portrait of the Duke of Orleans, which added greatly to his reputation. While he resided at Paris, he was engaged by a person in high station to compose a design of Endymion sleeping; but being assured that his employer would not reward him in proportion to his labour, or the merit of his performance, he privately retired from France with his picture, which he had finished with his utmost skill, and came to London. Here he was introduced to Charles II., and had the honour of presenting to that monarch the picture of Endymion, which the king viewed with pleasure, and appointed Benedetto one of his painters. He was continued in the same capacity to James II., but at the revolution of 1688 he returned to Bologna, where he died in 1715. In a chapel belonging to the Church of St. Giovanni delle Monte at Bologna, there is an historical picture by Benedetto, which is esteemed a fine performance, and extremely in the manner of Guercino. The subject is, a King receiving Baptism from St. Annian.

GENNARI (CESARE). He was also the nephew and disciple of Guercino, and was born at Bologna in 1641. In historical compositions he had a bold and noble style of painting, which was exceedingly admired; but his landscapes in particular were in a fine taste, and his trees are touched with a free and firm pencil, much resembling the manner of his master. In the Church of St. Martino Maggiore, at Bologna, is a picture of Mary Magdalen, in the style of Guercino; in St. Nicolo, is that Saint kneeling before the Virgin; in the Convent of the Servites, is St. Apollonia; and in the Church of St. Bartolomeo, is Christ praying in the Garden. He died in 1688. Besides these artists, there was *Lorenzo Gennari*, who had also Guercino for his master. He lived about 1560. He painted history.

GENOELS (ABRAHAM). He was born at Antwerp in 1640, and at first was a disciple of Jacques Bakkereel, with whom he continued four years; but having a great desire to learn perspective, he placed himself under Nicholas Firelans, at Bois-le-Duc, who was accounted the best artist of his time in that branch. When he had thoroughly established himself in the true principles of painting and perspective, and made a considerable proficiency in mathe-

matical knowledge, he went to Paris, where he met with Francisco Mili; and the same love to the art, particularly landscape, united them in the strictest intimacy. Their greatest pleasure consisted in communicating to each other their observations, reflections, and discoveries, which highly contributed to their mutual advantage. Genoels soon became known, and his work procured him so much respect and esteem, that De Séve engaged him to paint the cartoons for the landscapes, to be executed in the tapestry which he was preparing for M. de Louvois. Afterwards he was employed by Le Brun in painting the backgrounds of his celebrated pictures of the Battles of Alexander. By the interest of Le Brun he was elected a member of the Academy, and received a pension from the Crown, with apartments in the Gobelins. Genoels now indulged his inclination of making a journey to Rome, where he was admitted into the Bentvogel Society, from whom he received the name of Archimedes, on account of his skill in the mathematics. For some years he resided in that city, and devoted several months to the villas about Rome, studying after nature. He observed the trees, skies, rocks, ruins, vistas, and buildings; from which he made sketches to supply him with materials for his future compositions. While at Rome he also painted the portrait of Cardinal Rospigliosi, and a few landscapes for the Spanish ambassador. Having finished his studies in Italy, he returned to France, and complimented Le Brun and Colbert with many of the designs which he had sketched; but notwithstanding the offers held out to him to settle at Paris, the love of his native country prevailed over all other considerations; and he spent the latter part of his life in his native city, where he died at a very advanced age. His portraits will not admit of much commendation; but in landscape his colouring was natural and strong, and the execution easy and free; nor had he any thing of the mannerist in any of his works, for every touch of his pencil varies according to the difference of the objects he represents. Genoels etched several landscapes in a good style, and all after his own designs.

GENTILE (LUIGI PRIMO). This painter was born at Brussels in 1606, and learned the rudiments of the art in that city; but he travelled to Italy, and lived at Rome for thirty years. He was remarkable for his polished manners and genteel dress, on

which account he acquired the cognomen of Gentile, by which he is generally known; but his real name was Lodovico Primus, or Primo, though some writers think it was given him by way of distinction, on account of the elegant forms of his figures. He painted portraits in a neat and delicate style, and finished them exquisitely; yet he possessed so much skill and power of his pencil, as to conceal that abundant labour which he bestowed on them. The portrait of Pope Alexander VII. gained him high applause; besides which, he painted most of the cardinals and nobility. It seemed unaccountable that this artist should have applied himself so much to portrait painting, when he was well qualified to compose historical subjects with equal merit and success. In that style, his taste of design was good, his pencilling free and broad, and his colouring strong; but in every respect so different from that of his portraits, that one could with difficulty be induced to believe them to be the productions of the same pencil. In the Church of St. Michael at Ghent is a grand altarpiece, representing the Crucifixion, which is a striking specimen of the talents of Gentile. He died in 1670.

GENTILESCHI (ORAZIO LUIGI). He was born at Pisa in 1563, and was a disciple of Aurelio Lomi, his half brother. He distinguished himself greatly by his works at Florence, Genoa, and Rome, as likewise in France and Savoy; and so great was his reputation, that he was invited by Charles I. to London, where he had a considerable appointment, together with apartments at Whitehall. Among the several works which he painted for that monarch were the ceilings at Greenwich. Sandrart, who was in London when Gentileschi was here, describes a few of his pictures which were painted for the king, in the highest terms of commendation. One was Mary Magdalen, prostrate on the ground, with such a character of devout compunction and divine meditation, as could not be more feelingly expressed by any artist. Another was a Holy Family, representing the Virgin sitting on the ground, with the Infant at her breast, and Joseph, in a supine attitude, resting his head on a sack; which picture, in the drawing, design, colouring, and disposition, as also for the appearance of nature and truth, was justly admired. The third was Lot and his Daughters, which was so happily executed as to be equal to the

performance of any master. After the death of the king, when his valuable collection was pillaged and sold by Cromwell, nine pictures of Gentileschi were sold for six hundred pounds, and are now the ornaments of the hall at Marlborough-house. While in England, Gentileschi painted two pictures for Villiers, Duke of Buckingham; the subject of one was a Magdalen, and the other a Nativity. At the English court this artist contracted an intimacy with Vandyck, who painted an excellent portrait of him. Gentileschi himself attempted that branch of the art, but not with success. He died in London in 1647.

GENTILESCHI (ARTEMISIA). She was the daughter of Orazio Gentileschi, and was born at Rome in 1590. She learned the principles and practice of painting from her father, whom she surpassed in portrait, and did not fall far short of him in history. While in England, she painted some portraits of the principal nobility, and a fine picture for Charles I., the subject of which was David and Goliath. After leaving this country, she passed the remainder of her life between Naples and Bologna, where she was held in high estimation, particularly by Guido. Two of her best pictures in Italy were Judith and Holofernes, and Susanna and the Elders. She died in 1642.

GENTILESCHI (FRANCESCO). He was the son of Orazio Gentileschi, by whom he was instructed; after which he became the scholar of Domenico Sargana, or Fiaselli. He excelled in historical subjects. He died at Genoa about 1660.

GEORGET (JOHN). This French artist, who died at Paris in 1823, was eminent for his paintings on porcelain. His copy, from Gros, of Charles V. and Francis I. visiting the Tombs of St. Denis; and from Gerard Douw, of a Dropsical Woman, are said to be admirable performances.

GERARDI (CHRISTOFORO, called Dal Borgo St. Sepolcro). He was born at Florence according to some authors, but to others at Borgo San Sepolcro, in the year 1500. From his infancy he practised drawing, and without any instruction or assistance, except that of his own natural genius, he had, at the age of sixteen, made such a progress in painting and designing different subjects, that he was considered as a prodigy. Some of his performances happening to meet the eye of Raphael dal Colle, that artist was so much pleased and surprised with the taste and execution of

them, that he took Christoforo under his own care, admitted him as one of his disciples, and directed his hand and his judgment till he proved a very eminent painter. Christoforo spent some years in the army, but forsook the military life to devote himself to painting, and became a universal artist, not only in historical subjects, but also landscapes, birds, beasts, fishes, and particularly in grotesque. He finished a great number of works at Rome, Naples, and Florence, which are greatly admired, and, in conjunction with Giorgio Vasari, he executed many noble designs in fresco as well as in oil. He died in 1556.

GERARDS, or GARRARD (MARK). This artist was born at Bruges in 1561. He practised history, landscape, portrait, and architecture. He also engraved, illuminated, and designed for glass painters. His etchings for Æsop's Fables, and his View of Bruges, were much esteemed. About the year 1580 he came to England, and was appointed painter to Queen Elizabeth, whose procession to Hunsdonhouse, in 1584, he drew in a good style. His works are numerous, being neatly handled and well coloured; but his flesh colours are thin, and tend to a bluish tincture. His draperies are neat, but the habits are stiff, and richly set off with pearls and other jewels. He died in 1635.

GERBER (SIR BALTHASAR). He was born at Antwerp in 1591, and arrived at a considerable degree of eminence in miniature painting. In the reign of James I. he came to England with the celebrated George Villiers, Duke of Buckingham, to whom he became a retainer, and accompanied him to Spain when the negotiation for a marriage was on foot between the Prince of Wales and the Infanta. Gerber afterwards had a diplomatic situation at Brussels, on which occasion he obtained the honour of knighthood. He painted a number of portraits of the royal family, and of the principal nobility of England; and so high was he in favour, that he entertained the duke and a large party at supper, the expense of which is said to have been one thousand pounds. But in the civil war he was reduced so low as to be obliged to keep a school. He next went to Surinam, where he was seized and sent to Holland, out of jealousy, by the government. At the restoration of Charles II. he returned to England, and was employed in preparing triumphal arches for

that event. He also practised as an architect, and gave designs for Hempsted-hill, the seat of Lord Craven. He died in 1667.

GERICAULT (JOHN LOUIS THEODORE ANDREA), a French historical painter, the pupil of Guerin, was born in 1792, and died in 1824. Among his best pictures are the Shipwreck of the Medusa; a Wounded Cuirassier; and a Village Forge. He also produced several spirited designs and lithographic engravings.

GERMYN (SIMON). He was born at Dort in 1650, and was a disciple of Godfrey Schaleken, though afterwards he studied under Lodowick Smits, called *Hartcamp*, of whom he learned a peculiar manner of painting fruit; and made great advantages by his works in that style at the beginning, as his master, Smits, had done before him. However, the success was not of any long continuance; for by his method of scumbling, blending, and torturing his colours, mixing those that were durable with those that were perishable, his paintings, like those of his master, soon faded, and lost their original lustre, and his pictures sank into disesteem; for which reason he applied entirely to the painting of landscapes, which he practised till his death in 1719.

GERRARD (of HAERLEM). This old Dutch artist was born at Haerlem about 1460, and was a disciple of Albert Van Ouwater, one of the first, after John Van Eyck, who painted in oil; and when he had practised under that master for a short time, he showed such freedom of hand, so firm an outline, and such an expeditious manner of colouring, that his master used to say he was born a painter. In many parts of his profession he was equal to Ouwater, and in design, expression, and the disposition of his subjects, he was far superior. He understood perspective well, and was an admirable colourist. For the church of St. John at Haerlem, he painted a Descent from the Cross, which was esteemed an exquisite performance. The expression of the different passions in the countenances of the Virgin and Apostles is admirable; and the whole is very beautiful. Albert Durer, who went to Haerlem to see the works of Gerrard, said that he must have been a remarkable favourite of nature, who in his youth could arrive at so great a degree of perfection. He died in 1488.

GERRARDS (GERARD PIETERSZ VAN, called Zyl). This artist was born at

Amsterdam, as some writers affirm, or at Leyden, according to others, in 1607. He learned the art of painting in his own country, after which he came to England, where he cultivated the friendship of Vandyck. Having this opportunity of observing the pencilling of that admirable master, he studiously attempted to imitate his manner of handling and colouring, and proved so happy in his endeavours, that on his return to Amsterdam he was distinguished by the name of the second Vandyck. His usual subjects were portraits, which he generally designed in the historical style, after the manner of conversations; and he always gave his figures such draperies as were suitable to the modes of the times. The hands of his women were particularly excellent, as well for their roundness and fine outline, as for the delicacy of the colouring. One of his pictures is the Prodigal Son, which has a sensible and strong expression, and is excellently coloured. He died in 1667.

GESSI (FRANCESCO). This artist was born at Bologna in 1588. He studied in the school of Guido Reni, who is said to have been jealous of his promising talents; and certainly his early productions approached very near to the perfections of that great master. Some of his pictures, indeed, have been mistaken for those of Guido, particularly the Assumption; a Martyrdom of St. Catherine; and a St. Francis; all of which are in the churches of Bologna. In the latter part of his life, however, he declined into a cold and insipid manner. He died in 1649.

GESSNER (SOLOMON). This ingenious person was born at Zurich in 1730. His father was a bookseller, and destined him for the same profession, on which account he was placed with one of that trade at Berlin. Young Gessner, however, out of dislike to the business, eloped, which so irritated his father that he stopped his remittances. At this juncture, after he had secreted himself some time in a hired room, he waited on Hempel, the King of Prussia's painter, whose friendship he had already gained, and requested him to pay a visit to his lodgings. Hempel did so, and found the walls covered with paintings which he had just finished, entirely from his own invention. Hempel complimented him on his genius, but told him that experience and study would be necessary to render him an accomplished artist. Soon after this, a reconciliation was effected

between him and his father, who consented to his remaining some time longer at Berlin. In 1754 he produced some of his Pastorals, which were followed by the Death of Abel, works that have made his name famous all over Europe. About his thirtieth year he became acquainted with Heidegger, a man of taste, who had a large collection of paintings and engravings, and whose daughter he married. From this time he appears to have carried on the occupations of poet, painter, engraver, and bookseller; the latter department, however, was chiefly conducted by Mrs. Gessner. With him, painting and engraving engaged the hours which were not devoted to poetry, and his mode of life was marked by cheerfulness and innocence. In 1765 he published ten landscapes, etched and engraved by himself. These were followed by twelve other pieces of the same nature; and he afterwards executed ornaments for publications that issued from his press. The reputation he acquired by his pencil was scarcely inferior to that arising from his pen, and he was reckoned among the best artists of his country. He died on March 2, 1788.

GHEDINI (GIUSEPPE). He was born at Ferrara about 1710, and studied under Giacomo Parolini. He painted several good pictures for the churches of his native place, the principal of which is the miracle of the Loaves and Fishes. He died about 1770.

GHEEST (JAMES DE). He was born at Antwerp in 1570, and died there in 1612. He was a good painter of history.

GHEEST (WYBRAND DE), called the noble Frieslander. This Dutch artist was born in Friesland about 1591. He went to Rome when young, and made drawings there after the antiques and great pictures of eminent masters, which fixed his style, and gained him a considerable reputation on his return home to his own country. Some prints have been engraved from his designs. He died in 1643, at Antwerp. Another artist of the same name was a native of Antwerp, and died there in 1672. He excelled in history.

GHERARDI, or DOCENO (CRISTOFORO). He was born at Borgo St. Sepolcro in 1500, and studied under Raffaellino dal Colle. He painted both in oil and fresco, but chiefly in the latter. His best works are the Visitation of the Virgin to Elizabeth; and some grotesque pieces in the Casa Vitelli. He died in 1552.

GHERARDI (FILIPPO). This artist was

born at Lucca in 1643, and learnt the elements of painting from his father, Bastiano Gherardi; but afterwards he went to Rome, and studied in the academy of Pietro da Cortona. He next visited Venice, and improved himself greatly in colouring, by contemplating the great masters of that school. While there, he painted some pictures in the library of St. Giorgio Maggiore; but was recalled to Rome by his old master, to assist him in the eupola of St. Maria in Campitelli. He also painted two pictures of the Battle of Lepanto, and the Triumph of Mare Antonio Colonna, for the Colonna gallery. He died in 1704.

GHERARDINI (ALESSANDRO). He was born at Florence in 1655, and received his instructions in painting from Alessandro Rosi. He painted historical subjects well, both in oil and fresco. His greatest works are the Crucifixion, in the Augustinian convent, at Florence; and the Life of Alexander, in the Casa Orlandini. He died in 1723.

GHEYN (JAMES). He was the son of James Gheyn, an eminent engraver at Antwerp, of which city he was a native. He studied at first under his father, after which he went to Italy, where he had Tempesta for his instructor. He painted landscapes and flowers, and died in 1630. He also practised engraving with reputation.

GHEZZI (SEBASTIANO and GIUSEPPE). These artists were father and son. The former was born near Ascoli, and had Guercino for his master. One of his finest pictures is St. Francis receiving the Stigmata. The latter studied under Pietro da Cortona, and became secretary to the Academy of St. Luke, at Rome, where he died in 1721.

GHEZZI (CAVALIER PIER LEONE). He was born at Rome in 1674, and was instructed by his father, Giuseppe Ghezzi, whom he soon excelled. There are several paintings executed by him in his early time, in which may be seen an exact observance of those rules that are customarily practised by the best and most correct artists of the Roman School. His merit recommended him to the protection of Cardinal Albani, who employed him in several considerable works; and when the same great prelate was elected pope, he appointed Ghezzi to adorn the gallery of Castel Gandolfo, as also to paint the Prophet Micah, one of the twelve in the Church of St. John Lateran. By these

and other performances, his reputation was so effectually established through all Italy, that the Duke of Parma engaged him in his service, and was so well pleased with his performances, that he created him a count, and conferred on him the order of the Golden Spur. If at any time he painted portraits, he undertook them unwillingly; and yet those which he did finish might stand in competition with the productions of the best artists in that style. He had a remarkable turn for caricature, and his works of this description are numerous. He also etched some prints in a good style, after his own designs, and those of his father. His principal works are in the apartments and chapels of the pope, cardinals, and nobility of Rome, by whom he was held in the highest esteem. He died in 1755.

GHIRBERTI (LORENZO DE). He was born at Florence in 1454, and obtained a considerable reputation in his time, for the grandeur of his design in historical composition. He died in 1528.

GHIGI (TEODORO), or as he is sometimes called, from the place of his nativity, *Teodoro Mantuano.* He was a scholar of Giulio Romano, on whose death he was employed to finish those works which that great master had left imperfect. He lived about the year 1450.

GHIRLANDAIO (DOMENICO). He was born at Florence in 1449: his family name was Corradi, but he obtained that of Ghirlandaio, from the profession of his father, who was a maker of artificial flowers for garlands. Domenico was originally bred a goldsmith; but having a strong natural inclination to painting, and a good taste, he applied himself with singular industry to that art, and became a disciple of Alessio Baldovinetti. After some years spent in close application, he proved a very eminent artist, and gradually increased his reputation, till he was considered as one of the best painters of his time. The first work by which he distinguished himself, was in a chapel belonging to the Vesputian family, in which he introduced the portrait of the celebrated navigator, Americus Vesputius, after whom the western world is named. Vasari enumerates a multitude of his works at Florence, Rome, Pisa, Lucca, and Siena, in all which cities he was highly esteemed. But, considerable as his merits were, he derived greater honour from his being the master of Michel Angelo Buonarroti. His invention was fertile and

ready; his composition judicious; and he painted architecture well. But he had something dry and stiff in his manner, with which the eye of a connoisseur must ever be displeased. He rarely painted any historical subject without introducing portraits after the life; and some parts in his compositions that were represented in perspective had a good effect, allowance being made for the time in which he flourished. He was fond of designing the antiquities of Rome, as the baths, columns, obelisks, arches, aqueducts, and amphitheatres; which he drew so exactly, only by looking at them, that the proportions of every single part, or member, had as true a proportion to the whole, as if he had executed the drawing by the scale and compasses. And it is mentioned as an extraordinary instance of his accuracy, that having made a drawing of the Colosseum, he designed one upright figure in such true proportion to the building, that when that object and the building were measured by the rule, the whole and every part was found to correspond with the proportion of the figure. Ghirlandaio had the merit of exploding the frippery commonly introduced by painters previous to his time, as ornaments to their pictures. He was employed by Sixtus IV. in the Sistine chapel, where he painted two pictures; one of the Resurrection, and the other the Vocation of St. Peter and St. Paul. One of his best works is the Wise Men's Offering, in the Church of the Holy Trinity at Florence. He died in 1493.

GHIRLANDAIO (RODOLFO). He was born at Florence in 1485, and after receiving instructions from his uncle, David Ghirlandaio, in design and colouring, he went to Rome, where he had the singular fortune of obtaining the friendship and advice of the two greatest masters of the age, Raffaele and Buonarroti. The advantages which he derived from this association were manifest in his improvement; so that, at his return to Florence, he was accounted one of the best designers of his time. Though his colouring was excellent, he acquired that perfection, not from the instruction or example of his uncle, but from having been the disciple of Bartolomeo di San Marco. At Rome he was much admired, and constantly employed by the pope and the principal nobility; and in Florence also he was as highly favoured by the grand duke, in whose palaces are several noble compositions by

Rodolfo. It is a sufficient proof of his merit, that Raffaele employed him to complete his picture of the Virgin and Child; after which he invited Rodolfo to assist him in the works at the Vatican. This, however, he declined, and chose rather to continue at Florence, where he died in 1560.

GHISI (GIOVANNI BRITANO). This artist, who also obtained the name of *Mantuan*, from the place of his nativity, was born in 1500. He was the scholar of Giulio Romano, but he is not so much known by his paintings as by his engravings, which art he is supposed to have learned under Marc Antonio Raimondi. His son, *Giorgio Ghisi*, was also an artist, and memorable for engraving an extremely large print, after Michel Angelo's painting of the Last Judgment. All his works are very rare. Giovanni Britano had another son, *Adamo*, who was also a good engraver; and a daughter named *Diana*, who was equally excellent in the same art.

GHISLANDI (DOMENICO). He was born at Bergamo, and flourished about the year 1365. His subjects were architectural views in fresco, and historical pieces. He had a son called *Vittore*, who, on becoming an ecclesiastic, took the name of *Fra Paolotto*. He proved himself an excellent portrait painter, but sometimes attempted historical subjects. He had *Sebastiano Bombelli* for his master. He died in 1743, aged eighty-eight.

GHISOLFI, or GISOLFI (GIOVANNI). This painter was born at Milan in 1623, and received his first instruction in painting from Girolamo Chignolo; after which he learned architecture and perspective from Antonio Volpini, though he was indebted chiefly to *Salvator Rosa* for his taste and method of pencilling. He gave the first proof of his abilities, by designing and painting the triumphal arches for the reception of the Archduchess of Austria, on her passing through Milan; soon after which he went to Rome, where he designed all the beautiful remains of antiquity, as the edifices, ruins, columns, and theatres. Of these sketches he made an elegant use in his own compositions, and introduced historical figures suitable to the vestiges of ancient magnificence, or to the different situations which he had chosen; so that the whole appeared full of harmony, and every part was excellent. The lightness and grandeur of his buildings, the beauty of the perspective, the judicious disposition of the figures, the

correctness and taste of his design, and the truth, nature, and force of his colouring, rendered his works much valued in every part of Europe. He painted some historical pictures and altar-pieces, but excelled chiefly in perspective views and seaports. He died in 1683.

GHISSONI (OTTAVIO). He was born at Siena, and received his education in the art of painting from Cherubino Alberti, at Rome; but in 1610 he went to Genoa, where he became the pupil of Ventura Salimbine. He painted chiefly in fresco; but his works, though well coloured, evince no great genius in design and composition.

GHITI (POMPEO). He was born at Marone, near Breseia, in 1631, and studied successively under Ottavio Amigoni, and Giovanni Battista Discepoli. He then settled at Breseia, where he executed many considerable works in fresco and oil. His invention was fertile, and his design correct, but his colouring was rapid and tame. He was, in truth, a better instructor than artist. He died in 1703.

GHIZZI (ANDREA). This painter was born at Bologna in 1570, and studied successively under Massari and Dentone. He became eminent in painting architectural pieces and views in perspective. He died in 1618.

GIACINTO (IL CAVALIERE). This artist was born at Populo, in the kingdom of Naples, and became the scholar of Massino, under whom he profited so well as to acquire the reputation of being one of the best painters of history in his time. His talents procured him the honour of knighthood. He died at Naples in 1684.

GIALDISI (—). This artist was a native of Parma, but died at Cremona about the year 1730. He painted flowers, fruits, carpets, with musical instruments, books, and other objects of that kind, which he represented with great faithfulness, and an excellent colour.

GIAMPELI (AGOSTINO.) He was born at Florence in 1578. On settling at Rome, he became the favourite artist of Pope Clement VIII., who appointed him superintendent of the building of St. Peter. He died at Rome in 1640.

GIANNETTI (FILIPPO). He was born at Messina in the island of Sicily, and studied under Abraham Casembrot. He excelled in landscape painting, and to such a degree as to be called the *Luca Giordano* of that style. He lived about the year 1690.

GIAQUINTO (CORRADO). He was born at Molfetta, and studied under Francesco Solimena, but afterwards improved himself in the school of Sebastiano Conca. He was a correct designer, but too much of a mannerist. He died in 1765, at Madrid, whither he had been invited by the king to ornament his palaces.

GIBERTONI (PAOLO). He was born at Modena, but lived at Lucca, where he practised his art, and painted in a good style grotesque subjects in fresco. He introduced into his pictures small animals, which were represented with great truth and spirit. He also painted landscapes of considerable merit. He died about 1770.

GIBSON (RICHARD). This extraordinary person, who is commonly called the *Dwarf*, is supposed to have been a native of Cumberland. He was originally servant to a lady at Mortlake, who, observing his genius for painting, placed him under De Cleyn, at that time master of the tapestry works there. Gibson profited well by his instructions, and he also increased his reputation by the copies which he made of Sir Peter Lely's portraits. He was greatly in favour with Charles I., who honoured his marriage by his presence, and Waller wrote a poem on the occasion. Gibson's wife was as diminutive as himself, each measuring three feet ten inches in height; yet they had nine children, five of whom attained maturity, and the ordinary standard of mankind. Gibson not only painted his royal master, to whom he was page, but also Oliver Cromwell, several times. He had likewise the honour to instruct in drawing the Princesses Mary and Anne, daughters of the Duke of York, and afterwards successively queens of England. Gibson died in Covent-garden, in his seventy-fifth year, in 1690, and his wife in 1709, at the age of eighty-nine. His nephew, *William Gibson*, was instructed in the art of painting both by him and Sir Peter Lely. He attained considerable eminence in miniature; but his excellence lay chiefly in copying after Sir Peter, though he was a good limner, and drew the portraits of several persons of rank. His great industry was much to be commended, not only for purchasing Sir Peter Lely's collection after his death, but likewise for procuring from the continent a great variety of valuable works. He died in 1702, aged fifty-eight. He had a relation, *Edward Gibson*, who was instructed by him, and first painted portraits in oil,

but afterwards in crayons. He died at an early age.

GILARDI (PIETRO). He was born at Milan in 1679, and had for his instructors Federigo Bianchi, and Marc Antonio Franceschini, but afterwards he studied under Giovanni Giuseppe del Sole. He excelled in fresco on a large scale, and was much employed in painting cupolas, ceilings, and vaults. He composed well, and was a good colourist.

GILARTE (MATTEO). This Spanish artist was born at Valencia in 1647. His preceptor was Francesco Ribalta, by whose instructions he became an excellent painter of history, as well in oil as in fresco. Most of his works are at Murcia, and the principal of them are Esther in the presence of Ahasuerus; Jacob wrestling with the Angel; St. Dominic; and the miracle of the Loaves and Fishes. These pictures are composed in a style of grandeur, but they are defective in drawing and expression. He died in 1700.

GILES, or GYLES (HENRY). This artist was a painter on glass, which he practised at York, where he resided from 1640 to 1700. Among his performances is the east window of the University College, Oxford, painted in 1687.

GILIOLI (GIACINTO). He was born at Bologna in 1584, and received his education in the academy of the Caracci, where he acquired the true principles of design, which he evinced in the historical works painted by him for churches. The principal of these are, the Death of St. Joseph, in the Church of St. Matthias; and David with the Head of Goliath, in that of St. Salvatore. He died in 1665.

GILLARDINI (MELCHIOR). He was born at Milan, and studied under Giovanni Battista Crespi, on whose death he finished those pictures which were left by him uncompleted. He likewise painted several grand pieces for the churches, one of the best of which is a St. Catherine of Siena, in the Church of St. Celso, near Milan. He also etched some plates from his own designs, of battles, and other subjects, in the manner of Callot. He died at Milan in 1675.

GILLEMANS (—). He was born at Antwerp about 1672, and studied after nature those objects which he delighted to imitate. His subjects were fruits of various kinds, particularly grapes, which he always painted in a small size, but with great truth and relief. He had a free and spirited touch; his objects were

well grouped, and his colouring was frequently very lively; but being of a smaller dimension than that which the eye is accustomed to see in nature, his pictures have not an effect equal to the neatness of his handling.

GILLOT (CLAUDE). This French artist was born at Langres in 1673, and studied under John Baptist Corneille. His talent lay in painting fauns, satyrs, and grotesque pieces, which he executed in a superior manner, and in 1715 became a member of the Academy. He is, however, better known as an engraver than a painter, and his plates are in much esteem. He died at Paris in 1722.

GILPIN (SAWREY). This excellent artist was born at Carlisle in 1733, from whence, after having acquired some relish for the art from his father, who was a captain in the army, he came to London, and was articled to a ship-painter. His first interesting works were composed of some market groups, which struck his eye from his window. Soon after, he went to Newmarket, being encouraged by William, the great Duke of Cumberland, for whom he executed many compositions which might have vied with Hogarth's in regard to character. In the duke's stud he acquired that knowledge of the horse which he afterwards displayed with such superior spirit and beauty; and when we see with what felicity he applied it to the higher departments of the art, to historic compositions, in the triumph of Camillus, the election of Darius, the story of Phaeton, we must lament that such talents should have been drawn aside to the meaner employment of horse-portrait painting, which occupied too much of his valuable life. His drawings of animals, in pencil and water-colours, display a degree of taste and skill seldom attained. Many of his most capital pictures are in the possession of noblemen and collectors; his *chef d'œuvre*, a group of tigers, is in the possession of Samuel Whitbread, Esq. The etchings of cattle which accompany his brother's descriptive writings, are his productions. As a man, he was equally esteemed for probity of character and simplicity of manner, and as a member of the Royal Academy, he did honour to the institution. He died at Brompton, March 8, 1807. The late Rev. *William Gilpin*, vicar of Boldre, his brother, had also a fine taste for landscape drawing, as his works on picturesque beauty sufficiently evince.

GINASSI (CATERINA). This ingenious lady was born of a noble family at Rome in 1590, and the Cardinal Domenico Ginassi was her uncle. She studied painting under Giovanni Lanfranco, from whose designs she executed several pictures in the convent of St. Lucia. She died in 1660.

GIONIMA (ANTONIO). He was born at Padua in 1697, and received his first instructions in drawing from his father, Simone Gionima, but afterwards he became the scholar of Aureliano Milani. He painted several altar-pieces for the churches in and about Bologna, where he died in 1732.

GIORDANO (LUCA), called *Luca Fa Presto*. This master was born at Naples in 1629, though some say in 1632, and at first was the disciple of Giuseppe de Ribera, called Spagnoletto; but he studied afterwards under Pietro da Cortona. The appellation of Luca Fa Presto was accidentally applied to Giordano, not on account of the fame he had acquired by his expeditious manner of painting, but from the mercenary eagerness of Antonio Giordano, his father, who sold at a high price the designs of Luca, which he made after the compositions of the great masters, while he pursued his studies. The father of Luca scarcely allowed him time to refresh himself, but still said to him, while at his meals as well as at his work, Luca, fa presto! or, Luca, make haste! from which expression, perpetually uttered, his companions gave him the nickname of Fa Presto. When he quitted Cortona, he went to Lombardy to examine the productions of Corregio, and then travelled to Venice, to improve himself by studying the colouring and compositions of the best artists of that school. There the works of Titian and Paolo Veronese principally engaged his attention; from the former he learned the force of the chiaro-oscuro, and from the latter the grandeur and majesty of style, which he united with the harmonious colouring of Cortona; but he chiefly took Veronese for his model. He had a fruitful and fine imagination, with a surprising readiness and freedom of hand; his tone of colouring is agreeable, and his design correct. He studied the manners and peculiarities of the greatest masters with such care and judgment, and possessed so happy a memory, that he not only retained in his mind a distinct idea of the style of each, but had the skill and power to imitate them with such

critical exactness as to deceive even the ablest connoisseurs; whence he has been called "the bee," which collects honey from every flower. Giordano, when employed at the Spanish court, was shown by the king a picture painted by Giacomo Bassan, for which that monarch seemed desirous to have a companion. Accordingly, Luca painted one so completely in the manner of Bassan, that the king appeared equally pleased and surprised. For this extraordinary performance, as also on account of a number of other excellent paintings, he received the honour of knighthood, and was favoured with several valuable employments. During his residence at Madrid, where he arrived in 1692, and continued ten years, he executed a great number of works. Among all his frescoes, that representing the famous battle of St. Quentin, and the taking of Montmorency, is in the highest estimation. It forms a magnificent display of colour and design, though neither the lights nor the architecture set it off to advantage. In 1702 Giordano accompanied Philip V. to Naples, where he found it difficult to perform the orders which he received, though his rapidity of execution was so great, that he painted a fine picture of St. Francis Xavier, for the Jesuits, in a day and a half! He died very rich, in 1704. It is rather singular that in this master we should see so true a genius stoop to become a mimic of others. In his early time it might have been the effect of study, and an attempt to arrive at excellence; but the same disposition is observed in those pictures which he painted in the best periods of his life, many of them being in the peculiar manner of Titian, Tintoretto, Guido, and Bassan. His imitations were so well executed, that in the most capital collections in England, there are some called Titian's which are incontestably no more than the sportings of Giordano's pencil. In the gallery of the Marquis Peralta, at Milan, are several heads by Giordano, in the different manners of the Italian masters, which are extremely fine, particularly one of St. Gregory, in the style of Guido. The grand altar-piece in the Church of the Ascension at Naples, is accounted one of the best performances of Giordano: it represents the Battle of the Angels, and the Fall of Lucifer; St. Michael stands in a noble attitude, with his feet upon Lucifer, both figures being supported by the air; two of the evil spirits seem loaded

with the throne of their prince, which is tumbling along with them towards the abyss; and there are numerous figures below, which appear already driven into punishment. The colouring of this picture is wonderfully beautiful, fresh, and brilliant, and has a striking effect, by the brightness of the local tints. There are likewise, in the Palazzo Durazzo, a Dying Seneca in the Bath; the Martyrdom of a Saint; and the contest between Perseus and Demetrius; which justify all the honours and riches bestowed by monarchs on this great painter. Giordano etched some plates in a very spirited manner from his own designs.

GIORGETTI (GIACOMO). He was a native of Assisi, and the pupil of Lanfranco, under whom he acquired a good taste in colouring, though he was somewhat defective in design. His principal works are in the churches of his native place, where he died about 1670.

GIORGIONE (called *Barbarelli del Castel-Franco*). He was born at Castel-Franco, in the Venetian territory, in 1478, and learned the art of painting from Giovanni Bellini, though in a few years he proved far superior to his master. He carefully studied and designed from the works of Leonardo da Vinci, and from them derived his first notions of the force of well adapted lights and shadows, to add life and spirit to the figures; till, by frequent experiments, he produced such a new and animated style of colouring, as rendered him more admired than all the artists who had gone before him; and he still added to his taste and judgment by a diligent study of nature, which he imitated with remarkable fidelity in all his compositions. He was one of the first who observed the powerful effect of strong lights opposed by strong shadows, which he practised with astonishing success; and from him Titian studied and improved that enchanting part of painting, till he excelled Giorgione. His taste of design is delicate, somewhat resembling that of the Roman School, though he frequently seems more attentive to the roundness than the correctness of his figures. De Piles justly remarks, "that it is a matter of wonder to consider how, all of a sudden, he soared from the low and dry manner of Bellini's colouring, to the supreme height to which he raised that lovely part of painting, by joining extreme force with extreme sweetness." Yet, when we reflect that nature and Da Vinci were his models,

and that he had a genius happily qualified to study them judiciously, we may more easily account for that excellence by which he was distinguished. His pencil was light, easy, and free; his knowledge of the chiaro-oscuro extensive; and his carnations had more the appearance of real flesh, than of being a fine imitation of it. He frequently painted portraits at half-length; and those of the Doges Loredano and Barbarigo, are excellent; his figures, indeed, cannot but be admired for their bold relief, as well as for the harmony of his colouring, and the charming force of light and shadow. His landscapes also are exquisite; and he found out some secret to keep his colours fresh and lively, especially the greens. His works are held in the highest esteem: the greatest part of them were grand compositions in fresco, but his easel pictures were few, and, as well on account of their scarcity as their merit, are exceedingly valuable. At Venice there is a picture by Giorgione, representing Christ bearing his Cross, which is held in veneration; in the Palazzo Sagredo, in the same city, is preserved a portrait, painted in a style that is wonderfully grand; at Treviso is a picture of St. Mark allaying a Tempest; and at Milan is a fine picture of the finding of Moses. He died of the plague in 1511.

GIOSEPPINO, see CESARI.

GIOTTINO, see STEFANO.

GIOTTO (DI BONDINI). This celebrated artist was born in 1276, at Vespignano, a village near Florence, of parents who were plain country people. When a boy, he was sent to keep sheep in the fields, where he used to amuse himself with drawing his flock after the life, upon sand, in the best manner he could. Cimabue, travelling that way, found him at this work, and thence conceived so good an opinion of his genius, that he prevailed with his father to let him go to Florence, and be brought up under him. He had not applied himself long to designing before he began to shake off the stiffness of the Grecian masters. He endeavoured to give a finer air to his heads, and more of nature to his colouring, with proper actions to his figures. He attempted likewise to draw after the life, and to express the different passions of the mind; but could not come up to the liveliness of the eyes, the tenderness of the flesh, or the strength of the muscles, in naked figures. What he did, however, so far exceeded what had been done for two

centuries, that his reputation reached Pope Benedict IX., who sent a person into Tuscany, to bring him a just report of Giotto's talents; and also to procure a design from each of the Florentine painters, that he might have some notion of their skill. When he came to Giotto, he told him of the pope's intentions, which were to employ him in St. Peter's Church at Rome, and desired him to send some design by him to his holiness. Giotto, who was a pleasant man, took a sheet of white paper, and, setting his arm to his hip to keep it steady, drew with one stroke of his pencil a circle so exactly, that "round as Giotto's O" became a proverb. Then presenting it to the gentleman, he told him that there was a piece of design which he might carry to his holiness. The messenger replied, "I ask for a design." Giotto answered, "Go, sir, I tell you his holiness asks nothing else of me." The pope, who understood something of the art, easily comprehended by this, how much Giotto excelled the other painters of his time; and accordingly sent for him to Rome, where he executed many pieces, and amongst others a ship in mosaic, which is over the three gates of the portico in the entrance to St. Peter's Church, and is known by the name of Giotto's vessel. Pope Benedict was succeeded by Clement V., who transferred the papal court to Avignon, whither he was followed by Giotto. After some stay there, having perfectly satisfied the pope by many fine specimens of his art, he was largely rewarded, and returned to Florence, in 1316, full of riches and honour. He was soon invited to Padua, where he painted a new built chapel very curiously; thence he went to Verona, and next to Ferrara; from whence, on the invitation of Dante, he removed to Ravenna, where, among other performances, he drew that poet's portrait. In 1322, he was invited by Robert, King of Naples, to his court, where he painted several pictures in the presence of his royal patron, who was pleased with his wit. One day, it being very warm, the king said to him, "If I were you, Giotto, I would leave off working this hot weather." "And so would I, sir," says Giotto, "if I were you." He returned from Naples to Rome, and from Rome to Florence, leaving monuments of his art in almost every place through which he passed. There is a picture of his in one of the churches of Florence, representing the Death of the Virgin,

with the Apostles about her; the attitudes of which, Michel Angelo used to say, could not be better designed. Giotto, however, did not confine his genius altogether to painting; he was both a sculptor and an architect. In 1327, he formed the design of a magnificent and beautiful monument for Guido Tarlati, bishop of Arezzo; and in 1334, he undertook the famous tower of Santa Maria del Fiore; for which work, though it was not finished, he was made a citizen of Florence, and rewarded with a yearly pension. His death happened in 1336; and the city of Florence erected a marble statue over his tomb. He enjoyed the esteem and friendship of most of the greatest men of the age, and, among the rest, of Dante and Petrarch. Giotto is said to have been the inventor of mosaic work, and of crucifixes. The former has been disproved in the *Archæologia*, and the latter rests on a story, which we hope has as little foundation, but which it is necessary to mention. Giotto intending one day to draw a crucifix to the life, persuaded a poor man to suffer himself to be bound to a cross for an hour, at the end of which he was to be released, and receive a considerable reward for it; but, instead of this, as soon as he had fastened him, he stabbed him dead, and then fell to drawing. When he had finished his picture, he carried it to the pope, who liked it so well that he was resolved to place it over the altar of his own chapel. Giotto told him, as he liked the copy so well, he would show him the original. "What do you mean?" said the pope: "will you show me Jesus Christ on the cross in person?" "No," said Giotto, "but I will show your holiness the original from whence I drew this, if you will absolve me from all punishment." The pope promised this, which Giotto believing, attended him to the place where it was; as soon as they were entered, he drew back a curtain, which hung before the dead man on the cross, and told him what he had done. The pope, troubled at so barbarous an action, retracted his promise, and told Giotto that he should surely be put to an exemplary death. Giotto, with seeming resignation, only begged leave to finish the piece before he died, which was granted him, and a guard set upon him to prevent his escape. As soon as the picture was delivered into his hands, he took a brush, and, dipping it in a sort of stuff ready for that purpose, daubed the picture all over with it, so that nothing of

the crucifix could be seen. His holiness was so incensed, that he threatened to put Giotto to the most cruel death unless he drew another equal to the former; if so, he would not only give him his life, but also an ample reward in money. Giotto, as he had reason, desired this under the pope's signet, that he might not be in danger of a second appeal. This was granted to him; and, taking a wet sponge, he wiped off all the varnish he had daubed on the picture, so that the crucifix appeared the same in all respects as it did before. Upon this, the pope remitted his punishment, and they say that this crucifix is the original from which the most famous crucifixes in Europe are drawn. Vasari says, that his works were universally admired for the correctness of the figures, for their proper disposition, and for easy, natural attitudes. In a chapel at Padua, there are several subjects taken from the New Testament, particularly a Crucifixion; and the Casting Lots for the Vesture of Christ; which are painted in fresco. Nothing of the stiff manner of Cimabue, or of the Greek painters, appears in this work; the attitudes are just, and many of them graceful; but the naked figures are by no means equal to those that are clothed.

GIOVANNINI (GIACOMO MARIA). This artist was born at Bologna in 1651, and studied under Antonio Roli. There are several of his paintings in the churches of his native city, particularly one of a Magdalen worshipping the Cross. But he is best known by his engravings after Corregio and the Caracci.

GIOVANNINI (CARLO). This artist, who was also a native of Bologna, painted historical subjects in a respectable manner. His best pictures are of St. Anne teaching the young Virgin to read; the Expulsion of Adam and Eve from Paradise; and Christ giving the Keys to Peter. He flourished about 1710.

GIOVENONE (GIROLAMO). He was born at Vercelli, and lived about the year 1520. He painted, in the church belonging to the Augustine convent at Milan, a noble picture of the Resurrection, as an altar-piece, with two laterals representing St. Margaret and St. Cecilia.

GIRANDOLE, see BUONALENTI.

GIRDET-TROISON (ANNE LOUIS). This artist, one of the most eminent of modern French painters, was born at Montargis in 1767, and was a pupil of David. At thirteen years old he painted a portrait of

his father, and at twenty-two he gained the highest academical prize. Rome completed his education in the pictorial art. While there he produced his excellent pieces of Endymion sleeping, and Ilippocrates refusing the Presents of Artaxerxes. After his return to France, he rose to the highest rank in his profession. His Scene of the Deluge carried off the palm from the Sabines of David, in the competition for the great prize to the best historical painting. He died in 1824.

GIRTIN (THOMAS). This ingenious artist was born in London, Feb. 18, 1773, and received his first instructions from Mr. Fisher, a drawing-master in Aldersgate-street, but afterwards he was for a short time the pupil of Mr. Dayes. He early made nature his model; but the first master that struck his attention forcibly was Canaletti, and in the latter part of his life he sedulously studied the colouring of Rubens. He was the first who introduced the custom of drawing upon cartridge paper; by which means he avoided that spotty glittering glare, so common in drawings made on white paper; and some of his latter productions have as forcible and spirited an effect as an oil picture, and are much more clear. In his first manner he made the outline with a pen, but afterwards he did away that hard outline, which gives so edgy an effect to drawings that are not, in other respects, destitute of merit; and having first given his general forms with Indian ink, he finished his work by putting on his different tints. This, if judiciously managed, is certainly a great improvement in the art. It has been said, that he made great use of the rule, and produced some of his most forcible effects by trick, but this was not the case. His eye was peculiarly accurate, and by that he formed his judgment of proportions. Whoever inspected his palette would find it covered with a greater variety of tints than were usually employed by his contemporary artists. Mr. Moore was his first patron, and with him he went a tour into Scotland. The prospects he saw there gave that wildness of imagery to the scenery of his drawings, by which they are so pre-eminently distinguished. He also went with Mr. Moore through several of the midland counties, visiting every place remarkable for rich scenery in nature or architecture. Mr. Moore had a view of Exeter Cathedral, which was principally coloured on the spot where it was drawn;

for Girtin was so indefatigable, that when he had made a sketch of any place, he never wished to quit it till he had given it all the proper tints. He was early noticed by the present Lord Harewood, and his father, and also by Dr. Monro; in whose collections are some of those fine specimens of the arts, by the study of which he formed his taste. The doctor has in his possession some of his earliest, and many of his finest drawings. Girtin painted two pictures in oil; the first was a view in Wales, which was exhibited and much admired in 1801; and the second was the Panoramic View of London, exhibited in Spring Gardens. About twelve months before his death he went to France, where he stayed some time; and his last, as well as best, drawings, were the views of Paris, which were purchased by Lord Essex, and from which aquatinta prints have since been made. This promising young artist died November 9, 1802, of an asthmatic disorder.

GISMONDI (PAOLO), or, as he is sometimes called, from the place of his birth, *Paolo Perugino*. He received his education at Rome, in the school of Pietro da Cortona, and attained so much distinction in history, as to be admitted a member of the academy of St. Luke in 1668. His best works are in the churches at Rome.

GIUSTI (ANTONIO). He was born at Florence in 1624, and became successively the scholar of Cesare Dandini and Mario Balassi. His invention was fertile, and his genius universal; for with equal spirit and beauty, he painted landscapes, animals, and history; and in the latter, his figures were not only elegant, but correctly designed and admirably coloured, with a free and firm pencil. He died in 1705.

GLAUBER (JOHN). He was born at Utrecht in 1646, and became the disciple of Nicholas Berchem, under whom he made a very rapid progress. Yet he was not more charmed with the works of his celebrated master than with the landscapes of the great artists of the Italian School, which he had an opportunity of seeing with Vlyenbourg, who traded in pictures. With him, therefore, Glauber spent some years in studying and copying the works of the best painters of Italy, particularly Gaspar Poussin. He then determined on a journey to Rome, and took with him a younger brother, who was only fifteen years of age. In his way he stopped at

Paris, and stayed one year with Picart, a flower painter; and at Lyons, he spent two years with Adrian Vander Cabel; nor would he have quitted the latter, for some time longer, if the great concourse of people who were going to the jubilee had not drawn him directly to Rome, where he received from the Bentvogel Society the name of Polidore. In that city he studied two years, neglecting nothing that could conduce to his improvement; and he continued as long at Venice, to perfect himself in colouring. On his return to his own country, he settled at Amsterdam, where he lodged with Gerard Lairesse; and those two artists having a similarity of genius, improved by travelling, became united in the firmest bonds of friendship; and there are some beautiful landscapes of Glauber painted at that time, which are enriched with figures by Lairesse. Glauber was certainly one of the finest landscape painters among the Flemings: his taste and manner are entirely of the Italian School; his scenes are generally taken from the lovely views in the neighbourhood of Rome, and sometimes from situations near the Alps. His colouring is warm, true, and excellent; his invention fertile; and though his pictures are exquisitely finished, they do not appear laboured, as there is such an appearance of ease and freedom in them. His touch is so particularly neat, that every distinct species of trees or plants may be distinguished by the exactness of the leafing; and, by a happy management of the aerial perspective, his distances recede in a natural and pleasing manner. Many of his paintings are in the style of Gaspar Poussin; after whose designs as well as those of Nicholas Berchem, Lairesse, and his own, he etched several plates in a slight but lively manner. He died in 1726.

GLAUBER (JOHN GOTTLIEB). He was the younger brother and disciple of John Glauber, and born at Utrecht in 1656. He accompanied his brother in his journey to Italy, and while at Paris took instructions from Jacob Knuyf, an architectural and landscape painter of reputation in that city. He rejoined his brother at Lyons, and continued with him all the time he remained at Rome, diligently observing whatever he thought worthy of his study or imitation. Afterwards he visited Venice, where he devoted all his hours to his improvement, painting after nature, and copying the best pictures of the most

eminent masters. At his return to Holland his works were soon noticed, and much admired, as well for their taste of design as the excellence of their finishing; and his pictures are often mistaken for those of his brother. He had a neat touch, and a delicate pencil, when he employed himself on cabinet pictures; and he also showed a noble freedom of hand, and a touch full of spirit, in the large works which he executed for grand halls and saloons. One of his capital landscapes is in the palace of the Prince of Orange at Soesdyk, which is exquisitely designed and finished, the figures being painted by Lairese. For several years he followed his profession at Vienna, and afterwards at Prague, but finally he settled at Breslau; so that the greatest part of his easel pictures are in different parts of Germany. In his landscapes, his situations are pleasant and well chosen, and generally taken from nature. The Italians were so fond of his designs, that they gave him the name of *Myrtillo*, on account of the pastoral subjects in which he delighted. He frequently painted seaports in the manner of Knuyf; and likewise pieces of architecture, which he adorned with figures correctly designed and well disposed: his colouring is warm and true. He died in 1703.

GLAUBER (DIANA). She was the sister of John and Gottlieb Glauber, and was born at Utrecht in 1650. She learnt the principles and practice of painting from her brother John, but devoted herself chiefly to portrait, in which style she rose to a degree of distinction; but she also designed historical subjects till she was rendered incapable of handling the pencil, by being accidentally deprived of her sight. She died at Hamburgh about 1720.

GNOCCHI (PIETRO). He was born at Milan, and became the disciple of Amelio Luini, to whom he proved vastly superior in correctness of design and elegance of expression. His finest picture is one of Christ giving the Keys to St. Peter, an altar-piece in the church of St. Victor at Milan. He lived about the year 1600.

GOBBO (PIETRO PAOLO), see BONZI.

GOBBO (ANDREA). This artist was born at Milan about the year 1470. His real name was Andrea Solari, but he commonly went by that of *Del Gobbo*, and sometimes by that of *Andrea Milanese*. He was contemporary with Corregio, and is celebrated for his agreeable manner of colouring, for the neatness of his pencil,

and the labour he bestowed in finishing his pictures very highly. One of his best is that of the Assumption, in the Carthusian convent at Pavia. He died in that city in 1527.

GOBBO (ANTONIO), see CARACCI.

GODEWYCK (MARGARETTA). She was born at Dort in 1627, and was instructed in design and drawing by Nicholas Maas, by whose instruction she acquired a fine taste in painting landscapes, which she ingeniously diversified with views of rivers, cascades, villages, groves, and distant hills, that rendered her composition very pleasing. This lady was not more admired for her paintings in oil than for her needlework; executing the same kind of subjects which she expressed with her pencil, and with an equal appearance of nature and truth, in embroidery. She died in 1677.

GOEBOW (ANTHONY). This artist was born at Antwerp in 1625. After learning the elementary principles of the art in his own country, he went to Rome, where he continued a long time; and on his return to Antwerp painted several historical pictures with great credit; but he excelled chiefly in representing rustic scenes, as festivals and other sports, in the manner of Teniers and Ostade. His performances are scarce and valuable.

GOEDAERT (JOHN). This Dutch painter was born at Middleburgh in 1618. He excelled in the representation of flowers, fruits, birds, and insects, which he painted with surprising truth. He died in 1668.

GOES (HUGO VANDER). He was born at Bruges, and was the disciple of John Van Eyck, from whom he learned the art of painting in oil. He had an extraordinary genius, and gave elegance and grace to the heads of his figures, especially the females; he also finished his pictures with inexpressible neatness of pencil. The foregrounds of his paintings are usually enriched with plants, pebbles, and herbage of various kinds, imitated from nature, in a curious and exact manner. Many of his works are preserved at Bruges, particularly a picture of Abigail in the presence of David; in which the composition and expression are wonderfully fine, and the becoming modesty of the women cannot be sufficiently admired. Vander Goes also painted a beautiful picture of the Holy Family, in which the head of the Virgin was ex-

remely fine. At Bruges, in the Church of St. James, is a Descent from the Cross by him, and in the monastery of Sion, near Brussels, are two, the Resurrection and Transfiguration. Vander Goes died about 1480.

GOETZ (GOTTFRIED BERNARD). This modern artist was born at Kloster Welchrod, in Moravia, in 1708. He had Eekstein for his first master, on leaving whom he became the scholar of John George Bergmuller, at Augsburg. We know less of him as a painter than as an engraver in mezzotinto, in which most of his works are portraits from pictures painted by himself and Bergmuller.

GOLTZIUS (HUBERT). He was born at Venloo in 1520, and was the disciple first of his father, and next of Lambert Lombard; but having copied several designs from the antique, under the direction of his master, it inspired him with an ambition to study after the originals, and for that purpose he travelled to Rome, where he resided a considerable time. That city furnished him with ample materials for future compositions in painting, and added abundantly to his literary knowledge, which enabled him to investigate many curiosities in coins and medals, and he afterwards learnedly digested and published them, with critical annotations. At Antwerp he painted the history of Jason; but his pictures are exceedingly rare, though it is believed that he painted a great number. He also engraved several plates for his learned works on antiquity. He died at Bruges in 1583.

GOLTZIUS (HENRY). He was born at Mulbrecht, in the duchy of Juliers, in 1558, and at first was instructed by his father, who painted on glass, though afterwards he learned design from Jacques Leonhard; but his own genius and application raised him to that considerable rank which he held among the best artists of his time for painting, and also for engraving. He travelled through several parts of Italy, having an eager desire to accomplish himself by his studies at Rome; and on his arrival there, assumed the name of Henry Braecht, in order to avoid interruption, till he could think himself capable of appearing to advantage. He was indefatigable in examining, studying, and designing the finest of the antiques, to which point he devoted his whole attention. That he might omit nothing that could contribute to his improvement, he frequently sailed in the

galleys to observe the actions of the muscles, and turn of the limbs of the men who laboured at the oar; and he also made designs after Raffaele and Polidoro. Notwithstanding all this assiduity, his invention cannot be much commended; his taste of design is neither elegant nor natural; and there is often somewhat irregular and wild in his manner. His colouring is clear, but cold; and the extremities of his figures are either extravagant, or singular and constrained, as well as his attitudes. Though he did not begin to paint till he was above forty, it is incredible what a number of pictures he finished. He had an art, peculiar to himself, of giving a delicate glazing and transparence to his colours, and he afterwards touched them in such a manner as to give them a great effect. His picture of Danae is spoken of in high terms; it is a group of three figures, Danae, Mercury, and an old Woman; in which the naked is well understood, and the colouring is natural. Another of his pictures entitled to praise is the Crucifixion, with the Virgin and St. John; it is remarkable for the brilliancy of the colouring and the boldness of the design. As his works were numerous, his execution must have been remarkably ready; for it is thought that no artist, in so few years, ever drew an equal number of designs. He engraved several prints after his own paintings, and imitated in that way the styles of many different masters; as Floris, Hemsckere, Bloekland, and Spranger; and, after the latter, he engraved the grand composition of the Banquet of the Gods. A memorable adventure of this artist will afford the reader some evidence of his talents and spirit. Goltzius having been told that some persons would not allow his works to be compared with those of Albert Durer, felt so much piqued by the censure, that he engraved a design of the Circumcision in the style and manner of Albert, and took care not to lose a single proof. When the plate was finished, he struck off only one copy, which he discoloured with smoke, to give it an appearance of age, then burned the part where the mark of the engraver is usually fixed, and this print he sent, among others, to the fair at Frankfort. The connoisseurs saw it with surprise, and immediately concluded it to be of Albert's own hand; declaring that the set of his works was incomplete without it. When Goltzius had sufficiently amused

himself with their conjectures and declarations, he showed them the plate of his own engraving, to let them see what incompetent judges they were of the works of artists, and how imperfect their boasted discernment must now appear to all the world. Among his numerous engravings were six plates, in imitation of Raffaello, Parmegiano, Bassano, Albert Durer, Lucas Van Leyden, and Baroccio. These plates are called his masterpieces. He died at Haerlem in 1617.

GOMEZ (VICENTE SALVADOR). This artist was born at Valencia in Spain, about 1645, and studied under Espinosa with such advantage, that at the age of fifteen he had performed some works in fresco, the subjects of which were taken from the life of Ignatius Loyola. Besides history, he painted landseapes, animals, and architecture. He instituted a school of art at Valencia.

GOMEZI (SEBASTIAN). This artist was the servant of Murillo, and a mulatto. He may be said to have stolen the art at his leisure hours, by contemplating the works of his master; though, from the character of Murillo, it is not improbable that he gave both encouragement and lessons to his humble and faithful attendant. After the death of his master, he obtained considerable employment at Seville, in the churches of which city are several of his works, particularly one of the Virgin and Child; and another of the Flagellation of Christ.

GONZALEZ (BARTOLOMEO). This Spanish painter was born at Valladolid in 1564, and studied in the school of Patricio Caxes, at Madrid. He excelled in history and portrait, but particularly in the latter. By Philip III. he was made his chief painter, and he executed several great works for the royal palaces, as well as for the churches. He died in 1627.

GONZALEZ (JUAN GIACCHINETTI). This artist, who obtained the name of *Il Borgognone dalle Teste*, was born at Madrid in 1630. He was a studious imitator of Titian, and became very eminent in portrait painting, which he practised chiefly at Venice and Bergamo, in which last city he died in 1696.

GONZALEZ DE VEGA (DIEGO). He was born at Madrid in 1622, and had Francesco Ricci for his instructor, to whose manner he continually adhered. He painted in the Franciscan convent of Madrid a number of pictures of the life and sufferings of our Saviour; and, in that of the

Religiosas Mercenarias, some subjects of the history of the Virgin. He was a correct designer, and a good colourist. He died in 1697.

GONZALEZ (PEDRO RUIZ). This painter was born at Madrid in 1633, and studied under Antonio Escalante, whose manner he afterwards quitted for that of Juan Carrenho. He executed several great works for the churches of Madrid, particularly a Nativity; the Death of St. Joseph; Christ before Pilate; and the Entombing of our Saviour. He died in 1709. In colouring, Gonzalez approached very near Titian and Paolo Veronese.

GOOL (JOHN VAN). This Dutch artist was born at the Hague in 1685. He had a firm manner of design, and was an excellent colourist. He painted landseapes with cattle, in the manner of Paul Potter, but at a very remote distance. He was also an author, and wrote the lives of Dutch painters. He died in 1757.

GORTZIUS (GUALDORF). This Flemish artist was born at Louvaine in 1553, and studied successively under Francis Franck, and Francis Pourbus. He painted history and portrait with reputation, at Cologne, where he died in 1611.

GOTTI (VINCENZIO). He was born at Bologna, and studied under Denys Calvart, having for his fellow pupil Guido Reni, whom he accompanied to Rome, where he exercised his art with such credit that he was invited to Naples. During his residence in that kingdom he painted above two hundred pictures for public buildings, besides those which are not enumerated in the list of his works. He died in 1636.

GOUDA (CORNELIUS VAN). He was born at Gouda in Holland, in 1510, and studied under Martin Hemskerck, being one of his best and most favoured pupils. He imitated the manner of Hemskerck very closely, and proved an excellent artist in that style. He died in 1550.

GOUDT, or GAUD (HENRY COUNT VAN). This nobleman was born at Utrecht in 1585. Early in life he evinced a strong inclination to the fine arts, which he indulged by taking a journey to Rome, where he became a student in the academy of St. Luke, and designed after the living model as well as the antiques. In that city he formed an intimacy with Adam Elsheimer, to whom he proved a constant friend, and purchased most of his works, of which he engraved several plates himself, in an excellent style.

GOUPY (JOSEPH). This painter was born at Nevers, in France, but came to England when very young, and practised as a drawing-master and engraver. He was patronised by Dr. Brook Taylor, with whom he made several excursions for the purpose of sketching landscapes after nature. By this means he became known to Frederick Prince of Wales, who employed him very much at Kew and Cleifden-house. On the accession of George III., Goupy had a small pension allowed him, which, however, he did not long enjoy, as he died at an advanced age, in 1763. His landscapes are much in the style of Salvator Rosa.

GOYEN (JOHN VAN). He was born at Leyden in 1596, and was first instructed by one Schilperoot, a landscape painter, and next by Isaac Nicolai, but afterwards he successively became the disciple of William Garretsen and Esaias Vanderfelde. By these advantages, and his own genius and industry, Van Goyen soon rose into general esteem, and his works became spread through all Europe. In painting he was indefatigable, and he possessed an uncommon readiness of hand and freedom of pencil. It was his constant practice to sketch views of villages and towns on the banks of rivers or canals; of the seaports in the Low Countries; and sometimes of inland villages, where the scenes around appeared pleasing or picturesque. Those he afterwards used as subjects for his future landscapes, enriching them with cattle, boats, and figures in character, just as the liveliness of his imagination directed. He understood perspective well, and also the principles of the chiaro-oscuro, which enabled him to give his pictures a strong and agreeable effect. His style of painting was natural, and his usual subjects were sea-pieces, or landscapes with views of rivers, enlivened with figures of peasants either ferrying over cattle, drawing their nets in still water, or going to market. Sometimes he represented cottages on the banks of rivers, with overhanging trees, and a beautiful reflection of their branches from the transparent surface of the waters. These were the subjects of his best time, which he generally marked with his name and the year; but as he painted numerous pictures, some are slight, some too yellow, and some negligently finished, though all have merit, being marked with a free, expeditious, and easy pencil, and a light touch. His pieces frequently have a gray-

ish cast, which arose, not from any mismanagement of the tints, or want of skill in laying on the colours, but was occasioned by his using a colour called Haerlem blue, much approved of at that time, though now laid aside as being apt to fade into that grayish tint; and it has also rendered the pictures of this master exceedingly difficult to be cleaned, without injuring the finer touches of the finishing. His best works are valued so highly, especially in the Low Countries, that they fetch large prices, being ranked in Holland with the pictures of Teniers; and at this time they are not easily procured, particularly when undamaged, though his slighter performances are sufficiently common. The rapid execution of this master appears from a story related by Hoogstraten. He tells us that Van Goyen, Knipbergen, and Parcelles, had agreed to paint a picture in one day, in the presence of other artists, for a considerable wager; and that the artists were to determine which was the best. As soon as Van Goyen took the panel, without making any sketch, he laid on the light colour for the sky, and then rubbed on different shades of brown, laying masses of light in the foreground in several spots. Out of that confused appearance, he touched every part with wonderful celerity and spirit, so as to produce trees, buildings, water, distant hills, vessels lying before a seaport, and boats filled with figures properly employed. He finished it perfectly, before the limited time, to the astonishment of the spectators, who declared it an excellent performance. Knipbergen proceeded in a different manner; for, instead of beginning to colour his canvass, he sketched on his palette the design which he had formed in his imagination, and took pains to give it as much correctness as he possibly could; every rock, tree, waterfall, or other object, was disposed in the manner it was intended to be finished in the painting, and he ventured no farther than to transfer each part from the sketch to the canvass. This picture also was executed within the time, and was allowed to be extremely good, as well for design as for the colouring and handling. But the method observed by Parcelles differed from both; for when he took his palette and pencils in his hand, he sat ruminating and reflecting on his subject; being of opinion that thought and reflection were full as requisite, before an artist began his work, as the management of the pencil was afterwards. His

composition was a sea-piece, admirably designed and delicately finished, within the time appointed. The judges having deliberated, gave their united voices in favour of *Parcelles*; observing, that though the other pictures were full of spirit, taste, and good colouring, yet in that of the latter, there was equal merit in the handling and colouring, and more truth, as being the result of attentive thought and judicious premeditation. A lovely picture by *Van Goyen*, of his best time and manner, on which his name and the year are inscribed, is in the possession of Lord *Kingsland*. It represents a river or canal; the water, which is remarkably transparent, affords a beautiful and natural reflection of the trees, huts, and other objects on the banks, so that the whole scene is still and solemn. In different parts are introduced boats filled with cattle, or fishermen drawing their nets; but they are kept down so judiciously, that, instead of disturbing the eye, they contribute to its repose. *Van Goyen* etched some small landscapes in a good style. He died at the Hague in 1656.

GOZZOLI (BENOZZO). He was born at Florence in 1400, and had *Fra Angelico da Fiesole* for his instructor in painting, but his own style approached nearer to that of *Masaccio*. He resided most part of his life at Pisa, where, as well as at Florence, he executed several great works. At the latter place are two of his pictures, one of the Nativity; and the other the *Wise Men's Offering*; both overloaded with ornament. At the former place, in the *Campo Santo*, are several paintings of scriptural subjects in a superior taste. His picture of *St. Thomas Aquinas*, in the cathedral, is also highly praised. He died in 1478, and a monument was erected to his memory at the public expense.

GRAAF (JOHN). This artist was born at Vienna in 1680, and studied under *Van Alen*. His subjects were public places of resort, as markets and fairs, the representation of which afforded him an opportunity of introducing a vast variety of figures, with horses and other animals. He had also a good taste for landscape. He died in 1734.

GRAAT (BARENT OF BERNARD). He was born at Amsterdam in 1628, and was instructed by his uncle, a painter of animals, who was known by the name of *Master John*. *Graat* soon showed the strength of his genius by his proficiency, and was indefatigable in his studies after nature. He spent many hours in the

fields, observing the different effects of light on all the objects around him, either at sunrise, at noon, or the close of the day. He designed every animal with care and exactness, especially horses, sheep, and goats; and the ideas with which his mind was thus furnished were so strongly impressed, that he composed his subjects with ease, and designed every thing with spirit, correctness, and truth. He preferred the style of *Bamboccio* to all others, and studied the manner of that master in his animals, trees, and rural scenery, with such accuracy, that his paintings frequently passed for the works of that master. And it is related by *Houbraken* and *Weyerman*, that a picture was publicly bought, and allowed by all the connoisseurs to be indisputably one of *Bamboccio's*, till the inscription, *B. Graat fecit*, was discovered in a corner of it. Notwithstanding the applauses he received for the performances in his first manner, he quitted it for history, and to accomplish himself determined to visit Rome; but, having married in his own country, that plan of improvement was disconcerted. To compensate in some degree for this loss, he provided the best drawings, prints, and designs of the great Italian masters, and all his subsequent compositions, as well in portrait as history, were evidences of the refinement of his taste. He held an academy in his house, to which the best artists of his time resorted, to study after the naked from living models. One of his most capital pictures is that of *David and Bathsheba*; and at the council-room at Amsterdam he painted an allegorical composition of *Time discovering Truth*. He also painted portraits with great credit. He died in 1709.

GRAAW, OF GRAUW (HENRY). He was born at *Hoorn*, in North Holland, in 1627, and received his first instruction from *Peter Grebber*, but afterwards he became the disciple of *Jacob Van Campen*, with whom he continued eight years, and improved so much, that *Prince Maurice of Nassau* engaged him to paint several ceilings in his palace, in the *Wood*, near the Hague. But, not content with the knowledge which he had hitherto acquired, he travelled to Rome, where he studied three years, endeavouring to refine his taste by designing after and copying the works of the great masters, and the antiques. He succeeded so well that *Nicolo Poussin*, looking over some of his studies, declared that he never saw a

Fleming of whom he had higher expectations, nor one of more promising talents. At his return from Italy, he lived alternately at Amsterdam and Utrecht, enriched by his works, which were exceedingly admired. He painted for the Bronkhorst family some fine pictures, among which were the Triumph of Julius Cæsar, and the Education of Bacchus. He had a fine invention; his manner of composing was grand; and his disposition showed taste and judgment. His draperies were large, his colouring good, his design correct, and he particularly excelled in naked figures, in which his choice was elegant, and the contours graceful. He died in 1682.

GRACE (MRS.) The maiden name of this ingenious woman is not known. She was the daughter of a shoemaker, and never had any regular instruction, yet became so correct in painting portraits, as to support her husband and realize twenty thousand pounds by her pencil. She frequently exhibited with the Society of Artists, and in 1767 produced an historical picture, the subject of which was Antigonus, Seleucus, and Stratonice. After residing several years in the city, she removed to Homerton, and died there about 1786.

GRAMMATICA (ANTIVEDUTO). He was born near Rome in 1571, and studied under Domenico Perugino, by whose instructions he profited so well as to become a considerable painter of history and portrait. In the churches at Rome are several fine pictures by his hand, and his eminence was such, that he was chosen president of the academy of St. Luke's, but was dismissed with disgrace, for attempting to sell a picture of Raffaello's belonging to that institution, and substituting a copy of his own in its place. He died of chagrin after, in 1626.

GRANACCI (FRANCESCO). He was born at Florence in 1477, and studied in the school of Domenico Ghirlandaio, at the same time with Michel Angelo Buonarroti. This produced a firm friendship between him and that great artist, which proved of essential benefit to Granacci, who improved his style, and enlarged his knowledge, by the lessons and example of his companion. His greatest works are a Virgin and Child in the clouds, and an Assumption, both which exhibit the sublime taste of Michel Angelo. He died in 1544.

GRANDI (ERCOLE). He was born in 1491 at Ferrara, and was the scholar of

Lorenzo Costa, but far exceeded him in power of design and execution. His works were mostly confined to his native city, where he obtained the name of *Ercole da Ferrara*. The principal are representations of St. Sebastian, St. Peter, and St. John the Evangelist, painted in imitation of Pietro Perugino, and a Holy Family. He died in 1531.

GRASSI (GIOVANNI BATTISTA). He was a native of Udina, and studied painting under Pordenone, though others think that he was a disciple of Titian; and it is probable that they are both right, since nothing was more common than for a student to pass from one school to another. The pictures of Grassi, however, have more affinity to the Titian style than to that of any master of his time. His principal works are in the Cathedral of Cremona, the subjects of which are the Assumption of Elijah; the Vision of Ezekiel; and the Annunciation. He died about 1570.

GRATI (GIOVANNI BATTISTA). He was born at Bologna in 1681, and studied under Giovanni Giuseppe dal Sole. His design was correct, his composition chaste, and his colouring good. He painted mostly for the churches of Bologna; and the principal of his works are a Virgin and Child, with St. Francis, St. Joseph, and St. Gaetano, surrounded by a Choir of Angels, and St. Anne teaching the Virgin to read. He died in 1758.

GRAZIANI (ERCOLE). This artist was born at Bologna in 1688. He was taught by Donato Creti, upon whose style he made considerable improvements in design and colouring. He produced a great number of works, the chief of which are, St. Peter consecrating St. Apollinarius, at Rome; the Baptism of Christ; the Marriage of St. Catherine; St. Anne teaching the Virgin; an Assumption; and an Ascension. He died in 1765.

GRAZZINI (GIOVANNI PAOLO). This painter was born at Ferrara about 1570. He was originally a goldsmith, but relinquished that profession for the fine arts, and, though advanced in life, practised painting with great success. He took eight years in executing a picture of St. Eligio, Bishop of Noyon, to which his friend, Carlo Bonone, added a glory of Angels; and Sarsellino appended to it other representations of a correspondent character. He died in 1632.

GREBBER (PETER). He was born at Haerlem about 1590, and was taught the

first principles of the art by his father, Francis Peter Grebber; but he was afterwards a disciple of Henry Goltzius, and became an artist of considerable esteem in his native city, where many of his performances are still much admired. It is not certain whether this painter was ever in Italy; but by his taste of design, it appears that he must have been conversant with excellent models. He was the master of several distinguished artists, whose reputation reflected honour on their instructor. Grebber painted historical subjects and portraits in a noble style. His sister, or, as some say, his daughter, Maria, excelled in painting perspective and architectural pieces, which she performed with great truth and elegance.

GRECHETTO, *see* CASTIGLIONE.

GRECCHI (MARC ANTONIO). He was born at Siena, but nothing more is known of him than the single circumstance of his having painted, in 1634, a Holy Family, for a church at Foligno, which is executed respectably in the manner of the Bolognese School.

GRECO (DOMENICO TEOTOCOPOLI, called *II*). This artist was a native of Greece, and the scholar of Titian, whom he accompanied to Spain, where he spent the residue of his life, and performed his greatest works, both as a painter and architect. He came so near to the manner of Titian, that many of his pictures passed under the name of his master. Domenico, however, not satisfied with this, aimed at a style of his own, in which he only incurred ridicule. When he departed from Titian he deviated from nature, and became extravagant both in colouring and drawing. This was evinced in his paintings for the convent of Donna Maria de Arragon, at Madrid; and in the picture of the Martyrdom of St. Mauricio, which he drew for the Escorial, by order of Philip II. That monarch was too good a judge not to see the defects of the composition, and refused it a place in his collection. Domenico solicited leave to make some corrections in his performance, after which it was with some difficulty admitted. In the Cathedral of Toledo are some pictures by him, which are admirably executed, particularly a grand composition of the Parting of the Raiment of our Saviour at his Crucifixion; and it is so completely in the manner of Titian, that his reputation would not suffer by the adoption. In the same place are the Twelve Apostles by the same master, but

in an inferior style. In the Church of Santo Thoma is a capital picture by Domenico, the subject of which is the Interment of Don Gonzalo Ruiz, of Toledo, and the founder of an Augustine convent in that city. This picture cost the Archbishop of Toledo two thousand ducats. The church of the hospital de la Caridad, at Illescas, was designed by Domenico, together with its ornaments. He also engraved some cuts in wood, after the designs of Titian. This ingenious person died at Madrid, in his eightieth year, in 1635; or, according to Palomino, in 1627.

GREENHILL (JOHN). This artist was born of a good family, at Salisbury, in 1649, and became a disciple of Sir Peter Lely, whose style of painting he imitated successfully, in crayons as well as in oil. He was accounted little inferior to his master, and might have stood in competition with him, if Sir Peter would have allowed him free access to his painting-room, and permitted him to see his method of using his colours and manner of pencilling. But it is said that Lely grew jealous of his abilities, and considered him as a rival. Greenhill, however, prevailed upon Sir Peter to draw his wife's picture, and then took the opportunity of observing how he managed his pencil, which was the great object he aimed at in the request. He had a very promising genius, and copied so well the picture which Vandyck painted of Killigrew with a dog, that it was mistaken for the original; and his portraits in crayons were also much admired. At first he was very industrious, but afterwards he gave himself up to an irregular and dissolute course of life, and died by an accidental fall, as he returned from the tavern, May 19, 1676. In the town-hall of Salisbury is the portrait of Bishop Ward, by Greenhill, who had a taste for poetry as well as painting.

GREENWOOD (JOHN). He was a native of Boston, in New England, where he studied painting without a master. From thence he went to Surinam, and next to Holland, in which country he formed a connexion with an English merchant who dealt in pictures. About 1763, he came to London, and practised both as a painter and a mezzotinto engraver. In 1764, he exhibited a view of Boston, and he continued to produce some of his performances till 1773, when he turned auctioneer. He died at Margate in 1792, aged sixty-three. He was the father of *Mr. Greenwood*, the scene-painter.

GRESSE (JOHN ALEXANDER). This artist was born in London in 1741, and became successively the pupil of Scotin the engraver, Cipriani, and Zuccherelli. He studied for some time in the gallery of the Duke of Richmond, and next in the academy in St. Martin's-lane; but after following the profession of painting for some time, he relinquished it to become a teacher of drawing. Of his pictures we know nothing, but his etchings are valuable. He died in 1794.

GREUZE (JOHN BAPTIST), one of the most distinguished painters of the modern French School, was born at Tournus in 1726. He displayed pre-eminent talent in domestic, moral, and affecting subjects. His heads, however, bear too great a resemblance to each other, and his draperies are, generally, in bad taste. Notwithstanding this, his merits far outweigh his defects. His pictures are numerous, and most, if not all, of them have been engraved. Greuze has been called the *Lachaussée* of painters. He died in 1805, leaving two daughters, who inherited a considerable portion of his talents.

GRIFFIER (JOHN, called the *Old*). This artist was born at Amsterdam in 1645, and was at first the scholar of a flower painter; but having a turn for landscape, he became a disciple of Roland Roghman. By his industry and genius he gained the affection of his master, and also of all those artists who were intimate with Roghman, among whom were Rembrandt, Ruysdael, Adrian Vandervelde, and Linglebach, who allowed Griffier the liberty of seeing their works, and added to that kindness their advice and instruction. He made several attempts to be admitted into the school of Rembrandt, but that master still objected that he would not deprive his friend Roghman of any of his pupils. He early observed, that in landscape clearness is commendable; and seeing that Adrian Vandervelde and Linglebach gave a freshness and brightness to their pictures, which made them appear more like nature, he quitted the dark and dusky manner of his master, and studied the works of those two excellent painters so well, that he imitated them with great success, and excited some envy in Roghman. About 1667 he visited England, where his friend Loten was settled, and much esteemed as a painter of landscapes. Griffier, encouraged by this example, fixed his residence in London, where he followed his profession with advantage. The subjects he generally

painted were Italian ruins; or views of the Rhine, and the Thames; prospects of London, and the seats in the environs; which he executed with a rich look, and neatness in the colouring, enlivening his landscapes with elegant small figures and cattle, boats and different kinds of vessels, well designed and correctly drawn. He had an uncommon command of his pencil, which enabled him to adapt it to the style of several distinguished masters. Sometimes he imitated Rembrandt, and at other times Poelemburg, Ruysdael, and Teniers, just as his fancy directed; and in all his imitations he showed extraordinary merit and good observation, so that many of his works have been sold for the genuine paintings of those masters, particularly those which he copied after Teniers, or painted in imitation of his manner. He seemed to have a very unsettled turn of mind, by which he almost ruined his fortune and his family; for he bought a yacht, in which he sailed to Holland, having embarked on board it all his paintings, his substance, and family; but unfortunately the vessel was cast away near the Texel, whereby he lost all his effects, and would have been reduced to beggary if he had not been relieved by the discretion of his daughter, who prudently sewed up some guineas in her girdle. In another voyage Griffier was thrown upon a sand-bank, where he stuck for eight days, till a high tide providentially cleared him from the dangerous situation. When in England he used to paint in his boat, sailing up and down the Thames, between Windsor and Gravesend. His greatest patron in England was the Duke of Beaufort. He died here in 1718. He etched some prints of birds, and other animals after the designs of Barlow.

GRIFFIER (ROBERT, called the *Young*). He was the son of the preceding, and was born in London in 1688. He learned the art of painting from his father, to whom he was esteemed not inferior, either in taste, design, or colouring and pencil. When his father returned to London, after his shipwreck, Robert went to settle at Amsterdam, where he followed his profession with great reputation. His subjects were similar to those of old Griffier; but he distinguished himself extremely by his Views of the Rhine, in which he introduced a number of figures, delicately touched, in the manner of Herman Sachtleven. He was living in 1713.

GRIGNON (CHARLES). This ingenious artist was the son of a watchmaker in

Russell-street, Covent-garden, and born there in 1754. He manifested a predilection for painting at a very early age, and when fifteen gained the silver palette from the Society of Arts, for the best drawing of the human figure. He was at that time a pupil of Cipriani, and in 1769 became a student of the Royal Academy, where, in 1780, he gained a gold medal for the best historical composition, the subject of which was the Choice of Hercules. The trial sketch which he made on this occasion, according to the rules of the academy, was the appearance of the Angels to Abraham. After this he was sent to Rome for three years' study, where he soon executed a large composition of the Death of Captain Cook. His most capital undertaking, however, was Prometheus chained to the Rock, for Lord Clive; but the picture was never completed, though the study exists. For Lord Berwick, he engaged in a painting of Homer reciting his Poems at the Tomb of Achilles, but this also was left unfinished, owing to the irruption of the French into Italy. While at Rome, he made a great number of drawings for English noblemen and gentlemen, particularly some pastoral subjects, which were engraved by Soiron in the dotted manner. Latterly, Grignon devoted much of his time to landscape, in which he attained distinguished excellence. Compelled at last to quit Rome in 1798, he went to Naples, and thence to Palermo, where he became acquainted with Lord Nelson, who sat to him for his portrait, and took care of his cases of pictures, among which were two of Claude, that afterwards fetched seven thousand guineas. In August, 1799, Mr. Grignon arrived at Leghorn, where he continued to pursue his studies, and began an altar-piece for a church, the subject of which was the Assumption of Elijah. This, however, he did not live to finish, being carried off by a bilious fever, November 4, 1804, and the next day was interred in the ground of the English Factory.

GRIMALDI (GIOVANNI FRANCESCO). This celebrated artist, who obtained the name of *Bolognese*, from the city of his nativity, was born in 1606. He studied under Annibale Caracci, to whom he was related. He proved a good designer of figures, but excelled principally in landscape, which he painted in the grand style of his instructor. On leaving that school he went to Rome, where he was employed

by Pope Innocent X. in the Vatican, and also in the churches. His holiness was so much pleased with his conversation and genius, that he frequently visited and talked with him while at work. The reputation of Grimaldi having reached Cardinal Mazarin at Paris, that great minister sent for him, settled on him a large pension, and employed him for three years in ornamenting his own palace, and the Louvre. But the troubles of the state obliged Grimaldi to seek the protection of the Jesuits, for whom he painted a picture of the Exposition of the Sacrament, which so pleased Louis XIII. that he ordered the artist to execute one on the same subject for his chapel. Having discharged this commission, he returned to Rome, where he followed his profession as long as he lived. His great power lay in landscape, though he designed figures well, and his pencil equalled his design, being light and flowing, with a considerable depth of colour, though somewhat too green. In the gallery of Colonna are several of his pictures, which are painted in a good style. Grimaldi was also well acquainted with architecture, and he etched forty-two landscapes, some of which were after Titian. In his disposition he was amiable and charitable, of which the following anecdote is a proof. A Sicilian gentleman, who had retired from Messina with his daughter during the troubles of that country, was reduced to the misery of wanting bread. As they lived opposite to him, Grimaldi was soon informed of the distressing situation of his neighbours; and in the dusk of the evening, knocking at the Sicilian's door, without making himself known, tossed in a purse of money and withdrew. This benevolence he repeated several times, which raised the Sicilian's curiosity to know his benefactor. Accordingly, planting himself close to his door, he at last seized the opportunity of catching his unknown friend by the coat, and embraced him. Grimaldi, on recovering from his confusion, took the Sicilian and his daughter home to his house, where they remained till the state of affairs changed for the better, and they returned to Messina. This worthy man died of a dropsy in 1680. He left six children, among whom *Alessandro* only was distinguished as an artist. He painted landscapes in the style of his father, and executed also some engravings in a spirited manner.

GRIMALDI (FRANCESCO). This painter was a native of Naples, and the disciple

f Domenichino. He was ingenious in his composition, a good colourist, and had an excellent taste in architecture. He died at the age of fifty-nine, in 1609.

GRIMANI (HUBERT, or HUBERT JACOBSZ). This painter was born at Delft in 1599. Having learned the principles of the art in his own country, he travelled to Venice when he was very young, and studied there after the best masters of that celebrated school. His patronymic was originally Hubert Jacobsz, but on being taken into the family of the Doge Grimani, he assumed the name of his patron, which his own posterity retained ever after. He studied the works of Titian with uncommon diligence, and became an admirable colourist. His talent lay wholly in portrait painting, which he followed with great success at Venice; but at the expiration of nine years he returned to Holland, where his latter performances fell short of those which he executed in Italy. He died at the Brill in 1629.

GRIMM (SAMUEL HENRY). This artist was a native of Berghoff, in the canton of Berne, in Switzerland, where he acquired the principles of painting. He possessed great talents for landscape, and designed after nature with spirit and effect. He also drew his figures well, and disposed them judiciously, though he finished them in the Flemish manner. He resided most part of his life in England, to which he came about 1768. He was much employed by the Society of Antiquaries in drawing architectural views. His pictures are mostly in water colours, there being but few in oil. One of his greatest performances was a drawing after an ancient picture preserved in Windsor Castle, the subject of which is the Departure of Henry VIII. for Boulogne. Sir W. Busrel employed him for his intended survey of Sussex. He died in June, 1794, and was buried in the churchyard of St. Paul's, Covent-garden.

GRIMMER (JACOB). He was born at Antwerp in 1510, and was instructed, first by Matthew Kock, and afterwards by Christian Queburg. He painted landscapes, and, to qualify himself effectually for that branch of art, applied diligently to the study of nature, which he imitated with success. His distances and skies were admirably coloured, his trees touched with spirit and freedom, and his buildings well chosen. He had a ready manner of finishing, and the whole together had a natural and pleasing effect. He became

a member of the Academy at Antwerp, where he died in 1546.

GRIMOUX (—). This French artist was born at Paris in 1688. He acquired the art of painting solely by his own application in copying the works of Van-dyck and Rembrandt. He painted both history and portrait, but in an inferior style, for the want of good instructions. He died at Paris in 1740.

GRISONI (GIUSEPPE). He was born at Florence about 1701, and studied under Tommaso Redi, who is said to have been so much affected by the promising talents of his scholar, that it occasioned his death. Grisoni became an excellent painter of history and portrait, but chiefly in the latter department. His own picture, painted by himself, is in the gallery at Florence. He died in 1769.

GROBBER (FRANCIS). He was born at Haerlem in 1579, and studied under Roland Savery, at Utrecht, by whose instructions he became a tolerable artist in history and portrait. He died at Haerlem in 1636.

GROPALLO (PIETRO MARIA). This painter was born at Genoa in 1610, and became the scholar of Giovanni Battista Paggi, under whom he became a good artist in historical composition. He died in 1672.

GROS (JEAN LE). This French artist was born at Paris in 1671, and died at St. Germain in 1745. His practice was confined to portrait painting, in which he had considerable success.

GUARANA (GIACOMO). This artist was born at Venice in 1716, and studied successively under Sebastiano Ricci, and Giovanni Battista Tiepolo. Most of his pictures are in the churches and palaces of Venice. He was also an engraver, and etched some mythological subjects after his own designs.

GUARDI (FRANCESCO). He was born at Venice in 1712, and had Canaletto for his master, whose style he followed so successfully, that it is not easy to distinguish the works of the one from those of the other. Guardi had a perfect knowledge of perspective, and managed his lights and shadows so as to produce an admirable effect. He died in 1793.

GUERCINO, or GIOVANNI FRANCESCO BARBIERI. This celebrated painter, who obtained his popular name from the circumstance of the loss of an eye, was born at Cento, a village near Ferrara, in 1590. He acquired the elementary principles of his art, first from Giovanni Battista Cre-

monini, and next from Benedetto Gernari; after which it is said that he studied in the school of the Caracci; but this is scarcely credible, since his style is totally different from that of either of those great masters. Guercino had three manners, neither of which have a resemblance to the style of the Caracci. His first and least known seems to be an imitation of Caravaggio, full of deep shades and strong lights; flesh of a yellow tinge, and a general colour that was far from being harmonious. His second and best period was compounded of the Roman, Venetian, and Bolognese Schools, blended, however, with somewhat of Caravaggio's bold opposition of light and shade. His last manner was a palpable imitation of Guido, and in this he lost not only his originality, but his power and elegance. The pictures in his first manner are mostly at Bologna and Cento; the second were at Rome, in fresco or in oil, and the principal of them are an Aurora, in the villa of Ludovisi; a St. Petronilla, which the French carried off to Paris; and a Dido, in the Spada gallery. Of this style also is the cupola of Piacenza, painted by Guercino. The pictures of his third manner are, or were, mostly at Bologna. Guercino went to Rome on the invitation of Pope Gregory XV.; but after spending two years there, during which he executed a number of great works, he returned to Bologna, nor could any temptations or advantageous offers draw him again from thence. Christina, Queen of Sweden, in her passage through that city, visited him, expressing the pleasure she felt at taking into her own hand that which had painted one hundred and six altar-pieces, one hundred and forty-four pictures for persons of the first rank in Europe, and had besides designed ten works of merit. Guercino received the honour of knighthood from the Duke of Mantua. He acquired great riches by his profession, but bestowed them liberally in acts of charity, building of chapels, and founding hospitals. He died in 1666. To the works already mentioned should be added his celebrated pictures of St. Philip Neri, in the Chiesa Nuova at Rome; the Resurrection, at Cento; and St. Helena, at the Mendicants in Venice. Guercino also etched some prints in a style of excellence.

GUERRIERE (GIOVANNI FRANCESCO). He was a native of Fossombrone, in the papal territory, and painted in the manner of Caravaggio and Guercino. His princi-

pal works are a picture of St. Carlo Borromeo at Fano, with two laterals, representing different subjects in the life of that prelate; and another of St. Sebastian, by torchlight, which has a beautiful effect. He lived about the year 1670.

GUEVARA (JUAN NINNO DE). This Spanish artist was born at Malaga in 1631, and studied under Miguel Manrique, who had been a pupil of Rubens; but afterwards Guevara became the scholar of Alonso Cano, whose style he chiefly followed. His chief works are at Malaga, Granada, and Cordova. At the former place is a noble picture by him, of the Elevation of the Cross; the Ascension; and the Assumption. At Cordova are some portraits much in the manner of Vandyck. He died at Malaga in 1698.

GUIDO RENI. This memorable artist was born at Bologna in 1574, and when very young became the scholar of Denis Calvart, but he afterwards entered the school of the Caracci, being considered as the principal disciple of that celebrated seminary, with the exception of Domenichino. His masters, we are confidently told, were so jealous of his extraordinary talents and uncommon progress, that Lodovico attempted to keep down his aspiring genius, by setting Guercino against him as a rival; while Annibale, in the same ungenerous spirit, censured Albano for bringing Guido among them. Notwithstanding this, the young artist pursued his course with unremitting ardour; nor did he adopt the style of the Caracci, but examined for himself the several excellences of other great painters, with the view of profiting by them all, and thus forming a manner of his own. He at one time appeared to imitate Passerotti, and at another Caravaggio; but he took care to avoid their defects, and whatever he found good in either, he improved, both in expression and colouring. The tender, the pathetic, and the devout, were the characters in which he peculiarly excelled, and are those which not only distinguish him from every other painter, but almost give him precedence of all. In expressing the different parts of the body he had a remarkable peculiarity, for he usually designed the eyes of his figures large, the nostrils somewhat close, the mouth small, the toes rather too much joined, and without any great variety. His heads are accounted little inferior to Raffaello's, either in correctness of design or engaging propriety of expression; and

it has been justly observed, that the merit of Guido consisted in that moving and persuasive beauty, which does not so much proceed from a regularity of features, as from the lovely air which he gave to the mouth, and the modesty which he placed in the eye. Yet there is somewhat theatrical in his attitudes, whence it seems that he confined all his power to the expression of the countenance. His draperies are always disposed with large folds, in a grand style; and with singular judgment they are contrived to fill up the void spaces, free from stiffness or affectation, yet noble and elegant. Though he understood not the *chiaro-oscuro*, he sometimes practised it, by the force of genius. His pencil was light, and his touch free, but delicate; and though he laboured his pictures highly, he generally gave some bold strokes to his work, in order to conceal the toil and time he had bestowed upon it. His colouring is generally very clear and pure; but latterly his pictures had a grayish cast, which changed into a livid colour, and his shadows partook of the green. Many of his latter performances are not to be placed in competition with those which he painted before he fell into distressed circumstances, by an inordinate passion for gaming; when, as his necessities compelled him to work for immediate subsistence, he contracted the habit of painting in a slight and negligent manner, without any attention to his honour or fame. In the church of St. Philip Neri, at Fano, is a grand altar-piece by Guido, representing Christ delivering the Keys to St. Peter. The head of our Saviour is exceedingly fine, that of St. John admirable, and the other Apostles are in a grand style, full of elegance, with a strong expression, and the whole well preserved. In the archiepiscopal gallery at Milan is a St. John, wonderfully tender in the colouring, and the graces diffused throughout the design excite the admiration of every beholder. At Bologna, in the Palazzo Tanaro, is a most beautiful picture of the Virgin, the Infant Jesus, and St. John; in which the heads are exquisitely graceful, and the draperies in a grand style. But in the Palazzo Zampieri is preserved one of the most capital paintings of Guido. The subject is, the Penitence of St. Peter, with one of the Apostles seeming to comfort him. The figures are as large as life, and the whole of an astonishing beauty; the painter having shown, in that single performance, the

art of painting carried to its highest perfection. The heads are nobly designed; the colouring clear and warm, and the expression inimitably just and natural. There was also in the collection of the Marquis of Hastings, but afterwards of Mr. West, a fine head by Guido, representing Christ crowned with Thorns, painted in a style nearly approaching to perfection, blending in the expression all that can possibly be imagined of pious resignation and sublimity of character. This exquisite picture has been admirably engraved by Sharp. Great were the rewards and honours which this accomplished artist received from popes and princes, as well as from cardinals and nobles of various countries; notwithstanding this, he abandoned himself to gaming so entirely as to be reduced to poverty, which brought on a dejection of spirits, and a languishing disorder, of which he died at Bologna in 1642. Guido was so extremely handsome in his person, that Lodovico Caracci, in painting his angels, always took him for his model. Arpino, when asked by the pope his opinion of Guido's performances in the Capella Quirinale, replied, "Our pictures are the works of men's hands, but these are made by hands divine."

GUIDOBONO (BARTOLOMEO). This painter was born at Savona in 1654, and was instructed by his father. He afterwards copied some of the works of Benedetto Castiglione so exactly, that it was difficult to discover one from the other. Having studied at Venice and Parma, he went to Genoa, where he settled, and employed himself generally in painting animals, fruits, and flowers. He had a perfect management of the *chiaro-oscuro*, designed accurately, and coloured well. He also executed some historical subjects in an excellent taste, particularly one of Lot and his Daughters. He died in 1709.

GUIDOTTI (CAVALIERE PAOLO). He was born at Lucca in 1569, and when young went to Rome, where he attained distinction by studying after the antiques, and the works of the greatest masters. Pope Sixtus V. employed him in the Vatican, the Scala Santa, and St. John de Lateran. He was also an excellent sculptor, in which branch of art he gave such satisfaction to Paul V. that he conferred on him the order of knighthood. His principal works are a picture of St. Matthew; and an Assumption of the

Virgin. He painted chiefly in fresco, and died at Rome in 1629.

GUINACCIA (DEODATO), He was born at Messina in Sicily, about 1515; and studied under Polidori di Caravaggio, after whose death he was employed to finish his picture of the Nativity. In the Church of the Pelligrini, at Rome, is a picture of the Trinity; and in that of St. Salvatore de Greci, another of the Transfiguration, by Deodato; both in the manner of Polidori.

GUIRRO (FRANCISCO). This Spanish painter was born at Barcelona in 1630. Several of his paintings are in the churches and convents of his native city, where he died in 1700.

GUISONI (FERMO). This Italian artist was a native of Mantua, and the scholar of Giulio Romano, with whom he became a great favourite. Guisoni painted the Calling of St. Peter and St. Andrew, after the cartoons of his master, for the Cathedral of Mantua; and in the Church of St. Andrea, in the same city, is a fine picture by him of the Crucifixion. He died about 1590.

GUTTENBRUNN (L.). He was born at Dresden, and came to England about the year 1789. He exhibited three successive years at the Royal Academy; but in 1792 went to Petersburg, where he realized a fortune, with which he retired to Berlin. He was a member of the Academy of Florence, and painted both portraits and history. Some prints have been published from his drawings.

GUYARD (ADELAIDE LABILLE). This lady was born at Paris in 1749, and acquired a merited reputation by her portraits in miniature, crayons, and oil. She married M. Vincent, a distinguished artist; but is best known by her maiden name. Her death, which took place in 1803, was accelerated by grief, occasioned by some of the revolutionary fanatics having destroyed a picture which had cost her the labour of several years.

GYZEN (PETER). He was born at Antwerp in 1636, and became the disciple of John Breughel, whose manner he imitated. His subjects were views of villages on the banks of rivers, especially of the Rhine, in the style of Sachtleven; and he adorned his landscapes with figures, well designed, and neatly pencilled. In his larger pictures he was not so happy as in those of a small size, like his master; which occasioned the latter to be abundantly more esteemed, as they were

touched with spirit, and without his general dryness. Had this painter possessed the art of uniting his colours, he might have equalled John Breughel; but the reds, greens, and yellows, predominate so much as to destroy the effect and harmony of his pictures.

H.

HAANSBERGEN (JOHN VAN). This artist was born at Utrecht in 1642, and was the scholar of Cornelius Poolemburg, in whom he had the double advantage of sound instruction, accompanied by excellent example. He for some time followed the manner of his master very closely, having the same taste of landscape, figures, backgrounds, and ornaments, so that a few of his works at first sight were taken, even by good judges, for those of Poolemburg. At length, however, Haansbergen's pictures lost their credit in the comparison; for though there appeared a strong resemblance in the compositions, yet he was accounted inferior to his master in correctness of drawing, in the delicacy of his figures, and in the neatness of his touch; he was therefore advised by his friends to undertake portrait painting, to which his genius seemed to have a natural direction; especially for female forms, as the tint of his colouring was exceedingly well adapted to delicate complexions; and accordingly he applied himself entirely to that branch, and his success was answerable to the most sanguine expectations. The subjects of his first time were the same as those of Poolemburg, naked figures of Nymphs or Deities, with which he enriched the scenes of his landscapes; his designs were taken from true as well as fabulous histories, and he always finished them with neatness and care. He died in 1705.

HACKAERT, or HAKKERT (JOHN). This painter was born at Amsterdam in 1636; his master is unknown, but he proved an excellent artist, and was highly admired for the delicate manner of handling in his landscapes. The scenes he chose for his subjects, were broken grounds, with caverns, grottoes, and mountainous views, which he designed after nature; and, to furnish himself with such objects as had an agreeable wildness, he travelled through the most romantic parts of Germany and Switzerland, sketching every thing that pleased his taste, or that could

be introduced into his future compositions. By this means his pictures recommended themselves to all the lovers of painting, as affording the spectator a view of whatever was grand, uncommon, and pleasing, and at the same time a true and exact representation of nature. One peculiarity which distinguishes the works of this artist is the extraordinary representation of the solar light penetrating through rocky chasms and the opening of woods. While roaming about the mountains and vales of Switzerland, it happened that some of the peasants and miners observed him sketching his designs; and, being surprised at the novelty of those characters which were struck out by his pencil, they concluded him to be a magician; and, as such, dragged him before a magistrate, who, knowing Hackert and his profession, dismissed the ignorant multitude, and took the artist under his protection. On his return to Holland he associated with Adrian Vandervelde, who generally painted the figures for him; and by that means the pictures of this master acquired additional value. Hackert etched six admirable landscapes from his own designs. He died in 1699.

HACKERT (JAMES PHILIP). This artist was born at Prentzlau, in Prussia, in 1734, and received his first instructions from his father, who was a portrait painter; but on discovering a turn for landscape, he was placed under Le Sueur. For his improvement in studying after nature, he visited Sweden and Norway, and in 1766 he went to Rome, where he lived several years. On visiting Naples, the king gave him a pension, and retained him in his service. Some of his landscapes, taken from the scenery he had viewed in the north and south, are exceedingly fine, nor are his etchings of the same subjects less admired. Hackert made a singular bargain with the king: he engaged to paint all the pictures for his majesty, at the rate of six Neapolitan ducats for every square foot. In order to gain his money more easily, he contrived to make the skies of those pictures two or three times larger than their proportions required. The consequence is, that this glaring fault is to be found in all that he painted for the king, which remain so many monuments of his avarice and bad faith. He died about 1794. His brother *George* was also an artist, and settled at Naples as an engraver and dealer in prints and pictures.

HACKERT (JOHN). He was a native of Germany, but studied at Rome with his three brothers. He came to England, and in 1773 exhibited some pictures at the Royal Academy, but died soon after at Bath. He excelled in painting animals.

HAERLEM (THEODORE, OR DIRK VAN). He was born at Haerlem about 1410, and by studying nature diligently, rendered himself a painter of distinction. And, that he had considerable merit for the age in which he flourished, a competent proof exists in a picture of his painting at Utrecht. It is less hard and dry than most of the works of his contemporary artists, and is highly laboured in the finishing. It is an altar-piece representing Christ, and on the folding-doors are the figures of St. Peter and St. Paul, as large as life. This ancient picture has the following inscription in golden letters: *Theodorus Haerlemens fecit me, Lovanii, anno 1462.* This painter died at Haerlem in 1470.

HAGEN (JOHN VAN). This painter was born at the Hague, according to one account, and to another in the duchy of Cleves. Most of his works consist of views and scenes, which he sketched after nature, in the neighbourhood of Cleves and Nimeguen. His manner was pleasing, and his colouring natural; but his pictures have lost much of their value by the fading of the blues and greens, owing to some defect in the colours, and the too free use of sphalum or Haerlem blue, by which means they are turned black. The designs which he made after nature are highly esteemed; most of them are marked between the years 1650 and 1662, as also are some of his best paintings. One of his principal performances in the Louvre is a representation of a village, having in the foreground a sportsman, with a servant and dogs.

HAID (JOHN JACOB). This artist was born at or near Wirtemberg, in 1703. At an early age he went to Augsburg, where he studied under Ridinger, and became an excellent portrait painter. He also distinguished himself by his plates in mezzotinto, consisting of the portraits of eminent German noblemen and artists. He had two sons, *John Gottfried Haid*, who came to England, and was much employed as a mezzotinto engraver by the late Alderman Boydell; and *John Elias*, who was also a good artist in the same line at Augsburg.

HAKEWELL (JOHN). The father of this artist was foreman to Mr. Thornhill, serjeant-painter to George II. John studied under Samuel Wale, and received several premiums from the Society of Arts, particularly one for a landscape, and another for a figure. After giving such promise he turned house-painter; but he also executed many decorative subjects in the arabesque or grotesque style, particularly at Blenheim. Occasionally he painted some landscapes. He died in 1791.

HAINZELMAN (JOHN). He was born at Augsburg in 1641, and though bred an engraver under Francis Pouilly at Paris, he also painted portraits in a good style. Several of these were afterwards engraved by himself.

HAL (NICHOLAS VAN). This painter was born at Antwerp in 1668. We are not informed under whom he was instructed, but in his early life he painted historical subjects, with reputation for genius, colour, and correctness. He was also employed by Hardime in painting the figures of Nymphs and Genii in his pictures. In his latter days, however, his style and execution failed, so that his works no longer possessed any value. He died in 1738.

HALLE (CLAUDE GUI). This painter was born at Paris in 1651, and received his instructions in the art from his father, Daniel Hallé. He painted history well, his composition was good, his colouring agreeable, his design correct, and he had a perfect knowledge of the chiaro-oscuro. He died at Paris in 1736. His principal works are Christ driving the Money-Changers out of the Temple; and an Annunciation; both in the Church of Notre Dame. He was a member of the Royal Academy at Paris. His son, *Noel Halle*, was also an historical painter. He executed some pictures for the churches, and a few etchings after his own designs.

HALS (FRANCK). He was born at Mechlin in 1584, and was a disciple of Karl Van Mander. He had a lively and prompt genius, and applied himself diligently to the study of nature, as well as to the true principles of his art, in regard to colouring and pencilling till he so effectually confirmed his hand and his judgment, that he became an admirable painter of portraits, so that no artist of his time was superior to him in that branch, except Vandyck, and but very few could be admitted into competition with

him. He painted in a beautiful manner, and gave his portraits a strong resemblance, a lively expression, and a true character. His colouring was extremely good and natural; and he mixed his tints in a peculiar manner, so as to give a surprising force to his pictures, by the freedom and boldness of his pencil; it being his opinion that an artist ought to conceal, as much as possible, the labour and exactness requisite in portrait painting. Vandyck had conceived so high an opinion of the merit of Hals by seeing several of his performances, that he went to Haerlem, where he then lived, purposely to pay him a visit, but introduced himself as a gentleman on his travels, who wished to have his portrait painted, and had only two hours to spare. Hals, who was hurried away from the tavern, took the first canvass that lay in his reach, and sat down to work in a very expeditious manner. In a short time he had proceeded so far that he desired the sitter to look at what he had done; but though Vandyck seemed much pleased, he told Hals that such work seemed so very easy, he was persuaded he could do it himself. Immediately he took the palette and pencils, made Franck sit down, and spent a quarter of an hour in painting his portrait; but the moment Hals cast his eyes on it, he cried out in astonishment, that no hand except that of Vandyck could work so wonderfully, and he embraced him with a degree of transport not to be described. Vandyck endeavoured to prevail on him to go with him to England, and engaged to enrich him; but Hals declined the proposal, and told him that his happiness consisted solely in the enjoyment of his friends and his bottle, and that while he possessed them he was fully content with his condition and his country. Those two artists quitted each other with mutual regret; and Vandyck used to say, that Hals would have been the best in his profession, if he had given more tenderness to his colours, for, as to his pencil, he knew not one who was so perfectly master of it. His principal work is a large picture in the hall belonging to the Society of Archers at Delft, consisting of the portraits of all the members at the time when the painting was executed. He died in 1666.

HALS (DIRK, or THEODORE). He was the brother of Franck Hals, and was born at Mechlin in 1589. He became the scholar of Abraham Bloemart, under

whose direction he principally practised the painting of animals; but when he quitted that master, he chose for his general subjects drolls, conversations, feasts, or merry-makings, which he designed with a great deal of low humour and spirit; but he was in no degree comparable with his brother, either in correctness, colouring, or excellence of handling. He died in 1656.

HAMILTON (GAVIN). This painter was descended from the ancient family of the Hamiltons of Murdieston, originally of Fife, but now of Lanarkshire in Scotland. He was born at Lanark, and having discovered from his infancy a great predilection for historical painting, went young to Rome, where he became the scholar of Agostino Massucci. With the exception of a few occasional visits to his native country, he resided the whole of his life at Rome, and died there in 1797. If he had not the talent of invention, yet by the advantages of liberal education, and a classic taste in the choice of his subjects, he became equal to many of his most celebrated contemporaries. The subjects which he painted from the Iliad bear ample testimony to this, such as Achilles embracing the corpse of Patroclus, and the Body of Hector dragged by the victor round the walls of Troy, which are chaste and vigorous compositions: but in the expression of character he is not always happy, as in Achilles dismissing Briseis, where we see more of the gesticulation of an actor than the dignity of a hero. Of his women, the Briseis, in the same subject is the most attractive. Neither Andromache mourning over Hector, nor his Helen, in the same picture, or in the scene with Paris, reach our ideas of elevated deportment and true pathos. Though Hamilton was well acquainted with the antique, his forms have neither correctness nor characteristic purity; something of the modern principle prevails throughout the whole of his works; and his composition frequently exhibits ordinary conceits and habits. He was extremely solicitous about colour, and yet he had no harmony; for, instead of simple hues, and natural tones, he exhibits muddy grays, repulsive blues, and coarse greens, which destroy his breadth, and cloud his chiaro-oscuro. Most of the latter part of Mr. Hamilton's life was employed in the discovery of antique monuments. For this purpose he opened caves in various places of the Roman state, particularly at Centumcellæ, Velletri, Ostia, and Tivoli, in which labour he met with

great success, and thereby made ample amends to art for the loss which painting, perhaps, might have suffered by the intermission of his practice. In the Clementine Museum, next to the treasures of the Belvidere, the contributions of Hamilton in statues, busts, and basso-relievos, were by far the most important to learning; and the best collections scattered over Russia, Germany, and this country, owe many of their principal ornaments to his researches. Nor was he less attentive to modern art, for he published his *Schola Italica Picturæ*, to trace the progress of its styles from Leonardo da Vinci to the successors of the Caracci. Mr. Hamilton was not more estimable for his talents than for his liberality, benevolence, and humanity.

HAMILTON (WILLIAM). This historical painter was the son of a Scotch gentleman who resided at Chelsea, as assistant to Mr. Robert Adam, the architect. William was born there in 1750, and, under the patronage of Mr. Adam, went to Italy, where he had Zucchi, the painter of arabesque ornaments at Rome, for his instructor. On his return to England, he became a student in the Royal Academy, and by assiduous attention to his professional pursuits, obtained considerable employment. He practised chiefly in history, but sometimes in arabesque, of which last kind he executed some ornaments for the Marquis of Bute at his seat in Hampshire. He also occasionally painted portraits, but his manner was not well adapted to that department of the art; yet his picture of Mrs. Siddons in the character of Lady Randolph possessed merit. For Alderman Boydell he performed several works, particularly for the Shakspeare; he painted some for Macklin's Bible, and Poets; and a series for Tomkins's edition of Thomson's Seasons. His *Woman of Samaria*, and the *Queen of Sheba's Visit to Solomon*, were among his best pictures. This last was a design for a window in Arundel Castle. His manner was light, airy, and pleasant, and to his ornaments he gave a classical propriety. His coloured drawings resemble the fulness of his oil paintings, but with more freshness, and are finished with taste. He was chosen an associate of the Royal Academy in 1784, and an academician in 1789. He died December 10, 1801, much regretted by the public, on account of his talents, and lamented by his friends for his virtues.

HANNAN (—). He was a native of Scotland, and served his apprenticeship to a cabinet-maker. On quitting his master he devoted himself wholly to painting, and was patronised by Lord le Despenser, who employed him in decorating his seat at West Wycombe, in Buckinghamshire, where he painted several ceilings, and one from the design of Cipriani. He died there in 1775. His name occurs in the exhibition catalogue of 1769. Woollett executed some engravings from his landscapes.

HANNEMAN (**ADRIAN**). He was born at the Hague in 1611; and, according to some writers, was a disciple of Vandyck; but others, with much more probability, say that his master was John Ravesteyn. However, he formed his taste and manner of pencilling by studying and copying the works of Vandyck, observing particularly the hairs of the heads, which he very happily imitated; and in the tints of his carnations he had somewhat so extremely soft and delicate as to give them an appearance little inferior to those of that great master. Several of Hanneman's copies after Vandyck's works showed such exactness and freedom of hand, that they were frequently mistaken for originals. Though he was usually employed in portrait painting, he sometimes designed historical and allegorical subjects. Of the latter kind is a large picture in the hall of the States of Holland, representing Peace under the figure of a beautiful woman, seated on a throne, holding a dove on her knees, and crowned with wreaths of laurel by two genii. The composition is rich, and painted with great force, the carnations approaching very near to the tints of Vandyck. Hanneman came to England in the reign of Charles I., and met with great encouragement, but returned to Holland at the commencement of the rebellion, and settled at his native place, where he became the director of the academy. He drew there a portrait of Charles II. before his restoration, and the Princess Mary of Orange appointed him her painter. He died in 1680.

HARDIME (**SIMON**). This Flemish artist was born at Antwerp in 1672. He painted flowers and fruits in an excellent taste, well disposed, and with a strong resemblance to nature. He settled in London, and died there in 1737.

HARDIME (**PETER**). This painter, who was the brother and scholar of the preceding, was born at Antwerp in 1678.

He followed the same line of art as his preceptor, but far exceeded him in the beauty of his pieces. At the age of nineteen he went to the Hague, and soon established his reputation, so that his works were spread through all the Low Countries. In the monastery of the Bernardines, near Antwerp, in 1718, he painted four large designs, representing the Seasons, in which he introduced all the fruits and flowers peculiar to each. This is deemed the best of his performances; the objects are well grouped, the fruits and flowers are fine imitations of nature, freely handled, with an agreeable tone of colouring, and are well finished. Terwesten employed him to paint flowers and fruits in his compositions, which before had been executed by Verbruggen. When the public taste began to alter, and works of this kind were not so much in fashion as they had been, Hardime grew melancholy, and in that state of dejection died at Dort in 1748.

HARLING (**DANIEL**). This Dutch painter was born at the Hague about the year 1636. He painted portraits very much in the style of Netscher, and with considerable success. He became director of the academy of his native place, and died there in 1706.

HARLOW (**GEORGE HENRY**). This ingenious artist was born in St. James's Street, Westminster, June 10, 1787. His father was the English resident at Canton, but died a few months before the birth of this child, the care of whom, with five daughters, devolved on the widow, then only twenty-seven years old. Mrs. Harlow, however, discharged her maternal duties with the utmost assiduity, and when the son manifested a strong inclination for the arts, he was placed under a landscape painter named De Cort, next with Mr. Drummond, and lastly with Sir Thomas Lawrence. His progress was rapid, and he gave every promise of being an ornament to his country. His first historical picture was Bolingbroke's Entry into London, which, however, was never exhibited. The first which appeared at Somerset-house was the portrait of his mother, who died in 1809. The next was a representation of the quarrel between Queen Elizabeth and the Earl of Essex. This was followed by a picture of Hubert and Prince Arthur, taken from Shakspeare's King John; and the next was his capital piece of the Kemble Family, in the characters of King Henry, Queen

Catherine, Wolsey, &c. This picture was originally begun on a small scale; but the artist became so enamoured with his subject that he enlarged his plan, and produced a grand composition, which he sold to Mr. Webb for no more than one hundred guineas. The last great work exhibited by Mr. Harlow, was that of Christ healing the woman who had an issue of blood. It possessed merit, but fell short of his former productions. He obtained well-earned and high reputation by his excellent portraits upon a small scale, two of the best of which are those of Fuseli and Northcote. In June 1818, he went to Italy, where he made many friends, and received distinguished honours from the various academies. During his residence at Rome, he made an entire copy of Raffaele's Transfiguration, and executed, besides, a composition of his own, of fifteen figures, which, at the desire of Canova, was exhibited, first at his house, and afterwards at the academy of St. Luke. On the 13th of January, 1819, Mr. Harlow landed at Dover, but soon after his arrival in London he was attacked with a disorder in his throat, which carried him off in fifteen days.

HARP (VAN). This artist, whose Christian name and place of birth are unknown, was the disciple of Rubens, and a happy imitator of his manner of colouring, as well as in design. He copied some of his master's greatest works on a reduced scale, so closely, that good judges have taken them for the genuine productions of Rubens. His own pictures are mostly representations of farm-houses, and the festivities of the peasantry, composed admirably, and well coloured.

HARTCAMP, see SMITS.

HARTZOEKER (DIRK, or THEODORE). This artist was born at Utrecht in 1696. He studied the principles of his art under Balestra, at Rome, where he became a good painter of history, which, together with portrait, he practised at his native place till his death in 1740.

HAYDON, (BENJAMIN ROBERT), was the son of a bookseller, and was born on the 26th of January 1786. At a very early period, he evinced a love for art; and, before he reached his eighteenth year, the perusal of Sir Joshua Reynolds's Discourses, rendered him an enthusiast in high art. His first work, "Joseph and Mary resting with our Saviour," was produced at the age of twenty-one. His next work was his "Dentatus," which did not receive fair

play in the placing of it in the exhibition; and this circumstance set him at enmity with the Royal Academicians. Several of his pictures were, however, purchased by amateurs at liberal prices. His next production was his "Christ's Entry into Jerusalem," which was exhibited in Bond Street. His debts at length consigned him to the King's Bench prison, and while there he painted his celebrated works of the "Mock Election," and the "Chairing of the Members," and a Scripture subject. "The Great Banquet at Guildhall, on the passing of the Reform Bill;" but in this he failed. His necessities at length became so pressing that he could no longer bear up against them, and died on the 19th of June 1846. It is deeply to be regretted that he did not bear in mind, and follow the wholesome advice which was given to him by his friend, the gifted poet Wordsworth.

SONNET.

High is our calling, Friend! Creative Art
 (Whether the instrument of words she use,
 Or pencil pregnant with ethereal hues,
 Demands the service of a mind and heart
 Though sensitive, yet in their weaker part
 Heroically fashion'd—to infuse
 Faith in the whispers of the lonely Muse,
 While the whole world seems adverse to desert.
 And oh! when nature sinks, as oft she may,
 Through long-lived pressure of obscure distress,
 Still to be strenuous for the bright reward,
 And in the soul admit of no decay,
 Brook no continuance of weak-mindedness—
 Great is the glory, for the strife is hard!

HAYLS (JOHN). This artist was a native of England, and the rival of Sir Peter Lely. At Woburn, the seat of the Duke of Bedford, are several portraits of the Russell family, painted by him in a good style. He also painted those of the father, of Secretary Pepys, and of Flatman the poet. He died in 1679.

HAYMAN (FRANCIS). This artist was born in 1708, at Exeter, and was the scholar of John Brown, a portrait painter in London; on leaving whom he was much employed by Fleetwood, in furnishing scenes for Drury-lane theatre. In the pursuit of his profession he was extremely assiduous, and though he was more convivial than studious, yet he acquired a considerable degree of power in his art, and was the best historical painter in the kingdom before the arrival of Cipriani. It was this superiority of talent that introduced him to the notice of Mr. Jonathan Tyers, the founder and proprietor of Vaux-

hall, by whom he was employed in decorating those well-known gardens with historical pictures. He also painted four subjects taken from Shakspeare, for what was called the Prince's pavilion in Vauxhall; but Mr. Tyers had such a high opinion of them, as to remove them to his own residence, and place copies in their room. His reputation procured him much employment from the booksellers, whom he furnished with drawings for the editions of Moore's Fables, Congreve's Works, Newton's Milton, Hanmer's Shakspeare, Smollett's Don Quixote, Pope's Works, &c. These drawings have in general great merit. When the artists were incorporated by charter, Mr. Lambert was appointed the first president; but he dying shortly after, Hayman was chosen in his stead, in which station he remained till 1768, when, owing to the illiberal conduct of the majority of the members of that Society, he was no longer continued in it. For this exclusion, however, he was amply recompensed on the foundation of the Royal Academy, of which he was chosen a member, and soon after librarian. This place he held till his death, Feb. 2, 1776. As a painter, Hayman was not devoid of merit, but he was a strong mannerist, and his figures are extremely coarse. In his private character he possessed good qualities, but blended with vehement passions, that rendered his society disagreeable. He was fond of athletic exercises, and once, when the great Marquis of Granby came to sit for his portrait, he and Hayman had a set-to in the true pugilistic style, before the painting was begun.

HEAD (GUY). This artist was a native of Carlisle, where his father was a butcher. Guy became a student of the Royal Academy, where his performances attracted the notice of Sir Joshua Reynolds, who, on his setting out for the continent, gave him letters of recommendation to several gentlemen abroad. He was in consequence employed in painting the portraits of some of their families, and allowed to copy their most valuable pictures. He resided some years at Rome; but, on the breaking out of the Revolution, he returned to his native country, with a large collection of drawings, designs, and copies of some of the finest paintings in the Vatican. With these he intended to have made an exhibition; but was cut off prematurely, while preparing a room for that purpose, in December, 1800.

HEARNE (THOMAS). This artist was born in 1744, at Brinkworth, in Wiltshire. He came to London when young, and was first intended for trade; but having a turn for the arts, he was articled to Mr. Woollett the engraver, with whom he continued six years, and assisted him in many of his works. He did not long, however, continue the practice of engraving; for, soon after leaving Mr. Woollett, he engaged as a draughtsman to the first Lord Lavington, then Sir Ralph Payne, when appointed Governor of the Leeward Islands, and accompanied him to the West Indies, where he remained nearly five years. On his return to England in 1776, his fondness for antiquity led him to the study of Gothic architecture, combined with landscape; and in 1778, he associated with the late Mr. Byrne in that valuable work, the Antiquities of Great Britain, for which he executed the whole of the drawings. He also made several for other publications, but it is in private collections that his works are chiefly to be found; and, though not remarkably numerous, they are eminently distinguished for some of the best qualities of the art. He seldom attempted the bolder effects of nature; but for truth, a chaste and mild tone of colouring, and an admirable judgment in the arrangement of the whole, they have seldom been surpassed; and it is not too much to say, that he was the father of all that is good in that species of art, namely, landscape in water colours, which has so widely and conspicuously diffused itself, and is peculiar to this country. His works in pencil are a matchless combination of accuracy and tasteful execution. As a man he was highly respectable; he possessed a vigorous understanding, joined to a memory remarkably retentive and correct; his integrity was unimpeachable, and his manners were agreeable, gentlemanly, and modest. He died in Macclesfield-street, Soho, April 13, 1817.

HECK (JOHN VAN). He was born at Quaremonde, near Oudenarde, about 1625, and went early to Rome, where he industriously pursued his studies, and resided several years. The Duke of Bracciano engaged him for a considerable time in his service; and most of the cardinals and princes at Rome were solicitous to procure some of his works. He drew flowers and fruit in a good style, and finished them with neatness; he also painted landscapes, which he designed after the beautiful

scenes in the neighbourhood of Rome, and enlivened them by small figures, correctly and delicately designed. He likewise painted vases of silver, agate, porphyry, marble, or bronze, in imitation of the antique, and other objects of still life, in which he showed an agreeable choice, and good composition. Notwithstanding the encouragement he met with in Italy, he returned in 1660 to Flanders, and fixed his residence at Antwerp, where he lived in high esteem, and had considerable employment. He died in 1669. He etched several plates of animals and landscapes from his own designs.

HECK (NICHOLAS VANDER). This painter was born at the Hague about the year 1580, and learned the art of painting from John Naeghel. He distinguished himself as a good composer of historical subjects, but his greatest excellence was in landscapes. His manner of pencilling was strong and firm, his colouring natural and lively, and by his knowledge of the chiaro-oscuro, he gave to his pictures a bold and striking effect. Three historical compositions of his are in the town-house at Alkmaer. The first represents the Beheading of the Bailiff of South Holland, for an act of oppression against a poor peasant; the subject of the second is the punishment of an unjust judge, who was flayed alive by order of Cambyses; and the third is the Judgment of Solomon. These paintings show a good invention and design, and are extremely well executed. He died in 1638.

HECK (MARTIN HEMSKERK VANDER). He was the son of Nicholas Vander Heck, by whom he was taught the principles of drawing and design, and the art of colouring; but though he had the advantage of so able an instructor, he had neither the genius nor execution of that eminent artist, and in landscape was considerably his inferior. His most frequent subjects were old castles, and other antiquated buildings, in the style of Roland Roghman; and he was particularly fond of painting the castle of Egmont in its different views.

HECKELL (G. VAN). This Dutch artist, who lived about the year 1670, is supposed to have been a scholar of Gerard Douw, whose style he imitated very closely, though he did not labour his subjects so minutely as that great painter; yet he designed well, and coloured admirably.

HEEDE (VIGOR and WILLIAM VAN). These painters were brothers. Vigor was born at Furnes in 1659, and William in

1660; but by their having lived for a long time in Italy, where they perfected themselves in the knowledge of their profession, they have left few of their best works in their own country. Vigor returned to Furnes before his brother, but William continued longer at Rome, where, by close application, he improved to such a degree as to occasion an extraordinary high price to be given for his pictures. And, indeed, whoever deliberately examines the works of this artist, which are at Rome, Venice, and Naples, will find an evident proof that the high commendations they received were justly due to their merit. Such was his reputation that he was invited by the Emperor to Vienna, and he was also engaged to work for other princes of Germany, who would gladly have detained him at their courts. In the Church of St. Walburg at Furnes is a capital picture of this master, representing the Martyrdom of a Saint. It is designed in the manner of Lairese, full of spirit and genius in the composition, with a very natural tone of colouring, and the chiaro-oscuro judiciously observed. The works of these brothers are rarely met with, even at Furnes, where they both lived many years; whence it is concluded, that they were purchased by strangers, who knew how to prize their merit better than their own countrymen. Vigor Van Heede died in 1708, and William in 1728.

HEEM (JOHN DAVID DE). This ingenious artist was born at Utrecht in 1600, and received his instructions in painting from his father David, who excelled in the representation of fruits and flowers. The son, however, soon surpassed him, and rose to the height of perfection in the particular line which he adopted. His favourite subjects were the same as those of his father, enriched besides with vases of gold and silver, musical instruments, carpets, and other articles of still life. But he particularly distinguished himself by the deceptive force which he gave to transparent bodies, such as glass, crystal, and gems. He grouped all his objects admirably, coloured them exquisitely, and gave them the highest finishing. His pencil is uncommonly delicate, and he had a perfect knowledge of the chiaro-oscuro. His works were much prized in his lifetime, nor have they since lost their value, which many have taken advantage of, by obtruding upon the public pictures in the name of De Heem which he never executed, and which in fact were

unworthy of his pencil. The insects introduced by him among his fruits and flowers are so faithfully drawn, and beautifully coloured, as to have the appearance of reality. John de Heem painted a garland of flowers for John Vander Meer, who refused two thousand guilders for it, but he afterwards presented it to King William, by whom he was rewarded with a post of considerable value, and carried the picture to England. He died in 1674.

HEEM (CORNELIUS DE). This artist was the son of the preceding, and was born at Utrecht in 1623. He painted in the same style as his father, but in a very inferior degree, though many of his pictures have passed for those of John David. He had a brother named *John*, who also painted fruits and flowers, but in a manner still less like the father.

HEERE (LUCAS DE). He was born in 1534 at Ghent, being the son of John de Heere, the best statuary of his time, and Anne Smyters, who had a most surprising genius for painting landscapes in miniature. Van Mander says that she painted a piece representing a windmill, with the sails bent; the miller appeared mounting the stairs, loaded with a sack; upon the terrace where the mill was fixed was seen a cart and horse, and on the road several peasants: the whole was highly finished, and pencilled with wonderful delicacy and neatness, and was also accurately distinct, yet so amazingly minute, that the surface might be covered with one grain of corn. Having been instructed in the principles of design and pencilling by his parents, De Heere was placed under Francis Floris; with whom he improved so expeditiously as to become in some respects his equal, while in composition and invention he proved his superior. On quitting Floris, he travelled to France, where he was employed some years by the court in drawing designs for tapestry; and while at Fontainebleau, he studied after the antique statues preserved in that palace, though he never made that improvement in his subsequent compositions which might have been expected from his genius. On his return home he painted a number of portraits with applause; and he was remarkable for having so retentive a memory, that if he saw any person but once, he could draw his likeness as well as if he had the model before his eyes. For the Church of St. Peter at Ghent he painted an altar-piece, representing the Descent of the Holy Ghost; and on the folding-

doors is a picture of the Last Supper. In the Church of St. John is a painting of the Resurrection; while the doors exhibit Christ and his Disciples at Emmaus, and his appearance in the garden to Mary Magdalen. In the reign of Queen Elizabeth, De Heere came to England, where he painted her majesty's portrait, and was much employed by the nobility. The picture of the queen is at Kensington. He died at Ghent in 1584. His manner was stiff, resembling that of his master; but in the colouring of the heads of his portraits there is a great deal of nature and clearness, and he is to be praised for his high finishing, as well as for giving a fulness to his draperies.

HEFELE (—). This artist was a native of Germany, and a soldier in the army of King William, but procured his discharge from the service, after which he settled in England, and died here in the reign of Queen Anne. His subjects were landscapes, flowers, and insects, which he drew in water colours.

HEIL (DANIEL VAN). He was born at Brussels in 1604, and studied after nature. As a painter of landscapes he had a great reputation; but he discontinued those subjects for those of terror, such as conflagrations of cities, villages, or palaces; which he represented with abundance of truth, and an awful exactness. The pictures of this master are very frequent, and some of them are extremely well coloured, and freely and firmly pencilled. Among his capital performances are the Destruction of Troy, the Burning of Sodom, and some excellent winter-pieces. He had a light touch, a natural tone of colouring, great variety in the scenes of his landscapes, and possessed a perfect knowledge of the *chiaro-oscuro*. He died in 1662.

HEIL (JOHN BAPTIST VAN). He was born at Brussels in 1609, and was the younger brother of Daniel Van Heil. He principally devoted himself to sacred and poetical subjects, but sometimes he painted portraits. His invention was fertile and lively; he had a good manner of pencilling, and was accounted superior to either of his brothers. Several of his pictures are in the churches of his native city.

HEIL (LEONARD VAN). He was the brother of the preceding artists, and was born at Brussels in 1603. His subjects were flowers and insects, which he copied from nature, and described with the utmost exactness. He generally painted in a small size, but in an exquisite manner,

and with a neat and delicate pencil. He was also an architect and an engraver.

HEINS (—), a German artist, who lived many years at Norwich, where he practised as a portrait painter and an engraver. His son, who was born at Norwich about 1740, became a better artist than his father, both in oil and miniature. He also engraved in a good style, but died young at Chelsea, in 1770.

HEINTZ (JOSEPH). This artist was a native of Berne, in Switzerland, but the time of his birth is unknown, nor are we made acquainted with the name of his instructor. He became, however, a good painter of history, and successfully imitated the style of Corregio. The Emperor Rodolphus II. invited him to Prague, and then sent him to Italy, where he improved himself greatly. On his return to Germany he painted several pictures of merit, particularly Jupiter and Leda; the Rape of Proserpine; and Diana and Actæon.

HEISS (CHRISTOPHER ELIAS). He was born at Memmingen, in Suabia, in 1670. Though he painted portraits well, he was mostly distinguished by his mezzotints, which he executed on an uncommonly large scale, some of his plates being three feet high by two feet wide.

HELMBREKER (THEODORE). This painter was born at Haerlem in 1624. His father was a musician, and intended him for the same profession; but his genius leading him to painting, he was placed under Peter Grebber, on whose death he went to Italy, and at Venice found a generous patron in the Senator Loredano, for whom he executed several works. From thence he repaired to Rome, where also he met with a liberal protector in the Cardinal de Medici. Afterwards he visited Florence, Naples, and other cities, receiving every where marks of respect. Having thus improved himself by a long residence in the seat of the arts, he returned to Haerlem, yet could not be induced by the most importunate solicitations of his friends to continue there for any length of time, but went again to Rome, where he spent the principal part of his life. He had an excellent manner of painting; his invention was lively; his composition good; his figures were designed with taste and elegance; they had a fine expression, and good relief; his subjects were disposed with singular judgment; and his colouring was agreeable. His landscapes have abundance of truth, variety, and nature, producing a striking effect;

and the animals or figures are finished with a delicate and free pencil, and a skilful management of the chiaro-oscuro; so that the harmony, variety, and spirit of his compositions, afford the eye singular pleasure. His genius qualified him not only to compose sacred subjects, which he always painted with success, but also conversations, fairs, beggars, and the marchings of troops. He sometimes painted in the style of Bamboccio, and was accounted not inferior to him; but the tints of his colouring were rather more clear, especially those of his latter time. As he made Rome his residence for so many years, the Italians possess most of his performances, and value them so highly as to retain them in their own country; for which reason his works are very rarely to be met with in any other part of Europe. He frequently painted in large, but his most admired pictures are those of the smaller size. At Rome, in the Church of the Jesuits, is a noble landscape, in which is introduced the Temptation of Christ in the Desert. At Naples, in the refectory of the Jesuits' college, are three sacred subjects, admirably executed; Christ in the Garden; Christ carrying his Cross; and Christ Crucified. At Amsterdam is an incomparable picture, representing a convent, of which the architecture is in the Italian taste, excellently designed and highly finished; and before the building appear a number of men, women, and children, who are served with victuals by monks. The whole is admirably handled, with good expression, a free and neat pencil, and very agreeable colouring. Helmbreker died at Rome in 1694.

HELMONT (MATTHEW VAN). He was born at Brussels in 1653, but it is not mentioned by what master he was instructed; yet it is supposed that he travelled through Italy, from the taste observable in his compositions. His subjects were markets, fairs, shops with fruits and vegetables, or the laboratories of chemists, in the Italian style. His works were very much prized by Louis XIV., for whom he painted some of his best pictures. He died at Antwerp in 1719.

HELMONT (SEGRES JAMES VAN). He was the son of the preceding, and born at Antwerp in 1683. His father took great pains in instructing him, and had the satisfaction to see him possessed of great abilities, at an age when others only begin to learn. The loss of this excellent parent was irreparable, but young Helmont did

not relax in his application after that melancholy event, neither did he seek any other tutor; but, by the knowledge which he had already acquired, and by the strength of his genius, he was enabled to study nature, and to improve himself by designing after the noblest models, of which the city of Brussels afforded him an ample number. His compositions are in the grand style; his colouring is true, his design correct, and among the Flemish artists he is considered as a painter of distinction. The great altar-piece in the Church of the Carmelites at Brussels, is accounted one of his most capital performances; the subject is Elijah's Triumph over the Priests of Baal. In the Church of St. Mary Magdalen, in the same city, is another fine picture by him, of the Martyrdom of St. Barbara; and in that of St. Michael is the Triumph of David. He died at Brussels in 1726.

HELST (**BARTHOLOMEW VANDER**). He was born at Haerlem in 1613, and was accounted one of the best portrait painters of his time. He sometimes employed his pencil on historical subjects, and the landscapes which he introduced into those compositions, are always in a good taste, and designed with great truth and nature. But his chief merit consisted in portraits, which he designed in an agreeable style, with a light, free touch, and a mellow pencil, with broad draperies and beautiful colouring. Many of his countrymen do not hesitate to compare him with Vandyck; but when the works of both are impartially compared, they cannot certainly be admitted to stand in any degree of competition. Several paintings of Vander Helst are to be seen at Amsterdam, which are exceedingly admired; one of the most capital is in the Chamber of Justice in the town-house, and represents the principal officers of the train-bands, as large as life: the carnations, attitudes, and draperies, are finely designed and executed; the local colours are good, and the ornaments, with the vases of gold and silver, are delicately finished, and imitated to great perfection. Sir Godfrey Kneller was profuse in his commendation of this painting, and a better judge, Sir Joshua Reynolds, says, "that this is perhaps the finest picture of portraits in the world, comprehending more of those qualities which make a perfect portrait than any other I have seen; they are correctly drawn, both heads and figures, and well coloured, and have great variety of action, characters, and counte-

nances; and those so lively, and truly expressing what they are about, that the spectator has nothing to wish for." Vander Helst died at Amsterdam in 1670.

HEMMELINCK (**JOHN**). He was born at Damme, near Bruges, about 1450. We are not told who was his master, but a curious circumstance is related of his personal history. Being of a wild character, he enlisted for a soldier, and happening to fall sick, he was taken into the hospital of St. John at Bruges. Here he was brought to repentance, and when he recovered, he communicated his profession to the fraternity, offering at the same time to paint a picture for their chapel. His proposal was accepted, and he accordingly painted an altar-piece, the subject of which was the Nativity, with the Adoration of the Shepherds; and on the folding-doors were representations of the Infant in the Cradle; and the Presentation in the Temple. This fine performance is dated 1479, and is still held in great veneration. In the chapel of St. Julian he painted a picture of St. Christopher, which in the late revolution was carried to France.

HEMMESSEN (**JOHN VAN**). This Flemish painter lived about the year 1550. He studied at Rome, and was such a diligent imitator of Leonardo da Vinci, that many of his pictures, especially those of children, have been mistaken for the works of that master. In the Dusseldorf gallery is an *Ecce Homo*, painted by Van Hemmessen in 1544; and in the Louvre is another picture of Tobit restoring Sight to his Father.

HEMSKERCK (**MARTIN**). The real name of this painter was *Van Veen*, but he obtained that of Hemskerck from the place of his birth, a village near Haerlem. He was born in 1498, and was first instructed by John Lucas; but afterwards became a disciple of John Schoreel. His beginnings were unpromising and heavy; yet, by industry and assiduity, he overcame every difficulty and discouragement, and obtained the character of being a very considerable artist. On quitting Schoreel, he imitated the manner of that painter entirely, and finished a picture for the chapel of the artists at Haerlem, representing St. Luke painting the portrait of the Virgin, which was so exactly in his style, that it seemed impossible to determine whether it had not really been executed by that master. After this he went to Rome, where he applied to the study of the antique, and the works of Michel Angelo Buonarroti, and he also

copied many of the ruins in the environs of that city, intending those designs for his future compositions. After an application of three years he returned to his native country, with a perfect change of his manner, though by many able judges his early style, after Schorcel, was preferred to his latter; the muscular parts not being expressed so sharp in his first designs as they were afterwards. His invention was fruitful, which qualified him to paint all kinds of subjects; and his design, though dry, was easy and learned. His composition was good, and he was fond of introducing pieces of architecture in his backgrounds; but he wanted grace in the countenances of his figures, and in the airs of his heads; the muscles of the body were abundantly too hard and dry, especially in the naked; his figures are generally too long, his draperies heavy, and his works sufficiently prove that he had little or no knowledge of the chiaro-oscuro. One of his principal works is an altar-piece at Amsterdam, the subject of which is the Crucifixion, and on the folding-doors are representations of the several parts of the history of the Passion. Hemskerck was also an engraver, but his prints are more valued for their rarity than beauty; yet Michael Angelo is said to have prized one of them highly. This artist died in 1574.

HEMSKERCK (EGBERT, called the *Old*). This painter was born at Haerlem about 1610; but it is not known under whom he received his education. The taste of his compositions was low, for he took his subjects from nature, and persons of mean occupations employed in low pursuits, whose figure, dress, actions, and manners furnished the imagination with no ideas of elegance; and he studied no farther than to express the variety of humours observable in the characters of that class of people with whom he was most conversant. To study nature in its undisguised appearances, and to trace every passion of the human mind in the lineaments of the face and the attitudes of the body, seems to have been the utmost of his ambition; for which purpose he frequented inns, taverns, gaming-houses, fairs, feasts, or merry-makings; and by that means acquired a surprising power of expressing every incident that promoted mirth or amusement. He designed and drew correctly, his colouring is natural and transparent, and his pictures have a strong effect, from his management of the chiaro-oscuro. His touch is free, firm, and full

of spirit, and his expression admirable. Some of his pictures appear rather too dark, particularly in the backgrounds; though perhaps that defect was occasioned by the colours having changed from their original tint, or from the bad treatment of unskilful cleaners and varnishers. But his genuine works, when well preserved, have a clearness and force equal to any of the Flemish artists. The reputation of Hemskerck hath excited so great a number of painters either to imitate his manner or to copy his works, that many fictitious pictures are sold for his performances. A picture of a Sick Woman, in the possession of the author of this book, affords a proof of the merit of Hemskerck. The patient is represented in her bed-chamber, attended by a nurse, a boy in great affliction, and a physician examining the urinal. The background is clear, the perspective and furniture very exact, and the principal figure is unusually bright. On the right hand is the bed, at the side of which the woman is placed in an elbow-chair, resting her hands on its arms. Sickness and pain appear in the limbs, and the whole body expresses feebleness and lassitude. Her form is designed in a style superior to the Flemish taste; it is easy, elegant, and graceful, and she turns her eyes with a melancholy anxiety on the doctor, as if waiting his opinion, and at the same time dreading it. The light is judiciously thrown on the principal figures, and the limbs and attitude of the woman are worthy of any artist of the Roman School. He died about 1680.

HEMSKERCK (EGBERT, called the *Young*). He is supposed to have been the son of the preceding, and was born at Haerlem in 1645. He studied under Peter Grebber, but imitated the manner of Brouwer, and the elder Hemskerck. He quitted his own country to settle in London, where, for a long time, his pictures were highly esteemed, though now they are much sunk in value. He had great humour, with a lively imagination, which caused him to delight in wild, fanciful, and uncommon subjects; such as the nocturnal intercourse of witches, devils, and spectres, and the temptations of St. Anthony. He also painted drunken scenes and rural sports, which he represented in a very spirited manner. His drawing was tolerably correct, and in some of his compositions extremely good; but though his colouring was generally

commendable, it sometimes appears disagreeable by its foulness. It was customary with Hemskerck to introduce his own portrait among the droll scenes and conversations which he designed; and for that purpose he had always a small looking-glass placed near his easel, though his countenance was far from being handsome. He died in London in 1704.

HENRIET (ISRAEL). This French painter was born at Nancy in 1607. He was the son of Claude Henriet, an ordinary artist, from whom he learned the rudiments of his art; after which he went to Italy, and studied under Antonio Tempesta. He then returned to France, and settled at Paris; but not succeeding as a painter, he turned printseller and engraver. His talent lay in landscape and views. He died in 1661.

HERDER (—). This Dutch artist was born at Groningen in 1550. He went to Italy, and improved himself at Rome, by studying the works of the best masters; after which he returned to Groningen, where he practised as a painter of history with some reputation, and died there in 1609.

HERREGOUTS (HENRY). He was born at Mechlin in 1666, and learned the principles of painting in his native city; but formed his manner by studying the works of the best masters, and improving his knowledge after nature. In his compositions he showed a fertile invention and a ready genius; his style of painting was grand, his design full of spirit, and his colouring agreeable. His figures had expression and character, and his draperies were easy and natural; he painted with great freedom of pencil, and his touch was broad and firm. His general subjects were designed in a large size, and in some of his compositions the figures were much larger than life. He was frequently employed to insert the figures in the landscapes of other artists, particularly those of John Asselyn. Most of the churches at Antwerp, Louvain, and Bruges, are adorned with the paintings of this master; but his most capital performance is in the Church of St. Anne, in the latter city, the subject of which is the Last Judgment; and the composition and execution are sufficient evidence of the merit of the painter. In the cathedral at Antwerp he painted the martyrdom of St. Matthew, in a style of colouring resembling Vandyck. He died in that city in 1724.

HERREGOUTS (JOHN BAPTIST). He was the son of the last-mentioned artist, and was born in 1700. He painted historical subjects in the style of his father, but in an inferior degree. His best works are the Virgin and Child, in the Church of St. Anne at Bruges; the Presentation in the Temple, in that of the Carmelites; and the Virgin and Saints, in the same church. He also etched some prints in a pleasing manner.

HERRERA (FRANCESCO DE). This Spanish artist, who is called the *Elder*, was born at Seville in 1576. He studied under Luigi Fernandez, and had the honour of reforming the insipid style of his country. His colouring was transparent and bold, and his figures had great force of relief. One of his best works is a picture of the Last Judgment, in the Church of San Bernardo, at Seville. He painted a number of frescoes also at Madrid, for the churches; besides which he excelled in representing fairs, markets, and carnivals. Herrera etched some plates from his own designs; and to his other qualifications he added those of being an excellent architect and sculptor. He died in 1656.

HERRERA (FRANCESCO). He was the son of the preceding, and was born at Seville in 1622. After studying under his father, he went for improvement to Rome, and at the end of six years returned to Seville, where he became sub-director of the academy; but not succeeding to the presidency, which was conferred upon Murillo, he went to Madrid, and became painter to the king. His chief performances are in that city, where he died in 1685. Besides historical compositions, he painted flowers and fish, on which last account he was called by the Italians *Il Spagnuolo degli Pesci*.

HERRERA (DON SEBASTIAN DE). This artist was born at Madrid in 1610, and had Alonso Cano for his instructor. He became a good painter of history and portrait; besides which, he was an excellent sculptor and architect. He died at Madrid in 1671.

HEUSCH (WILLIAM DE). He was born in 1638 at Utrecht, where he learned the rudiments of painting, but went early to Rome, and became the disciple of John Both, under whom he made a great proficiency. He adhered to the beautiful manner of his master, not only in the tints of his colouring, but also in the handling, and agreeable choice of his subjects. He

designed after nature, and sketched views of the Rhine and the Tiber, of Frescati and Tivoli, from which he composed his landscapes, always representing such scenes and situations as were uncommonly striking and beautiful; so that his pictures were exceedingly admired in Rome, and bought at large prices. He enriched his landscapes with excellent figures, and animals of different kinds, which were elegantly designed, and finished with neatness; and he generally chose for his subjects, huntings, harvest scenes, and shepherds and villagers, employed in different occupations or amusements. He died at Utrecht in 1702.

HEUSCH (JACOB DE). This painter was nephew to William de Heusch, and was born at Utrecht in 1657. He was instructed by his uncle, whom he very much resembled in his taste of design, touch, and colouring, so that there was hardly any perceptible difference in their works. When he had for some time painted in this style, he went to Rome, and there attended the academy to improve himself in drawing and design. He also studied the works of the great masters, examining their perfections and defects; but preferring Salvator Rosa, he fixed on him for his model, particularly in his small figures; and to impress on his mind strong ideas of that master's manner of design, he viewed every scene around Rome and its neighbouring villages. At last he surpassed his uncle, and his works were eagerly bought by persons of the best taste in Rome and Venice. His landscapes are faithful representations of nature; his sites are agreeably chosen; the grounds and trees well coloured, and touched with freedom; and the figures, sheep, oxen, and other animals, are designed with abundance of truth, correctness, and spirit. He also etched some plates from his own designs in a pleasing style. He died in 1701.

HEUSCH (ABRAHAM DE). He was born at Utrecht about 1650, and was instructed by Christian Striep. His favourite subjects were plants, insects, serpents, and reptiles; all which he copied from nature with singular neatness and truth. It is impossible to behold such exactness of imitation and exquisite finishing as he bestowed on his pictures, without being astonished at his patience, as well as the skill which he showed in the disposition of his objects. His works, however, are scarce, as he spent much time in finishing

them, and at last quitted painting for a commission in the navy. He executed some etchings after his own designs. Abraham de Heusch died at Leerdam in 1712.

HEUVICK (GASPARD). This Flemish artist was born at Oudenarde in 1550. At an early age he went to Italy, and became the scholar of Lorenzo Costa, by whose instructions he proved a good painter of history on a large scale, for churches and other public buildings. He died in 1611.

HEYDEN (JOHN VANDER). This artist was born at Gorcum in 1637, and obtained his early knowledge of designing from an ordinary painter on glass; but his genius enabled him to improve, by studying after nature, and his taste directed him to the choice of subjects very rarely seen in such perfection as they have been represented by his pencil. He painted churches, palaces, ruins, and views of cities, with great precision; and added new beauties to them by the landscapes, trees, and lovely distances which he introduced. His pictures are finished with uncommon neatness and patience; and he painted his buildings so exactly, that even the stones or bricks may be counted. All his objects, however, form admirable masses of light and shadow; the chiaro-oscuro is well kept; the perspective is excellent; and the union and harmony are preserved throughout. Though several painters have finished their works as highly, few have possessed, in an equal degree, the art of uniting mellowness with high finishing. Nothing appears laboured or servile, hard, stiff, or dry; but the more critically his paintings are examined, the more astonishment is excited by the taste and management observable through the whole. He painted a view of the Royal Exchange and Monument, in London; the Town-house, at Amsterdam; Rome, Cologne, and Delft; and many churches and palaces, which are filled with a multitude of figures, judiciously disposed. These figures were painted by Adrian Vandervelde till his death, and afterwards by Lingelbach. It is recorded of Vander Heyden, that he painted a Bible, lying open, only of the size of a man's palm, in which the writing was exceedingly small, and yet so clear, that every letter was distinctly legible. He etched some views from his own designs. He died in 1712.

HIDALGO (JOSEPH GARCIA). This

Spanish artist was born at Murcia in 1656, and had successively for his instructors Matteo Gilarte, and Nicholas Vellasis. He next went to Rome, where he studied some time under Giacomo Brandi. On his return to Spain, he settled at Madrid, and was much employed by Charles II. particularly in painting the cloisters of San Filipe del Real. When he died is unknown. He was the author of a work entitled "Principios para estudiar el nobilissimo Arte de la Pintura."

HIGHMORE (JOSEPH). This painter was born in the parish of St. James, Garlick-hill, London, June 13, 1692, being the son of Edward Highmore, an eminent coal merchant. His uncle was sergeant-painter to King William, notwithstanding which it was thought proper by the family to overrule the inclination of Joseph for the same profession, and he was articulated to an attorney. At his leisure hours, however, he applied to drawing, and the study of those sciences connected with the fine arts, as geometry and perspective; besides which he attended the anatomical lectures of Cheselden, and entered himself a member of the Painters' Academy in Great Queen-street, where he was noticed by Kneller, who used to call him "the young lawyer." On the expiration of his clerkship he adopted painting as a profession, with sufficient encouragement. He made the drawings for Cheselden's Anatomy, also those of the procession of the Knights of the Bath, on the revival of that order in 1725, which circumstance procured him considerable employment as a portrait painter. He drew the Duke of Richmond at full length, with his three esquires, in the costume of the Order of the Bath, and a view of Henry VII.'s chapel. He was also employed to paint the portrait of William Duke of Cumberland, from which Smith scraped a mezzotinto. In 1732, Mr. Highmore made an excursion to the Continent, with the design of examining the Dusseldorf gallery, and two years afterwards he went with a similar view to Paris. In 1742, he painted the portraits of the Prince and Princess of Wales, besides others of the royal family. On the publication of Richardson's Pamela, he painted a set of pictures taken from that story, of which engravings were published. These brought him acquainted with Richardson, for whom he painted his portrait, and that of Dr.

Young, which last is in All Souls College, Oxford, and is the only one ever drawn of that excellent poet. In 1754, Mr. Highmore published a Critical Examination of the Paintings of Rubens on the Ceiling of the Banqueting-house at Whitehall. His principal historical pictures were Hagar and Ishmael, a present to the Foundling Hospital; the Good Samaritan; the Finding of Moses; the Harlowe Family, taken from Clarissa; the Graces unveiling Nature; the Clementina of Grandison; and the Queen, mother of Edward IV., with her younger son, taking shelter in Westminster Abbey. His principal literary work connected with the arts, is the Practice of Perspective, on the principles of Dr. Brook Taylor, published in 1763, in one volume quarto. This ingenious and estimable man died March 9, 1780, and was buried in Canterbury cathedral. His abilities as an artist appear in his works, which are improved by time. His idea of beauty was of the highest kind, and his knowledge of perspective gave him great advantage in his family pieces. He could take a likeness by memory as well as by a sitting, of which there is a proof in his picture of the Duke of Lorraine, afterwards emperor; and those of George II., Queen Caroline, the two Misses Gunning, &c.

HILLIARD (NICHOLAS). This English painter was born at Exeter in 1547. His father, Richard, was a gentleman of fortune, and served the office of sheriff of the county in 1580. Nicholas, being a younger son, was apprenticed to a goldsmith; but his inclination leading him to painting in miniature, he studied and copied the works of Hans Holbein, without having any instructor. He still carried on the business to which he had been bred, and, by the interest of Sir Walter Raleigh, was appointed goldsmith, carver, and portrait painter to Queen Elizabeth; on which he settled in London, where he was much employed at court, and his works were greatly admired. The Queen sat to him several times, as also did most of her ladies. Dr. John Donne has thus celebrated the merit of this artist in his poem of the Storm:

"An hand or eye
By Hilliard drawn, is worth a history
By a worse painter made."

The favour which he received from Elizabeth was continued by her successor, who appointed him by patent his principal

drawer of small portraits, and embosser of medals in gold. But though Hilliard had merit, and was a studious imitator of Holbein, he could not acquire the force and manner of that great painter. He could not arrive at any strength of colouring; his carnations were always pale, and void of any variety of tints; yet his pencilling was exceedingly neat, the jewels and ornaments of his portraits were expressed with lines incredibly slender, and even the hairs of the head and beard were almost distinctly to be counted. He was exact in describing the dress of the times, but he rarely attempted more than a head. His portrait of Mary Queen of Scots gained him universal applause. But one of his most capital pieces was a whole-length of Queen Elizabeth in her robes, sitting on her throne; and two other pictures are mentioned in high terms of commendation, the one being the portrait of his father, and the other of himself. Hilliard was the instructor of Isaac Oliver, and died on the 7th January, 1619.

HILTON (WILLIAM)—the last of a long line of artists, who, from the days of Barry, desired to restore the high historic style of painting—was born at Lincoln in 1786, where his father, a native of Newark-upon-Trent, then lived and practised the painting of portraits. He studied under his father, and, in the school of the Academy in London, improved his knowledge of outline and colour, where the lectures of the professors, and the example of the president, excited that wish to excel in historic composition, which was with him to the last hour of his life. He shut his eyes on the fact, that neither religion nor history, now, since general intelligence had opened their pages to all, required art as an interpreter, and that the nation desired the magic of colours and the graces of outline to be employed on unexhausted and original topics. Hogarth, in one of his satiric works, represents British painting as a tree with three branches, on which the shower of patronage falls; the bough of Landscape is only moistened, and grows not; the bough of Portrait is drenched, and flourishes; but not one drop falls on the bough of the Historic, which is parched and withered. Hilton took shelter under the historic bough, and discovered, before he died, the deep truth of the caricature. He prepared himself well for the task; and, besides a skill in outline unknown then in the land, and the art of filling up his sketch gracefully with colours, he made

himself acquainted with history and with poetry, and, going beyond Northcote in this, read more than the mere passage which his pencil selected to embody. He studied the calm grandeur of expression—with that dramatic tact of natural grouping so well known to Raphael—and desired, in his figures and faces, to impersonate the action which he had to represent. This was taking high ground; but a series of fine paintings from scripture, history, and poetry, vindicated his boldness. From the year 1806, when he painted his first work, till the year 1814, when his merits opened the doors of the Royal Academy, and he was elected Associate, he exhibited eight pictures: 1. Cephalis and Procris, from Ovid; 2. Venus carrying the wounded Eneas from Battle, pursued by Diomed; 3. Ulysses and Calypso; 4. The Good Samaritan; 5. John of Gaunt reproving Richard the Second; 6. Christ restoring Sight to the Blind; 7. Mary anointing the Feet of Jesus; 8. Miranda and Ferdinand bearing the Log. These were, one and all, large pictures; they possessed much dignity of expression, were finely drawn, skilfully arranged, and softly and harmoniously coloured: those from verse were the most lovely; there wanted nothing to hinder their taking a place in the highest regions of art, but a touch—that something diviner still, not of the body, but of the soul, which must breathe through every member, and glow in every face of the true poetic. Hilton had done enough, however, to satisfy the world of art that a new star had arisen; critics affected to spare his blemishes, while they praised his drawing and his style of colour, for the sake of his boldness in lifting the banner of the historic; and nobles—and, it is said, priests—lamented that the walls of neither their mansions nor their churches could afford room for some of these compositions. He painted and exhibited three other pictures: the Raising of Lazarus, Una with the Satyrs, and Ganymede, when the Royal Academy thought he had done enough for all the honours of the institution, and in the year 1819 he was numbered among the Forty. Una and the Satyrs is a fine work, and shares in the spirit of the poet, and that largely. This symptom of approbation by his brethren, had, we fear, little effect on the world; for it continued cold, and Hilton continued to paint; but when, in 1821, he exhibited his very vivid and poetic picture of "Nature blowing Bubbles for her Children,"

it was thought that the tide of opinion had turned in his favour, for every eye was on it, and commendations were on all lips. He followed this up by four great pictures: 1. Venus, in search of Cupid, surprises Diana at her Bath; 2. Comus with the Lady in the Eucharistic Chair, a scene worthy of Milton, whose page inspired it; 3. Love taught by the Graces, called by the critics of the day, a most pleasing performance; 4. Christ crowned with Thorns. This fine work was bought by the British Institution in the year 1825; for, though the subject was exhausted, and had ceased to excite surprise, the meekness and beautiful resignation of the Saviour were in strict keeping with Scripture, and welcome to thousands. The Academy, to its honour, felt that the world refrained from using Hilton according to his merits, and, on the resignation of Thomson, who had succeeded the captious Fuseli, he was made keeper, an office to which a small pension and good apartments are attached; both of which were found useful by one whose only shelter had hitherto come from the scanty and parched bough of the tree of art. Hilton was now in "modest independence," and might pursue the "historic" without dread or fear of want. From 1826 till 1839 he painted and exhibited ten pictures, four of which were scriptural, one historical, and the rest poetic. These were, 1. The Crucifixion; 2. Cupid and a Nymph; 3. Abraham's Servant meeting Rebekah; 4. The Angel releasing Peter from Prison; 5. Sir Calepine rescuing Serena; 6. Una seeking shelter in the Cottage of Corecea; 7. Rebekah and Abraham's Servant; 8. Edith and the Monks finding the body of Harold; 9. Nymph and Cupid; 10. The Infant Warrior. The Infant Warrior was exhibited in 1836; and from this period Hilton is believed to have finished nothing, though he designed and drew much; for a slow and wasting illness had robbed him of his sure delicacy of touch, and pressed down, in no gentle way, that vigour of spirit so necessary for success in great undertakings. He died in his apartments at the Royal Academy, on the 30th of December 1839, and most of the members and the students attended his body to the grave. His principal pictures were exhibited at the British Institution in 1840. To the task of historical painting Hilton brought an accurate eye, a clear sense of shape and quantity, a hand conversant with light and shade, and un-

equalled knowledge of drawing. His conceptions were high and noble, both in poetry and history, and he always reached the sense of the subject on which he employed his pencil. Spenser was his favourite poet; and his finest pictures are from the Faery Queen, whose author he resembled in his flights in middle air, and in tranquil composure of thought and expression. With these high qualities he had a little of that alloying tameness to which allusion has been made, and, at the first look, we are apt to accuse him of being something cold when he should be fervent, and to desire a touch of greater vitality—a more visible throb of the pulse of thought.

HIRE (LAURENCE DE LA). He was born at Paris in 1606, and was educated, first by his father, Stephen de la Hire, an historical painter of some reputation, but afterwards he became a pupil of Simon Vouet. He was the only artist of his time in France, who did not endeavour to imitate the style of that master, though the one which he assumed was not at all superior, and he continued a mannerist. His taste was but indifferent, and if it was more natural and finished than that of Vouet, it was still far from agreeable. His landscapes were the most pleasing of his works, for he finished them with great care; but his figures were not natural, either in the airs of the heads, the contours of the limbs and bodies, or in the fingers, which were too long and contorted. The keeping in his pictures was exceedingly faulty, from an injudicious use of the aerial perspective; for, instead of making his objects apparently die away, the distances were involved in a confused mistiness; and his figures, in proportion as they receded from the base line, were clouded and indistinct. This defect rendered the works of De la Hire generally less estimable, though they are still commended by many of his countrymen. Among his best pictures are, the Entry of Christ into Jerusalem, and his Appearance at the Sepulchre to the three Mariæ. He also etched some plates in a neat style. He died at Paris in 1656.

HIRE (PHILIP DE LA). He was the grandson of the preceding, and was born at Paris in 1677. It is uncertain under what master he studied, but he closely imitated the style of Watteau. He also painted the same kind of subjects with great success, and some of his pictures have considerable merit. After following

painting for some time, he quitted that profession to study and practise physie. He died in 1719.

HOARE (WILLIAM). This ingenious artist was born at Eye, in Suffolk, about 1707. He received a liberal education, after which he was placed under Grisoni, an Italian painter in London, on leaving whom he went abroad, and at Rome attended the school of Francesco Imperiale, the disciple of Carlo Maratti. Here he formed an acquaintance with Pompeo Battoni, which ripened into a friendship that lasted through life. While at Rome, Mr. Hoare made many copies from the best works of the great painters, and at the expiration of nine years returned to London, enriched with knowledge, and furnished with designs. Finding little or no encouragement for historical painting, he had recourse to portrait, which he practised at Bath, where he was held in high esteem by the first persons of quality in the kingdom. He there painted an altarpiece of Our Saviour bearing the Cross, for the church of St. Michael; and for the Octagon chapel he did another, the subject of which was the Pool of Bethesda. He now turned his attention to crayon painting, which he carried to high perfection. On the formation of the Royal Academy he was chosen one of its first members, and was a constant exhibitor many years. He died in 1792, leaving several children, one of whom, the late Mr. Prince Hoare, was the author of *Arèthusa*, and himself a painter.

HOBBEA (MINDERHOUT). This eminent painter was born at Haerlem about 1629. He is said to have had Solomon Ruysdael for his master, but it is certain that he studied principally, if not wholly, after nature, sketching every scene that afforded him pleasure, and his choice was exceedingly picturesque. His grounds are always agreeably broken, and he was particularly fond of describing slopes diversified with shrubs, plants, or trees, which conducted the eye to some building, ruin, grove, or piece of water, and frequently to a delicate remote distance, every object perspectivevely contributing to delude our observation to that point. The forms of his trees are not unlike those of James Ruysdael, and in all his pictures he shows an admirable knowledge of the chiaro-oscuro. His colouring is extremely good, and his skies evidently show that he made nature his principal director, by the airy forms and graceful disposition of his clouds, as also

by the peculiar tints, expressing the rising and setting of the sun, the morning and evening. His touch is light, free, and firm, and his pictures have a very striking effect, by the happy distribution of his light and shadow. In some of them he has happily introduced the solar beams penetrating the thick and umbrageous scenery of a forest, thereby illuminating the objects upon which the light falls, with a beautiful effect. The figures which he designed are indifferent, but this was a defect common to Claude Lorraine and Gaspar Poussin, as well as to Hobbema; but the latter, conscious of his inability in that respect, admitted but few into his designs, and those he usually placed at a distance from the front line. Occasionally, however, he was assisted in this respect by Ostade, Teniers, Vandervelde, and other artists of eminence. The works of Hobbema are now exceedingly scarce, and a very fine landscape by him, the property of the late Mr. Edward Coxe, sold a few years ago for seven hundred pounds. He died at Haerlem in 1699.

HODGES (WILLIAM). He was born in London in 1744, and for some time was the scholar and assistant of Wilson, under whom he acquired a good taste for colouring, and great boldness of execution; but he was defective in his forms and inaccurate in general design. When Captain Cook went on his second voyage of discovery, Hodges accepted the proposal of accompanying that great navigator as draughtsman, and in that capacity gave satisfaction to his employers. He next made a voyage to India, where, under the patronage of Warren Hastings, he drew a number of views of the local scenery in a grand and imposing style, from which engravings were made, and published after his return to England. By some unfortunate speculations in commerce he lost his property, which depressed his spirits, and hastened his death in 1797.

HOECK, or HOEK (JOHN VAN). He was born at Antwerp in 1600, and, after receiving a liberal education, was placed under the direction of Rubens, in whose school he rose to high distinction, and became one of his best and most esteemed disciples. On leaving that great master he went to Italy, where he studied some years, and was much employed by the nobility in painting portraits. After his return to Flanders, he was invited by the Emperor Ferdinand II. to Vienna, where he was employed in painting the portraits

of the imperial family, and in adorning the churches, convents, and cabinets of the nobility with a variety of excellent compositions. He next accompanied the Archduke Leopold to Brussels as his principal painter, but died soon after, in 1650, universally regretted. His portraits were remarkable for their resemblance, and are deemed little inferior to those of Vandyck. His composition was good, his manner of designing ingenious, his colouring strong, clear, and natural, and his pencil, though delicate, was yet equal to the grandest works in which he was employed. The portraits of the Archduke Albert, and Isabella, in the cabinet of Prince Charles of Lorraine, at Brussels, are proofs of his merit in that style; and the altarpiece in the church of Notre Dame at Mechlin, representing a Dead Christ, with the figures of the Virgin, St. John, and Mary Magdalen, sufficiently evinces his genius for historical subjects.

HOECK (ROBERT VAN). He was born at Antwerp in 1609, but it is not known by whom he was instructed. However, he acquired distinction, and was favoured by the King of Spain, who appointed him surveyor of the fortifications in Flanders. The pictures which he painted were generally of a small size, with abundance of figures, and he particularly excelled in those subjects which admitted of introducing the greatest number of them, such as battles, plundering of villages, marchings of armies, or encampments. His works are estimable: his design is correct, his touch neat, and his colouring delicate. In all his compositions, he designed an inconceivable multitude of figures in a small compass, so that it seemed difficult even to the eye to observe the variety, though, upon examination, they all appeared distinct and accurate. He also painted historical subjects, particularly twelve pictures of the Apostles, and the circumstances of the martyrdom of each, for an abbey near Dunkirk. He died in 1668.

HOEFNAGEL (GEORGE). This painter was born at Antwerp in 1546. After learning the principles of design in his native place, he went to Italy, where he took drawings of the finest monuments of antiquity, and on his return to Antwerp published a volume of engravings from those designs. He next chose for the subjects of his pencil, animals, plants, and insects, which he executed in a spirited style. When Antwerp fell into

the hands of the Spaniards, Hoefnagel fled to Bavaria, where he obtained the protection of the elector; but he was afterwards in the service of the Emperor Rodolph, who gave him a considerable pension. Hoefnagel was also an engraver; and among other performances in that line, was a plan or view of Bristol: whence it should seem that he visited England. He died in 1600. His son *James* was also a good engraver.

HOET (GERARD). This painter was born at Bommel in 1648. His father was a glass painter, from whom he received his first instructions, but afterwards he became the pupil of Warner Van Rysen, who had been a scholar of Poelenburg. In a short time, however, Gerard was obliged to leave that master, in consequence of the death of his father, whose business he was called upon to continue. In 1672, when the French took Bommel, he fled to the Hague, where he obtained employment, as he afterwards did at Amsterdam. From thence he went to Utrecht, and, on the restoration of peace, to France, but not meeting with encouragement there, he returned to the former city, where he fixed his residence, and experienced ample encouragement under the patronage of M. Van Zuylen. He there succeeded in establishing an academy, of which he was appointed director, and conducted it with great honour to himself and advantage to his pupils. He had a lively imagination, a ready invention, a fine genius for composition, and a strict adherence to costume. His manner of painting was clean and neat, and he was thoroughly master of the true principles of the chiaro-oscuro. His figures are designed with elegance, and drawn with correctness; his colouring is lively, natural, and full of harmony, from the judicious opposition of his light and shadow; his touch is light and firm, and his pictures have great transparence. His small easel paintings are delicate in the touch and the finishing, and his larger works are always pencilled with a freedom suitable to such grand compositions. In Holland, and also in England, several charming pictures of Hoet are preserved, some of them in the manner of Poelenburg, and others in the style of Karl du Jardin. He died in 1733.

HOEY (JOHN DE). This artist was born at Leyden in 1545. When young he went to France, where he studied the art of painting, and settled at Paris. Henry IV. esteemed him highly, appointed him

superintendent of the royal collection of pictures, and valet of his bedchamber. He painted historical subjects with reputation. He died in 1615.

HOFMAN (SAMUEL). This artist was the son of a clergyman in the canton of Zurich in Switzerland, and born in 1589. He studied, first in his own country, under Gotthard Ringli, and next in the school of Rubens at Antwerp. He made rapid progress, and became equally eminent in history and portrait, but chiefly pursued the latter branch of the art. His style was noble, his colouring excellent, and his expression of character uncommonly striking. He also painted fruit, vegetables, dead game, fish, and culinary articles, in an admirable manner. He died at Frankfort on the Maine in 1648.

HOGARTH (WILLIAM). This original genius was descended from a family in Westmoreland; but his father was a schoolmaster in the Old Bailey, London, where this son was born in 1697, or 1698. Though his father taught Latin, and published a book of exercises for the use of his school, it does not appear that he paid much attention to the education of William, who was at an early age apprenticed to an engraver of arms on plate. While in that employ, his genius for painting discovered itself in a remarkable manner. Going out one Sunday with some companions to Highgate, the weather being hot, they went into a public-house, where they had not been long before a quarrel arose between some persons in the same room. One of the disputants struck the other on the head with a quart pot, which cut him very much; and the blood running down the man's face, gave him a singular appearance. This, with the contortions of his countenance, afforded a striking object to Hogarth, who drew out his pencil, and sketched the scene in an exact and ludicrous manner. The first piece, however, which he executed as a painter, was a representation of Wanstead Assembly; and the figures therein were sketched from the life. The faces are said to have been faithful resemblances, and the colouring better than what appeared in his later performances. His first employment appears to have been the engraving of shop bills, and his next, the execution of prints for publications. As a painter, he seems to have begun with conversation pieces and portraits. At Ravenhill, in Essex, is a family picture by him, exhibiting Mr. Western, the

owner of the mansion, with his Mother, Chancellor Hoadley, Archdeacon Plumptre, Mr. Cole of Milton, and his curate Mr. Henry Taylor. This picture was painted in 1736. Mr. Cole had also a whole-length portrait of Mr. Western in his academical dress, painted by Hogarth, who introduced a cat, to indicate the place where the chimney stood. It was his practice to sketch on the spot any remarkable face that struck him; and one evening at the Bedford Coffee-house, a friend observing him pencilling something on the back of his nail, asked what it was, when Hogarth showed him the lineaments of a whimsical countenance then in the room. In the early part of his life, a nobleman, who was very ugly, sat to him for his portrait. Hogarth did him more justice than he wished, in consequence of which the picture was never demanded. The painter made several applications for his money; but without effect. At last he sent to his lordship the following note:—"Mr. Hogarth's dutiful respects to Lord ———: finding that he does not mean to have the picture which was drawn for him, is informed again of Mr. H.'s necessity for the money; if, therefore, his lordship does not send for it in three days, it will be disposed of, with the addition of a tail and other appendages, to Mr. Hare, the wild-beast man, Mr. Hogarth having given that gentleman a conditional promise of it for an exhibition, on his lordship's refusal." This had the desired effect; the money was sent; the picture taken home, and immediately consigned to the flames. In 1730, Hogarth married the only daughter of Sir James Thornhill, by whom he had no issue. This was a stolen match, and very much against the inclination of the lady's father. Soon after, however, when Hogarth began his Harlot's Progress, Lady Thornhill advised him to lay some scenes of it in the way of his father-in-law. This was done, and when Sir James knew who had executed them, he was pleased, and said, "Very well; the man who can furnish representations like these, can maintain a wife without a portion." But after some time he became perfectly reconciled to the match, and proved very friendly to Hogarth, who occasionally furnished him with assistance. Not long after his marriage, Hogarth being intimate with Mr. Tyers, suggested to him the improvement of Vauxhall Gardens, of which that gentleman was proprietor, by embellishing them with paintings. The

hint was adopted, and our artist, for his numerous sketches, was rewarded with a gold ticket of admission for himself and his friends. In 1733, the genius of Hogarth began to be publicly known by the publication of the third scene of his *Harlot's Progress*, which made him extremely popular. It was the complaint of Du Bos, that no history painter had gone through a series of actions, and thus depicted the successive fortune of a character from the cradle to the grave. What the critic wished to see, Hogarth performed. He launches his young adventurer as a simple girl into the world, and conducts her through all the vicissitudes of wretchedness to a premature death. This was painting to the understanding; and no artist before Hogarth ever made the pencil subservient to the purposes of moral instruction. Nor was his success confined to his figures. One of his excellences consisted in what might be termed the furniture of his pieces; for as, in sublime representations, the less the trivial circumstances are permitted to direct the spectator's attention from the principal objects, the greater is their force; so, in scenes copied from familiar life, a proper variety of little images contributes to throw a degree of verisimilitude upon the whole. Thus, in the present instance, the rake's levee room, the nobleman's dining room, the apartments of husband and wife, in *Marriage à la Mode*; the alderman's parlour, the bedchamber, and many others, are illustrative of the manners of the times. The novelty of Hogarth's performances soon tempted the needy artists and print-dealers to avail themselves of his designs, and to rob him of the profits by obtruding miserable copies upon the public. To put a stop to these depredations, he procured an act of parliament to be passed, for the protection of designers and engravers, on the principle of literary copyright. In 1745, finding that, great as the sale of his prints might be, the public were not inclined to take his pictures off his hands, he had recourse to an auction for that purpose; but the scheme did not equal his expectations. In the same year he published his six prints of *Marriage à la Mode*. He had also projected a contrast to this, in a set of pictures representing a *Happy Marriage*. A design for the first of his plates was completed, but the work never went beyond it. Some idea of the painter's view may be formed from the account of

what he executed. The time supposed was immediately after the return of the parties from church; the scene lay in the hall of an old country mansion; on one side the married couple were represented sitting; behind was a group of young friends, breaking a bride-cake over their heads. In front stood the father of the lady, grasping a bumper, and drinking to the future happiness of his children; by his side appeared a table covered with refreshments. Under the screen, several rustic musicians, with servants and tenants, were arranged. Through the arch by which the room was entered, the eye was led along into the kitchen, where, before a dripping-pan, stood a well-fed divine, in his gown and cassock, with a watch in his hand, giving directions to a cook, who was employed in basting a haunch of venison. The clergyman and his associate were the most laboured parts of the picture; whence it has been ludicrously observed, that Hogarth, finding himself out of his element in the parlour, hastened in quest of ease and amusement to the kitchen. Soon after the peace of Aix-la-Chapelle in 1748, he went to France, but was taken into custody at Calais, while sketching a drawing of the gate of the town. His confinement, however, was short, but he was soon sent out of the country, which occasioned his print of "O the Roast Beef of Old England." In 1753, Hogarth appeared before the world as an author, in a quarto volume, entitled "*The Analysis of Beauty*," written with a view of fixing the fluctuating taste. In this performance he shows, by a variety of examples, that a curve is the line of beauty, and that round swelling figures are most pleasing to the eye; and the truth of this opinion has been supported and illustrated since, by many good writers on the subject. In the literary composition of this work he was assisted by Dr. Benjamin Hoadley, Dr. Thomas Morell, and the Rev. Mr. Townley. Hogarth had the common failing of most people who obtain wealth and eminence without a liberal education. He affected to despise every kind of knowledge which he did not possess. Having established his fame with little obligation to literature, he either conceived it to be needless, or decried it because it lay out of his reach. Till he commenced author he did not seem to have discovered that even spelling was a necessary qualification. Before the time of this publication,

one of his common topics of discourse was the uselessness of books to an artist; and in his print of Beer-street, among other volumes consigned to the pastry-cook, is "Turnbull on Ancient Painting;" a work which he should have understood before he condemned. Kneller was not under order of flattery than Hogarth; and Horace Walpole obtained from the latter one of his scarcest performances, by as hyperbolical a compliment as ever was paid by Pope. The following story is well authenticated, and it is highly characteristic. Hogarth being at dinner with Cheselden and other company, was told that Freke, the surgeon, had said in the coffee-house, that Greene was as great a composer as Handel. "That fellow Freke," replied Hogarth, "is always shooting his bolt absurdly! Handel is a giant in music; Greene is only a light Florimel kind of a composer." "Ay," said the other, "but Freke declared that you were as good a portrait painter as Vandeyck." "There he was in the right," rejoined Hogarth, "and so I am; give me my time, and let me choose my subject." Hogarth was the most absent of men. At table he would sometimes turn round his chair as if he had finished, and as suddenly would turn about and commence eating again. He once directed a letter to Hoadey, thus, "To the Doctor at Chelsea;" the epistle, however, luckily came to hand, and was preserved by the chancellor of Winchester as a pleasant memorial of his friend's inattention. Soon after he set up his carriage, he had occasion to pay a visit to the Lord Mayor. When he went the weather was fine; but while there, a violent shower came on, during which Hogarth was let out by a different door from the one which he entered, and seeing the rain, he began to call for a coach: none, however, appeared; and off he sallied for Leicester Fields, without bestowing a thought on his own carriage, till asked by Mrs. Hogarth where he had left it. A specimen of his propensity to merriment is observable in one of his cards, requesting the company of Dr. King to dine on a venison pasty at the Mitre Tavern. Within a circle, to which a knife and fork are the supporters, the written part is contained. In the centre is a pie, with a mitre on the top of it; and the invitation concludes with these Greek letters, "to—Eta, Beta, Pi." In one of the early exhibitions at Spring Gardens, a small picture by Hogarth made its ap-

pearance. It was painted for Lord Charlemont, and was entitled "Picquet, or Virtue in Danger," and shows a young lady, who during a *tête-à-tête* had just lost all her money and jewels to a handsome young officer. He is drawn in the act of offering her the contents of his hat, in which are bank notes, jewels, and trinkets, with the hope of exchanging them for another acquisition. Over the chimney is a timepiece, with a figure of Old Time, and this motto, *Nunc*. Hogarth has caught his heroine at this critical moment struggling with herself, and marked her feelings with uncommon success. In the Miser's Feast, Hogarth thought proper to pillory Sir Isaac Shard, a gentleman proverbially avaricious. The son of Sir Isaac, hearing this, called at the painter's to see the picture, and then asked whether that odd figure was intended for any particular person. Hogarth replied that it was thought to be very like one Sir Isaac Shard: upon which the visitor drew his sword, and slashed the canvass to tatters. Hogarth appeared in great wrath, but the young gentleman justified what he had done, saying, that "this was a very unwarrantable licence; that he was the injured person's son; and that he was ready to defend any suit at law;" which, however, was never instituted. About the year 1757, Hogarth became serjeant painter to the king, on the resignation of his brother-in-law; and this was the only public favour or honour he ever received. The last memorable event in his life was his quarrel with Wilkes. When that mock patriot made a noise, Hogarth published his print of the Times, which produced a severe paper against him in the North Briton. On this the painter engraved a caricature of Wilkes's person; and then Churchill took up the cudgels, in an Epistle to Hogarth. The artist was not behindhand, but retorted in a caricature of Churchill, who was represented as a canonical bear, with a ragged staff and pot of porter. While this unequal contest was carrying on, with little credit on either side, the health of Hogarth declined fast. In 1762, he complained of an inward pain, which continued till October 25, 1764, when he died at his house in Leicester Fields, from whence his remains were removed for interment to the churchyard at Chiswick. It may be justly said of this great artist, that all his powers of delighting were restrained to his pencil. Having been rarely admitted into polite

circles, none of his asperities had been rubbed off by elegant intercourse. The slightest contradiction transported him into a passion; and he had a ridiculous portion of vanity. Yet he was honest, liberal, and a most punctual paymaster. He made one essay at sculpture; for, wanting a sign to distinguish his house in Leicester Fields, and thinking none more proper than the Golden Head, he made up, out of a mass of cork, the bust of Vandyck, which he gilt, and placed over his door. When this fell into decay, he made another of Sir Isaac Newton. He likewise also modelled a resemblance of Vandyck in clay; which has also perished. There are three large pictures by Hogarth over the altar in the Church of St. Mary Redcliffe, at Bristol. Mr. Theodosius Forrest had a sketch in oil of our Saviour, designed for a painting on glass; and several drawings descriptive of the accidents during a tour of five days. His favourite picture was Sigismonda, of which Lord Orford gives a ludicrous and severe description:—"Not to mention the wretchedness of the colouring," says he, "it was the representation of a maudlin strumpet, just turned out of keeping, with her eyes red with rage and usquebaugh, tearing off the ornaments her keeper had given her. To add to the disgust raised by such vulgar expression, her fingers were blooded by her lover's heart that lay before her. None of the sober grief, no dignity of suppressed anguish, no involuntary tears, no settled meditation on the fate she meant to meet, no amorous warmth turned holy by despair; in short, all was wanting that should have been there; all was there that such a story should have banished from a mind capable of conceiving such complicated woe." He set the price of four hundred pounds on it, and had it returned on his hands by the person for whom it was painted. His other pictures of the historical kind were Danaë, and the Pool of Bethesda; to which similar objections may be made.

HOLBEIN (HANS, or JOHN). This excellent artist was born, according to some accounts, at Basil, in 1498; but Charles Patin places his birth three years earlier, thinking it improbable that he could have arrived at such perfection in painting as he showed in 1516, if he had been born in 1498. He learned the rudiments of painting from his father, John Holbein; but the superiority of his genius soon raised him above his master. He painted

Our Saviour's Passion, in the town-house of Basil; and in the fish-market of the same town, a Dance of Peasants, and, it is said, the Dance of Death in the court-house attached to the Dominican church. These pieces procured the artist the friendship of Erasmus, who requested Holbein to draw his picture. Holbein, however, had neither elegance nor delicacy of manners, but was given to wine and revelling, for which he met with the following gentle rebuke from Erasmus. When that author published his *Moriæ Encomium*, or Panegyric upon Folly, he sent a copy of it to Holbein, who was so pleased with the descriptions of folly there given, that he designed them all in the margin; and, where he had not room to draw the whole figures, he pasted a piece of paper to the leaves. He then returned the book to Erasmus, who, seeing that he had represented an amorous fool by the figure of a fat Dutch lover, hugging his bottle and lass, wrote under it, "Hans Holbein," and so sent it back to the painter. Holbein, to be revenged, drew the picture of Erasmus as a musty bookworm, who busied himself in scraping together old manuscripts, and wrote under it "Adagia." An English nobleman seeing some of Holbein's performances at Basil, invited him to this country, where his art was in high esteem, and promised him great encouragement; but the painter was too much engaged in his pleasures to listen to the proposal. A few years after, however, moved by the necessities to which an increased family, and his own mismanagement, had reduced him, as well as by the persuasions of Erasmus, he consented to go to England; and the more readily, as he did not live on the happiest terms with his wife, who is said to have been a termagant. In his journey hither he stayed some days at Strasburg, and, applying to a painter for work, was ordered to give a specimen of his skill. Holbein finished a piece with great care, and painted a fly upon the most conspicuous part of it; after which he withdrew privately, and pursued his journey. When the painter returned home, he was astonished at the elegance of the drawing; and especially at the fly, which at first he took for a real one, and endeavoured to remove it with his hand. He then sent all over the city for his journeyman, who was now missing; but after many enquiries he found that he had been thus deceived by Holbein. This story has been somewhat differently told,

as if the painting was a portrait for one of his patrons at Basil; but the effect was the same, for before he was discovered he had made his escape. After almost begging his way to England, he found an easy admittance to Sir Thomas More, having brought with him Erasmus's picture, and letters recommendatory to that great man. Sir Thomas received him with joy, and kept him in his house between two and three years; during which time he drew the portrait of his patron, and the likenesses of many of his friends and relations. One day, Holbein happening to mention the nobleman who had some years before invited him to England, Sir Thomas was very solicitous to know who he was. Holbein replied that he had forgot his title, but remembered his face so well, that he thought he could draw his likeness; and this he did so strongly, that the nobleman was immediately known by it. This peer, some think, was the Earl of Arundel, others, the Earl of Surrey. The chancellor having now enriched his apartments with Holbein's productions, adopted the following method to introduce him to the king. He invited the monarch to an entertainment, and hung up all Holbein's pieces, disposed in the best order, in the great hall of the house. The king, upon his first entrance, was so charmed with the sight, that he asked whether such an artist were now alive, and to be had for money? On which Sir Thomas presented Holbein to his majesty, who immediately took him into his service, with a yearly salary of thirty pounds. The king manifested the great value he had for him, and, upon the death of Queen Jane, sent him into Flanders, to draw the picture of the Duchess Dowager of Milan, widow of Francis Sforza, whom the emperor had recommended to him for a fourth wife; but the king's defection from the see of Rome happening about that time, he rather chose to match with a Protestant princess. Cromwell, then his prime minister, (for Sir Thomas More had been removed and beheaded,) proposed Anne of Cleves to him; but the king was not inclined to the match, till her picture, which Holbein had drawn, was presented to him; and in which she was represented as so very charming, that Henry immediately resolved to marry her; and thus the painter was unwittingly the cause of the ruin of his patron, who lost his head not long after. A singular circumstance occurred to Holbein while at the English

court, which had like to have proved of fatal consequence, if the king had not protected him. A nobleman of the first quality, out of curiosity, went one day to see him when he was drawing a figure after the life. Holbein, in answer, begged his lordship to defer the honour of his visit to another day; which the nobleman taking for an affront, broke open the door, and rudely went up stairs. Holbein hearing a noise, left his chamber, and, meeting the lord at his door, fell into a passion, and pushed him backwards from the top of the stairs to the bottom. Reflection instantly gave him alarm, and, escaping from the tumult, he made the best of his way to the king. The nobleman, much hurt, was there soon after him; and upon opening his grievance, the king ordered Holbein to ask his pardon. But this only irritated the proud peer, who declared that he would not be satisfied till he had the plebeian's life. Upon this the king sternly replied, "My lord, you have not now to do with Holbein, but with me: whatever punishment you may contrive by way of revenge against him, shall assuredly be inflicted upon yourself: remember that I can, whenever I please, make seven lords of seven ploughmen, but I cannot make one Holbein out of seven lords." Soon after the accession of George the Second, a noble collection of the drawings of Holbein was found in a bureau at Kensington, amounting to eighty-nine. These, which are of exquisite merit, have been admirably engraved by Bartolozzi, in a work published by John Chamberlain, F.R.A., which is one of the most interesting collections of portraits ever executed. Holbein painted equally well in oil, water-colours, and distemper, in large and in miniature: but he had never practised the latter method till his residence in England, when he learned it from Lucas Cornelisz, though he afterwards carried it to perfection. His paintings of that kind have all the force of oil colours, and are finished with the utmost delicacy. In general he painted on a green ground, but in his small pictures frequently on a blue. His invention was surprisingly fruitful, and often poetical; his execution remarkably quick, and his application indefatigable. His pencil was exceedingly tender, his colouring had force, he finished his pictures with exquisite neatness, and his carnations were life itself. His genuine works are always to be distinguished by the fine round imi-

tation of flesh visible in his portraits. As an historical painter, he is not so much known in England as on the Continent. He executed, however, two compositions for the Steelyard Company; and Taddeo Zuccherò was so charmed with them, that he took copies of them in Indian ink. For the Company of Surgeons he painted a noble picture, representing Henry VIII. incorporating that body by a royal charter; and in the hall of Bridewell is another fine piece of Edward VI. granting that palace to the Lord Mayor of London for an hospital. Holbein painted with his left hand, which Horace Walpole, on mere conjecture, takes upon him to doubt, though the fact is supported by unquestionable authority. He designed, as did Durer before him, on wood, for others to engrave upon: but, as it is now pretty well proved, was not the engraver, or even the designer, of the famous Dance of Death, printed at Lyons in 1538. In the Florentine gallery are the portraits of Holbein, Luther, Sir Thomas More, and Richard Southwell, all painted by this master; and in the royal cabinet of France, besides several portraits, there is an historical subject by Holbein, representing the sacrifice of Abraham, which is a fine performance. Holbein's designs of our Saviour's Passion came into the hands of Rubens, and afterwards into the possession of William Young Ottley, Esq., who caused them to be engraved. Holbein died of the plague, in London, in 1554.

HOLLAND (SIR NATHANIEL). This artist was the third son of Mr. Dance, the city surveyor, who built the Mansion House, and died in 1768. The subject of this article was born in 1730, and studied under Francis Hayman; after which he visited Rome, where he painted landscapes and portraits. On his return to England he practised his profession with great credit, till his marriage with Mrs. Drummer, a Hampshire heiress of great fortune. He afterwards changed his name to Holland, but was by no means anxious to obliterate the recollection of his original profession, as he was in the habit of sending, as an amateur, to the successive exhibitions of the Royal Academy, subjects of landscapes, which would have done honour to any artist. A report which had been circulated, of his endeavouring to purchase, for the purpose of destroying, the early productions of his pencil, has been contradicted from the best authority.

He represented the borough of East Grinstead in parliament for many years, and in 1800 was created a baronet. He died suddenly at Winchester in 1811. His fine painting of Timon of Athens was at Buckingham House. There is an excellent engraving of this, as well as of his painting of Garrick, and of the portrait of Omai.

HOLSTEIN (CORNELIUS). He was born at Haerlem in 1653. His father was Peter Holstein, a painter on glass, by whose instruction he became an artist of considerable eminence. Among his best pictures, Houbraken mentions one of the Triumph of Bacchus; and several naked figures, particularly boys, which he describes as being well composed, correctly drawn, and pleasingly coloured. The same writer also notices the ceiling of the treasury at Amsterdam as exceedingly well designed and painted. Holstein engraved some plates from his own pictures and those of others. He died in 1691.

HOLZER (JOHN). This artist was born at Burgriess, in the Tyrol, in 1708. He was instructed by Bergmuller, at Augsburg, and became a good painter of history, chiefly in fresco, for the public buildings of the latter city. He also etched some spirited prints from his own designs, and those of other artists, particularly his master Bergmuller.

HONDEKOETER (GILES). He was born at Utrecht in 1583, and imitated the style and manner of colouring of Reland Savery and David Vinckenbooms; but studied after nature those views which he intended for his landscapes. The forms and foliage of his trees are more in the taste of Vinckenbooms than of Savery, but well handled and firmly pencilled, though sometimes too brown or yellow. He also painted fowls with truth and exactness; and frequently filled his small landscapes with no other objects; but he finished them highly, and with great transparency of colouring.

HONDEKOETER (GYSBRECHT). He was born at Utrecht in 1613, and was the son of Giles Hondekoeter, from whom he learned design and colouring. The subjects he painted were domestic fowls, which he described in a lively and strong manner, giving his objects agreeable attitudes, and colouring them exactly after nature. The works of this master are often passed for those of his son, to which they are greatly inferior. He died in 1653.

HONDEKOETER (MELCHIOR). He was

the son of the preceding, and was born at Utrecht in 1636. He chose the same subjects, but in his manner of painting them surpassed not only his master, but even the best of his contemporaries. Till he was seventeen years of age, he practised under the direction of his father, and accustomed himself to paint several sorts of birds, particularly cocks, hens, ducks, chickens, and peacocks, which he depicted in an elegant variety of actions. After the death of his father, he received some instructions from his uncle John Baptist Weeninx; but his principal guide was nature, which enabled him to give to every animal great truth, force, expression, and life. His pencil was neat and delicate, his touch light, his colouring transparent; and the feathers of his fowls were expressed with a swelling softness, that agreeably received the eye of the spectator. He is said to have trained up a cock to stand in any attitude he wanted; and it was his custom to place this bird near his easel, so that, at the motion of his hand, the creature would fix itself in the proper posture, and continue in it without alteration for several hours. The landscapes which he introduced as the backgrounds of his pictures are well adapted, admirably finished, and harmonize perfectly with his subjects, to which they give additional beauty. His touch was singular, in imitating the natural plumage of the fowls he painted; which not only produced a charming effect, but also may prove serviceable to the observer, in assisting him to ascertain the genuine pictures of this master. The works of Hondekoeter are in great estimation, and generally obtain a large price. He died in 1695.

HONDIUS (ABRAHAM). This painter was born at Rotterdam in 1638; though Descamps, without authority, fixes his birth in 1650. He appears to have been a universal master, painting with equal readiness landscapes, animals of all kinds, particularly dogs, huntings of wild beasts, stags, boars, deer, wolves, and foxes; but he also represented conversations and fowls, though his favourite subjects were of the chase. His manner was peculiar to himself, being bold and free; and, except Rubens and Snyder, few have painted animals in a nobler style, or with more spirit. There is great fire in his compositions, but his colouring is often extravagant, and his drawing incorrect. In general his pencilling was harsh, and he delighted in a fiery tint; yet some of his

small pictures are neatly finished. There is a great inequality in his works, some being abundantly superior to others; but there is scarcely any artist whose compositions are so easily distinguishable as those of Hondius, by certain particularities in his touch, taste of design, and colouring. His pictures of dogs are much admired, especially one in which he represented thirty different species of those animals, all well designed, and each animal characterised by some peculiar air, action, expression, or attitude. As Hondius suffered much from the gout, his latter works are more negligently executed than those which he finished in his early days. His most capital picture is the Burning of Troy, in which are numerous figures, many of them well designed and disposed with judgment. Houbraken also mentions a candlelight by him, in which appeared a fine opposition of light and shadow, and the figures were extremely well designed and coloured. Hondius lived many years in London, and died there in 1695. He executed some etchings in a very spirited style, but they are very scarce.

HONE (NATHANIEL). This painter was a native of Dublin. He came to England in the early part of life, and practised as an itinerant artist in several parts of the country, particularly York, where he married a person of some property. A short time after this he settled in London, and continued to follow his profession with reputation, both as a painter in oil and in miniature, but chiefly in enamel; and after the death of Zincke, he ranked among the first artists of his day in that branch. He was chosen a member of the Royal Academy at its first institution, but took offence at one of his pictures, intended as a satire on Sir Joshua Reynolds, being rejected from the exhibition. Another was also objected to, as containing a very profane allusion, which he altered with a substance easily washed away, and the picture was again brought forth to public view, in its original state, at an exhibition of his own in 1775. As a painter in oil, he was by no means an inferior artist; yet the colouring of his pictures was too red for the carnations, and the shadows were not sufficiently clear. He died August 14, 1784.

HONTHORST (GERARD). He was born at Utrecht in 1592, and was the disciple of Abraham Bloemart, on leaving whom he travelled to Italy, and pursued his studies so happily as to be accounted one

of the best artists of his time. He continued at Rome several years, being employed there by Prince Justiniani and other persons of high rank. He excelled in representing figures by candlelight, which usually were as large as life; whence he obtained the name of *Gerardo dalle Notte*. Even Rubens professed himself an admirer of his paintings in that style; and Sandrart highly commends a picture of the Decollation of St. John by torchlight, which he saw at Rome, in the church of Madonna della Scala. He also mentions another, in the Justiniani gallery, the subject of which is Christ brought before Pilate. In this composition, the light proceeding from the flambeaux and torches produces an uncommon lustre and bold effect; and the figures are contrasted with admirable dignity of expression. Soon after his return to Holland, he visited London, and obtained the favour of Charles the First, by several grand performances and portraits; especially by one allegorical picture, in which he represented the King and Queen in the characters of two deities, and the Duke of Buckingham as Mercury, introducing the liberal arts to that monarch and his consort. For this composition, which was both well drawn and coloured, the king presented him with three thousand florins, a service of plate for twelve persons, and a beautiful horse. Honthorst had afterwards the honour to instruct the Queen of Bohemia and her daughters in drawing. His pencil is free and firm, and his colouring has great force, though sometimes it is not pleasing, owing to the predominancy of the yellow and brown tints. Honthorst would have been a greater painter, if he had known how to give more grace and correctness to his figures. At his return from London to Holland, he adorned the pleasure-houses of the Prince of Orange with many poetical subjects, which he executed both in fresco and oil; but he was principally employed in painting portraits, to which he gave great expression, and extraordinary life and force, by broad masses of light contrasted by as strong shadows. He died in 1660. Honthorst etched a fine print of the Triumph of Neptune.

HONTHORST (WILLIAM). This painter, who was brother to Gerard Honthorst, was born at Utrecht in 1604. He also was instructed by Abraham Bloemart; but though he sometimes painted historical subjects, he excelled chiefly in portraits. He died in 1683.

HOOFT (NICHOLAS). This Dutch artist was born at the Hague in 1664. He studied first under Daniel Mytens, and next became successively the scholar of Doudyns and Terwesten. He excelled both in history and portrait, and was chosen Director of the Academy at the Hague, where he died in 1748.

HOOGE (PETER DE). This Dutch artist was born in 1643, and studied under Nicholas Berchem; but his manner came nearest to that of Mieris, Metz, and Slingelandt, although in the finishing of his pictures he did not arrive at the perfection of either of those great artists. The heads and hands of his figures have sometimes a degree of force, scarce unworthy of being compared to Vandyck; but though his touch is more broad and free than that of either Metz or Mieris, he falls far short of their exquisite neatness. His pencil is light and firm, his design correct, and in good taste, as if he had been instructed in some celebrated school. His usual subjects were large apartments, and parties in conversation, in which the draperies of his figures were taken from the modes of the times, and his colouring was extremely good, natural, and strong. He had the peculiar excellence of representing the sun shining through a window, so as to produce a charming effect in illuminating the objects upon which it fell. He died in 1708.

HOOGHENBURG (JOHN). This artist was born at Cologne in 1500, and died at Malines in 1544. He was a good painter of history.

HOOGSTADT (GERARD VAN). This painter was born at Brussels in 1625; but it is not known who was his instructor. His works, however, show that he was an artist of considerable power in design and execution. Several of his pictures are in the churches of his native city, particularly some of the Passion in that of St. Gudule. He died in 1675.

HOOGSTRAETEN (DIRK, or THEODORE VAN). He was born at Antwerp in 1596, and at first was bred a goldsmith and engraver; but having gained the friendship of some Flemish painters, who instructed him in the rudiments of the art, he acquired such a proficiency, that he quitted his original profession, and devoted himself entirely to the pencil. He had a free manner of handling, and designed his subjects in a good taste, distinguishing himself above many of those artists who had been regularly educated. He painted

historical subjects, but chiefly landscapes, which he designed after nature, and represented them with great truth and exactness. He died in 1640.

HOOGSTRAETEN (SAMUEL VAN). He was the son of the preceding, and was born at Dort in 1627. He learned the rudiments of the art from his father, who took all possible care of his education; and for his greater improvement placed him under Rembrandt. For some time he adhered to the manner of that master, particularly in his portraits, which he painted with success; but he disused it gradually, and adopted another, from which he never departed. In whatever subjects he saw others excel, he was solicitous to imitate them, and felt an ambition to arrive at an equal degree of eminence in every particular branch, whether landscapes, animals, architecture, calms at sea, storms, fruit, or flowers. He was employed at Vienna by the emperor, to whom he presented three pictures: one a portrait; another Christ crowned with Thorns; and the third a piece of still life, highly finished; with which that monarch was so well pleased that he honoured him with a chain and medal of gold. From Germany he went to Rome, and after some time spent there for improvement, he visited England about 1663, and met with such encouragement as induced him to continue here a considerable time. Vertue saw a picture painted by him, representing objects of still life, among which was an English almanac. In a few years he returned to Dort, where he died in 1678. His portraits were remarkable for good handling, for an agreeable likeness, and a good tone of colouring, as well as for retaining their original strength and lustre. The historical pictures of his hand are well designed, but the colour of his draperies is far from pleasing, and there is somewhat dry and stiff in his manner. One John Van Hoogstraeten, an historical painter, and a native of Holland, died at Vienna in 1688, at the age of forty.

HOOGZAAT (JOHN). He was born at Amsterdam in 1654, and studied under Gerard Lairesse, being accounted one of the best artists formed in that school. Lairesse was profuse in his praise, and recommended him to the favour of the principal persons of Holland; in consequence of which he was employed to paint the ceiling of the Burghers' hall at Amsterdam. He also performed several works for

the palace of King William at Loo. His designs were correct, and the execution spirited. He died in 1712.

HOPPNER (JOHN). This artist was descended from a German family, but was born in England in 1759. His style of portrait painting was founded upon that of Sir Joshua Reynolds; but he was not a servile imitator of that great master, nor of any other. What he borrowed he knew how to make his own by original graces; and, but for the narrowness of his circumstances, he might have risen to the highest eminence in his art. His natural genius led him to landscape painting, but prudence restrained him to portrait as the only sure means of subsistence. Of his exquisite taste, however, in the former line, the backgrounds of his pictures afford an ample proof. In this department he resembled Gainsborough, as he also did in other respects. As a portrait painter he excelled in representing the female form and countenance, together with children. His colouring is natural, chaste, and powerful, and his tones are generally mellow and deep; his pencilling is full, and his carnations fresh and transparent. Mr. Hoppner was a member of the Royal Academy, and very estimable in private life. He died January 23, 1810.

HORBERG (PETER), a Swedish artist, the son of a Sudermanian peasant, was originally a shepherd. While employed in this occupation, he learned the violin without assistance, and amused himself with drawing on pieces of birch bark. Having heard of the Academy of Painting at Stockholm, he visited the Swedish capital, found patrons there, laboured assiduously, and became a painter of considerable reputation in his native country. In his latter days he obtained a pension from Gustavus IV. He died, at an advanced age, in 1814.

HORFELIN (ANTONIO). This Spanish painter was born at Saragossa in 1587. He learned the principles of his art from his father Pedro, a painter of no repute. After this he went to Rome, where he principally directed his studies to the works of Buonarroti and Raffaele, by which he enlarged his ideas, and formed a noble manner of designing, as well as a richness of colouring. His chief work is a picture of St. Joseph in the Augustine monastery at Saragossa. He died in 1660.

HORST (NICHOLAS VANDER). This

artist was born at Antwerp in 1598, and studied under Rubens: after which he travelled to Italy, and on his return to Flanders settled at Brussels, where he practised historical and portrait painting with great credit. He became also one of the painters to the archduke, for whom he executed several works. He died in 1646.

HORREBOUITS (GERARD). This Flemish artist was born at Ghent in 1498. In his style he resembled Holbein, whom he followed to England, and became painter to the court of Philip and Mary. He died there in 1558.

HOSKINS (JOHN). Of this English artist no particulars are recorded, except that he lived in the reign of Charles I., and was for some years a painter of portraits in oil, but afterwards in miniature, in which he succeeded best. The king, the queen, and many of the nobility sat to him; and he had the satisfaction to form two distinguished disciples, Alexander and Samuel Cooper, who were his nephews. In the heads painted by Hoskins, there is a great character of nature and truth; but the carnations want variety of tints, and appear too much of a brick colour. Lord Orford, however, mentions one work of his, which he says may be accounted perfect: it is a portrait of a man, rather young, in which he thinks the colouring equal to Oliver, and says that the hair is touched with exquisite freedom. John Hoskins died in 1664. He had a son, who also painted in miniature.

HOUASSE (RENE ANTOINE). This French painter was born at Paris in 1645. He was the disciple of Le Brun, and became a reputable painter of history. He was first a professor, and afterwards director of the Academy at Rome; but died in his native city in 1710. His son *Michel Angelo Houasse* painted in the same style as his father and preceptor. He died at Arpajon in 1730.

HOUBRAKEN (ARNOLD). This ingenious artist was born at Dort in 1660. After receiving a good education, he was placed under William Van Drillenburg, from whom he passed to the school of Samuel Van Hoogestraeten. He painted portraits and small pieces of historical subjects; but in the latter he had little merit, either for design or colouring. He came to England to copy the portraits of Vandyck. Houbraken was also an engraver, but he is best known by his great theatre of the Dutch and Flemish painters, with their portraits, 3 vols., folio. He died at

Amsterdam in 1719. He was the father of *Jacob Houbraken*, the celebrated engraver.

HOUSEMAN, or HUYSMAN (CORNELIUS). He was born at Antwerp in 1648, but lived mostly at Mechlin, for which reason he is distinguished by the appellation of *Houseman of Mechlin*. When young he lost his father, who was an architect; upon which his uncle placed him with Gaspar de Witt; but while under the direction of that master, happening to see some of the works of Artois, they affected him to such a degree, that he went to Brussels and became his pupil. However, he made nature his guide, and studied very much in the forest of Soignies, where he sketched a number of beautiful views. Having completed his engagement at Brussels, he returned to Mechlin, where he was held in high esteem as a landscape painter. Vander Meulen was so struck with his performances, that he endeavoured to draw him to Paris; but Houseman declined all his offers, and continued at Mechlin till his death, which happened in 1727. Houseman is considered as one of the best among the Flemish painters of landscape; his style is much in the Italian taste; his colouring is bold, his touch free and excellent; and in most of his pictures he is fond of introducing a strong warm mass of light breaking on some part of his foreground, which is usually enriched with plants and herbage. He always painted the figures and animals in his own landscapes, and designed them so well, that he was frequently employed by Minderhout, Achtschellings, and Artois, to adorn their works in the same manner. He likewise painted the landscapes in the backgrounds of historical pictures for other artists of eminence. In all his compositions he produced a fine effect, by a judicious opposition of his lights and shadows, and he had a remarkable skill in representing the hilly grounds, or distant mountains. His buildings, trees, and skies, were all copied from nature, and will always afford pleasure, as having abundance of truth and excellent pencilling.

HOUSEMAN, or HUYSMAN (JAMES). He was born at Antwerp in 1656, and studied under Giles Backereel. But that artist, being persecuted by the Jesuits, and obliged to flee his country, Houseman went to England, and painted both history and portrait, in which last he was a successful rival of Lely; and among the

Beauties at Windsor, is the portrait of a lady, equal to any of that popular artist. He also painted a fine portrait of the Duchess of Richmond; but the one which he most admired himself was that of Catherine of Portugal, queen of Charles II. Houseman also painted the altar-piece in the queen's chapel at St. James's. He excelled in the representation of Cupids. He died in London in 1696.

HOWITT (SAMUEL). This self-taught artist was distinguished by his skill in the representation of wild animals, and the huntings of them, which he designed and executed with great accuracy and spirit. He also etched several prints from his own drawings of sports, in a free and animated style. He died suddenly, in Somers-town, in 1822.

HUBER (JOHN RODOLPH). He was born at Basle, in Switzerland, in 1668, and learned the rudiments of the art from Gaspar Meyer, whom he soon surpassed, and then became the scholar of Joseph Werner, upon which he changed his early manner, and, by studying after the antique, proved a good designer. At the age of nineteen he went to Italy, and stopped first at Mantua, where he copied the works of Giulio Romano. At Verona and Venice he studied Titian, and while in the latter city became intimate with Tempesta, for whom he painted the figures in his landscapes. He also copied many of the works of Bassan, Titian, Tintoretto, and Paolo Veronese, during three years which he spent with Tempesta; and he likewise critically observed the peculiarity of taste, colouring, or pencil, which constituted the excellence of each. From Venice he visited Rome, where he improved still more by the productions of Raffaele, Guido, and Caracci. Here also he obtained the friendship of Carlo Maratti, who, pleased with his manner of colouring and design, took a delight in assisting him with his advice, and, observing him inclined to paint portraits in miniature, dissuaded him from it, and recommended him to adopt works of a nobler character. After a residence of six years at Rome, which he spent in designing the antiques, attending the academy, and pursuing his studies with unrewarded diligence, he returned to his native city, where his merit soon procured him distinction. His first remarkable work was a family-piece for the Margrave of Durlach, of a large size, by which he gained great applause, and his reputation was spread through all

Germany. In 1696 he was employed by the Duke of Wirtemberg in several historical compositions for his grand apartments; and there was hardly a prince in Germany who did not seem solicitous to possess some of his performances. Huber painted three thousand and sixty-five portraits, besides a great number of historical pictures, all finished by his own hand; so that, on account of his facility, he was called the Tintoret of Switzerland. His colouring is bold and strong, his touch light, and he had great freedom and readiness of hand. Yet, among his paintings, there are several of very inferior merit, which was probably occasioned by the prodigious number which he executed. He designed correctly, and the vigour of his genius continued to the last year of his life, which ended in 1748.

HUDSON (THOMAS). This artist was born in Devonshire in 1701. He was the scholar and son-in-law of Richardson, and enjoyed for many years the chief business of portrait painting in the metropolis, after the death of Jervas and his master. He was indeed opposed by Vanloo and Liotard; but nothing could shake the popularity of the English painter among the country gentlemen, who were fond of his honest similitudes, and with the fair tie-wigs, blue velvet coats, and white satin waistcoats, which he liberally bestowed on his customers. Reynolds was his pupil, and on the rising of that star, Hudson prudently retired to his villa near Twickenham, where he died, contented and rich, in 1779.

HUGFORD (IGNAZIO). This artist was either an Englishman, or born of English parents, who lived at Florence. He painted an altar-piece for the church of St. Felicite in that city, representing the angel Raphael; besides which, he has some pictures in the ducal gallery; but most of his works are at the Vallombrosa at Forli, where he had a brother, who was a monk of that house, and had also a talent for painting. Ignazio died at Florence in 1778.

HUGTENBURGH (JAMES VAN). He was born at Haerlem in 1639, and studied under Nicholas Berchem; after which he went to Rome, where his talents as a landscape painter were highly prized. He died in the prime of life.

HUGTENBURGH (JOHN VAN), the younger brother of the preceding, was born at Haerlem in 1646. After receiving some instruction from his father, he became

the scholar of John Wyck, on leaving whom he went to his brother in Italy; but when he lost that valuable assistant in his studies, he returned to Holland by the way of Paris, where he spent some time with Vander Meulen, to whom he was indebted for much valuable instruction. On his arrival at Haerlem he obtained considerable employment; and such was his reputation, that Prince Eugene engaged him to paint the battles and sieges in which he and the Duke of Marlborough had commanded in conjunction. In 1711, Hugtenburgh was invited to the court of the Elector Palatine, for whom he painted several pictures, and was rewarded with a chain and medal of gold. This artist had an elegant taste of composition and design; he studied nature accurately, and not only gave correctness to his figures and cattle, but the expression, action, motion, and attitudes that best suited every character and every object. The countenances of his figures are properly diversified, according to the different people which his subject required him to represent; the features of a Turk, a Slavonian, or a Cossack, being as distinguishable in his paintings as their costume. His pencil is delicate, his colouring transparent, his keeping good, and by the aerial perspective, his distances are as beautifully thrown off as those of Wouvermans. His skies are lucid, but pleasing; he managed the chiaro-oscuro with extraordinary skill; and he is justly deemed one of the best battle-painters of his age and country. Hugtenburgh engraved a great number of plates from his own designs and those of Vander Meulen. He died in 1733.

HULST (PETER VANDER). He was born at Dort in 1652, and, having been instructed in his native city, went to Rome, where, finding his genius lay neither to portrait nor the historical style, he adopted that of Mario da Fiori, who excelled in the representation of flowers, insects, and reptiles. He chose to paint a wilder sort of flowers than those of De Heem or Seghers; and among them he generally introduced toads and frogs, particularly lizards and serpents, with insects of various kinds. His colouring is lively and agreeable, his touch free, and his design chaste. Though his works are not so highly finished as those of Mignon or De Heem, they show a genius in the style, character, and disposition rarely seen among the Flemish painters of the

same subjects. It is reported that a person once proposed to give a diamond worth three hundred florins as a prize for the best picture. The competitors were Jardin, Potter, Slingelandt, Vander Heyden, Weenix, and Vander Hulst, and it is said that the prize was adjudged to the latter. This story, however, stands upon very slender authority, and is exceedingly improbable. Vander Hulst died in 1708.

HUMPHRY (OZIAS). This artist was born at Honiton, in Devonshire, September 8, 1742. At the age of fourteen he was sent to the drawing school kept by Mr. William Shipley in London; but after three years' study he was obliged to return to his native place, and was then placed as an apprentice to Samuel Collins, a miniature painter of Bath, whom he succeeded in that city, till 1764, when he removed to London, under the auspices of Sir Joshua Reynolds. In 1766 he exhibited at Spring Gardens a portrait of John Mealing, the living model of the Royal Academy, which picture was universally admired, and purchased by the late king for one hundred guineas. Soon after this, Mr. Humphry had the honour of painting a miniature of Queen Charlotte. In 1773 he went to Italy with Romney, and resided at and near Rome about four years. On his return to England he began to practise painting in oil, and continued to do so till 1785, when he went to India, where he adopted miniature again, as the most acceptable line in that country. While in the East he painted the portraits of several of the native princes as well as Europeans; but in 1788, the state of his health compelled him to return to England, and two years afterwards he was elected a member of the Royal Academy. At this period he was employed by the late Duke of Dorset in reducing to a miniature size the portraits in his collection at Knolle. By this labour he very much injured his sight, on which he devoted himself chiefly to crayons. His last performances were the portraits of the Prince and Princess of Orange. He died at Knightsbridge, March 9, 1810.

HUSSEY (GILES). This singular artist was descended from a very ancient family, and born at Marnhull, in Dorsetshire, February 10, 1710. At seven years of age he was sent to Douay for his education, where he continued two years, and then was removed to St. Omer's, where he pursued his studies for three years

more. Notwithstanding this liberal education, he was designed for trade; but, after some opposition, his father permitted him to follow the bent of his genius, and for that end placed him under the tuition of Richardson the painter, with whom he continued scarcely a month, revolting at the proposal of being an apprentice for seven years. He then commenced pupil at large, under Damini, a Venetian artist, esteemed one of the best painters at that time in England, with whom he continued nearly four years. During this time he was principally employed in copying pictures, and finishing those of his master, whom he assisted in painting the ornaments of the cathedral of Lincoln. During their work on a scaffold, nearly twenty feet high, as Mr. Hussey was drawing back to see the effects of his pencil, he would have fallen, had not Damini saved him, at some risk to himself. Mr. Hussey entertained such a sense of this kindness, that he could not bear the thought of being separated from his master, and therefore requested permission of his father for Damini to attend him whilst pursuing his studies in Italy. This he obtained, and under the direction of the Venetian, the inexperienced youth set out for the seat of science and genius, bending first his course to Bologna: but soon after their arrival, poor Hussey found that one act of friendship is by no means a sure pledge of another; for Damini in a few days decamped, taking with him all his pupil's money and the best of his apparel. Mr. Hussey was, however, kindly relieved from this distress by Signor Gislonzoni, who had been ambassador from the state of Venice to the court of London, and now became his protector. Mr. Hussey prosecuted his studies at Bologna for three years and a half, and then removed to Rome, where he was received with the most obliging courtesy by Ercole Letti, who imparted to him, in the most friendly manner, all that he knew of the art. This did not entirely satisfy Mr. Hussey, who seems to have aimed at establishing some fixed principles; whence he was led into a search after theory, which ended in his adopting the ancient hypothesis of musical or harmonic proportions, as being the governing principle of beauty in all forms produced by art, and even by nature. Delighted with this discovery, as he thought it, he continued his studies at Rome with increasing pleasure and reputation. At length, in 1737,

he returned to England, but did not settle in London till 1742, when he submitted to the drudgery, as he used to call it, of painting portraits for his subsistence. Whilst thus employed, our artist is said to have met with much opposition from his professional brethren, whose envy was excited by his masterly, elegant, and graceful performances. This treatment affected his spirits, and in 1768 he left London for his native place, where, in 1773, by the death of his eldest brother, he succeeded to the family estate. He led a private life, chiefly indulging himself in gardening, till June 1788, when he died at Beeston, near Ashburton, in Devonshire. The great merit of Hussey's pencil drawings from life, lay in his preserving the characteristic likeness; and with respect to those of mere fancy, perhaps no man ever exceeded him in accuracy, elegance, and simple beauty. His academical drawings at Bologna are still shown there, on account of their superior excellence. Hussey has had a zealous eulogist in Barry, who spoke of him with enthusiasm; but judges of more calmness and discernment speak of his genius in a lower style. His excellence lay in portraiture, which he himself despised, to follow history, in which he failed. The Duke of Northumberland offered him a liberal establishment in his house, but he refused it, unless he might have a Romish priest resident with him as his confessor.

HUYSUM (JUSTUS VAN), called the *Old*. He was born at Amsterdam in 1659, and was a disciple of Nicholas Berchem. While young, he gave early proofs of genius, but he did not adhere to the style and colouring of his master. Owing to an unaccountable levity of temper, and through an ambition to excel in several branches—as history, portrait, battles, sea-pieces, landscapes, and flowers—he attained distinction only in the latter. His landscapes were laboriously finished, and his scenery was pleasing and picturesque; but there was rather an appearance of stiffness in his manner, with too great a predominancy of a yellowish tint, and his trees and shrubs have often too pale or too bright a verdure. He died in 1716, leaving three sons, who were very eminent artists; and a fourth, who taught the art of drawing and design.

HUYSUM (JUSTUS VAN), called the *Young*. He was born at Amsterdam in 1684, and learned the principles of painting from his father, the preceding artist. He

painted battles, both in a large and small size, with astonishing facility, and without having recourse to any models, composing his subjects merely by the power of his imagination, and disposing them with equal judgment and taste. He died at Amsterdam in 1706.

HUYSUM (JOHN VAN). This eminent painter was born at Amsterdam in 1682, and was the disciple of Justus Van Huysum, his father. But having studied the pictures of Mignon, and other artists of distinction who had painted in his own style, he tried which manner would soonest lead him to imitate the lightness and singular beauties of each flower, fruit, or plant, and then fixed on a manner peculiar to himself. His pictures are finished with inconceivable truth; for he painted everything after nature, and was so exact as to watch even the hour of the day in which his model appeared in its greatest perfection. He had greater freedom than Mignon or Breughel; more tenderness and nature than Mario da Fiori, Michel Angelo di Campidoglio, or Seghers; more mellowness than De Heem; and greater force of colouring than Baptist. Hence his reputation rose to such a height that he fixed immoderate prices on his works; so that none but persons of fortune could become purchasers. One of his flower pieces sold for fourteen hundred and fifty guilders; a fruit-piece for a thousand and five guilders, and the smaller pictures for nine hundred. This encouragement made Van Huysum redouble his endeavours: no person was admitted into his room while he was painting, not even his brothers; and his method of mixing the tints and preserving the lustre of his colours was an impenetrable secret, which he never would disclose. From the same principle he would never take any pupils, except one lady, named Haverman, and he grew envious and jealous even of her merit. Domestic disquiets at last soured his temper; he grew morose, fretful, and withdrew himself from society. Yet he continued indefatigable in his profession, and excelled all who painted fruit and flowers before him, by the confessed superiority of his touch, by the delicacy of his pencil, and by an exquisite manner of finishing. The care which he took to purify his oils and prepare his colours, and the various experiments he made to discover the most lustrous and durable, is another instance of his extraordinary care and capacity. From an observance of some of his works

that were perfectly finished, some only half finished, and others only begun, the principles by which he conducted his process may perhaps be discoverable. His cloths were prepared with the greatest care, and primed with white with all possible purity, to prevent his colours from being obscured, as he laid them on very lightly. He glazed all other colours except the clear and transparent, not omitting even the white ones, till he found the exact tone, over which he finished the forms, lights, shadows, and reflections, which are all executed with precision and warmth, without dryness or negligence. The greatest truth united with the greatest brilliancy, and a velvet softness on the surface of his subjects, are visible in every part of his compositions, and his touch looks like the pencil of nature. When he represented flowers placed in vases, he always painted the latter after some elegant model, and the bass-relief is as exquisitely finished as any of the other parts. Through the whole he shows a delicate composition, complete harmony, and a happy effect of light and shadow. Those pictures which he painted on a clear ground are preferred to the others, as having greater lustre, and being finished with more care and exactness; yet there are some on a darkish ground, in which more force and harmony are apparent. In the grouping of his flowers, he generally designed those which were brightest in the centre, and gradually decreased the force of his colour from thence to the extremities. The birds' nests and their eggs, feathers, insects, and drops of dew, are expressed with the utmost truth, so as even to deceive the spectator. It must be owned, however, that sometimes his fruits appear like wax or ivory, without that peculiar softness and warmth which is constantly observable in nature. Van Huysum also painted landscapes in a good taste. They are well composed; and though he had never seen Rome, he adorned his scenes with the noble remains of ancient magnificence which are in that city. His pictures in that style are well coloured, and every tree is distinguished by a touch that is proper for the foliage. The grounds are well broken, and disposed with judgment: the figures are designed in the manner of Laresse, highly finished, and touched with spirit; and through the whole composition, the Italian scenery prevails in the trees, clouds, and skies. He died in 1749.

HUYSUM (JACOB VAN). He was born at Amsterdam in 1687, and died in London in 1746. His merit chiefly consisted in imitating the works of his brother John; which he did with such exactness as frequently to deceive the most sagacious connoisseurs. His customary price for each copy was twenty guineas. He also composed subjects of his own invention, in the same style, which were much prized; and increased in their value.

I.

IBBETSON (JULIUS CÆSAR). This artist was a native of Masham, in Yorkshire. He was liberally educated, and studied painting for amusement; but rose to such eminence in it that his landscapes were eagerly sought for by collectors of the first rank. The late Mr. West very appropriately called him the Berghem of England. He also painted some historical pictures. He died at his native place in 1817.

IMBERT (JOSEPH GABRIEL). This painter was born at Marseilles in 1666, and studied under Charles Le Brun; but afterwards became a pupil of Vander Meulen, though without adopting the style of either. At the age of thirty-four he entered among the Carthusians, after which he employed his pencil wholly in altar-pieces. He died in 1749.

IMOLA (INNOCENZIO FRANCUCCI DA). This artist obtained the name by which he is commonly known, from Imola, where he was born. He resided, however, at Bologna, where he was the pupil of Francesco Francia, though afterwards he studied some time under Manitto Albertinelli at Florence. He painted a great number of pictures for the churches of Bologna, the principal of which are the frescoes and altar-piece in St. Michael in Bosco. Some of his paintings appear to have been executed from the designs of Raffaello. The Dome at Faenza is painted in a magnificent style; and the small pictures which he placed under his large ones are designed with elegance. He died of the plague, about 1550.

IMPARATO (FRANCESCO). This artist was born at Naples, and studied successively under Crisculo and Titian. On leaving the last great master, he settled in his native city, where he painted several fine pictures for the churches: the prin-

cipal of which are the Martyrdom of St. Andrew; another of St. Peter; and one of the Annunciation. He lived about the year 1570.

IMPARATO (GIROLAMO). He was the son of the preceding artist, and lived at Naples about the year 1630. After learning the rudiments of the art from his father, he went to Venice, from whence he travelled to Parma, to study the works of Corregio. He was not, however, equal to his father; though his picture of La Madonna del Rosario, in the church of St. Tommaso at Naples, is conceived and executed in a great style.

INDIA (TULLIO and BERNARDINO). These artists were father and son. Tullio was a native of Verona, and painted in fresco. His talent lay in portrait. Bernardino was born at Verona in 1535, and died there about 1590. He appears to have studied and imitated the works of Giulio Romano. His works are mostly in the churches of Verona.

INGHEN (WILLIAM VAN). He was born at Utrecht in 1651, and had for his instructor Anthony Grebber; after which, he went for improvement to Rome, in the retinue of the vicar-general of the Netherlands, who, on his arrival at that city, recommended him to the care of Carlo Maratti. Although Inghen continued only one year in that school, yet by close study he became capable of executing several grand works in the churches at Rome, which so pleased his preceptor that he did him every friendly office in his power. His drawing was firm; his design had great elegance; and the tone of his colouring was pleasing; yet Descamps speaks in less favourable terms of his merit as an artist, and Lanzi does not even mention his name. He died at Amsterdam in 1709.

INGOLI (MATTEO). He was born at Ravenna in 1587, and studied at Venice under Luigi del Friso. His greatest performance is a Last Supper, in the church of St. Apollinare at Ravenna. He died of the plague in 1631.

IRACE (SEVERO). This artist was born at Naples about 1500, and studied under Marco Cardisco or Calabrese. In the church of the N. ziata, at Naples, is an altar-picture by him, representing the Virgin and Child, with a choir of angels, while beneath them are the apostles Peter and Paul in the attitude of devotion. It bears the date of 1534.

IRIARTE (INGAZIO DE). This Spanish

painter was a native of Biscay, and born in 1620. He studied at Seville under the elder Herrera, but he left his style for landscape, which he painted in an excellent taste. He died in 1685.

ISAACS (PETER). This artist was born at Helvezor, in Holland, in 1569, and had first Cornelius Ketel, of Amsterdam, for his instructor: after which he became a pupil of John Van Achen, with whom he went through Germany and Italy. He painted history, but excelled in portrait, which he practised at Amsterdam many years with great success. His heads are graceful, and his hands correct. He died in 1618.

J.

JACKSON (JOHN), who for a time divided with Lawrence the wide dominions of portraiture, was of the little village of Lasingham in Yorkshire, where he was born on the 31st of May, 1778. His first attempts in art were at the village school; his companions were his sitters, and his boyish outlines had a rude freedom, which spoke of an original turn of mind. One of his neighbours, a house painter, pleased with his likenesses, supplied him with colours to fill up his outlines, which he accomplished with a success which attracted the eye of Lord Mulgrave, who sent him to continue his studies in London; where, under the kind and munificent care of Sir George Beaumont, he obtained patronage and distinction. His hand had, in 1804, attained such mastery in portraiture, that he ventured to exhibit some of its productions; and as these were likenesses of people of note and condition, others flocked to his easel, charmed alike with the force of expression, the freedom of posture, the brightness of his colours, and the rapidity of his execution. In his happiest hours, when his hand was in, and the sitters to his liking, he produced portraits, which fairly rivalled those of Reynolds, in all their varied excellence; but when his hand was out, and the sitters not to his wish, he sank far below that great master, and was heavy in colour, and corpse-like in posture, and expression. His portraits are numerous, and include one-half of the nobility of rank, or of mind, in the kingdom; among the former are the Duke of Devonshire, Earl Mulgrave, Earl Grey, Earl Grenville,

Lord Braybrooke, the Marquis of Chandos, and the Duke of Wellington: of the latter are Canova, Flaxman, Chantrey, Stothard, West, Shee, Thomson, Nollekens. Of these, the portrait of Canova is a work of wonder; nor should that of Jackson himself be omitted, nor yet that of Lady Dover; the fame of which was borne over the world by a masterly engraving. Jackson wrought with astonishing ease and rapidity; and it would have been better for his fame now, had he taken more leisure, and studied all his heads with the care he bestowed on that of Canova. It is needless to add, that such a likeness painter was made a member of the Royal Academy: he caught cold at the funeral of Lord Mulgrave, and died in the fifty-third year of his age.

JACOBS (SIMON). This Dutch painter was born at Gouda in 1520, and studied under Charles d'Ypres. He excelled in portrait, in which his colouring was clear, the touch firm, the drawing correct, and the expression animated. He was killed at the siege of Haerlem in 1572.

JACOBS, *see* LEYDEN.

JACOBZ (JULIAN). He was born at Hamburg in 1610, and became the disciple of Francis Snyders. At first he imitated the style and manner of his master, painting huntings, and chases of wild animals, with great success; but afterwards he applied to portraits and history; and in all the latter subjects, the animals he introduced, and the manner of his designing and pencilling, show the spirit and taste of Snyders. The history of Venus and Adonis, and some other compositions of Jacobz, are highly commended: he was engaged in several grand designs, when he and all his family were cut off by the plague at Amsterdam, in 1664.

JACONE (—). This artist was a native of Florence, and the assistant of Andrea del Sarto. He was a bold but extravagant designer, and died in 1555. Most of his works are in the churches of Cortona.

JAMES (WILLIAM). He was a landscape painter, and a dealer in pictures, in Maiden-lane, Covent-garden; but had not much merit. When Canaletti was in England, James became his pupil or assistant. In the exhibition of 1768 he produced some oriental views, which are supposed to have been copies.

JAMES (GEORGE). He was born in London, and studied some time at Rome.

On his return, he settled in Dean-street, who, as a portrait painter; but meeting with little encouragement, he went to Bath, where he was not more fortunate. He then went to France, and during the revolution was thrown into prison, where he died in 1794. He was an early associate of the Royal Academy; but though he occasionally exhibited, his pictures were never above mediocrity.

JAMESONE (GEORGE). This Scotch artist was the son of Alexander Jamesone, an architect, and was born at Aberdeen in 1586. At what age he went abroad is not known, but he studied under Rubens, with Vandyck, and in 1628 returned to Scotland, where he applied with indefatigable industry to portrait painting, though he sometimes practised in history and landscape. His largest portraits were somewhat less than life; and his excellence is said to consist in delicacy and softness, with a clear and beautiful colouring. When Charles I. visited Scotland in 1633, the magistrates, knowing his majesty's taste, employed Jamesone to make drawings of the Scottish monarchs, with which the king was so much pleased, that he sat to him for a full-length picture, presented him with a diamond ring from his own finger, and on account of a complaint in his eyes or head, the king allowed him to be covered, a privilege which he ever after used, and commemorated by always painting his own portrait with his hat on. But then it should be observed that in this he imitated his master Rubens. The greatest collection of Jamesone's works is at Taymouth, the seat of the Earl of Breadalbane; Sir John Campbell, of Glenorchy, his lordship's ancestor, having been the earliest patron of the painter, who attended him on his travels. In different gentlemen's houses in the county of Aberdeen there are portraits by Jamesone, as well as in the halls of Marischal and King's Colleges. But the most interesting of his pictures is that belonging to the Earl of Findlater, at Cullen-house. This piece represents Jamesone himself, as large as life, with a round hat on his head. He is dressed in a black jacket, with a white falling band; and in the background are ten squares, one a sea-piece and the others portraits, some of which are full-lengths. Jamesone died at Edinburgh in 1644, and was interred in the churchyard of the Gray Friars, but without any monument. He left a widow and several children, of whom Mary

seems to have inherited a portion of her father's genius, several specimens of her needlework remaining; particularly Jephtha's rash Vow; Susannah and the Elders, &c. probably from a design of her father's: these now adorn the east end of St. Nicholas' church, Aberdeen. Though Jamesone was little known in England, and was not noticed by any English writer on the arts till Horace Walpole gave him a place in his anecdotes, his character, as well as his works, were highly esteemed in his own country. Arthur Johnston, the poet, addressed to him an elegant Latin epigram, on the picture of the Marchioness of Huntly; and David Wedderburne honoured his memory with an elegy in the same language. The portrait of Jamesone is in the Florentine gallery; and the distinction which has been bestowed upon him, of being the Vandyck of Scotland, is not undeserved.

JANSON (JACOB). This artist was a native of Holland, and lived at Leyden about the year 1784. He painted landscapes and cattle, much in the manner of Paul Potter. He also etched some plates from his own designs.

JANSEN, OR (JOHNSON CORNELIUS). He was born at Amsterdam in 1590. After obtaining considerable credit in his own country, he came to England in 1618; and was engaged in the service of James I., of whom, and his family, he painted several excellent portraits, as also of the principal nobility of his court. His style of colouring is clear, lively, and natural; his touch light; his pencil delicate; his carnations soft and sweet; and his pictures are finished with remarkable neatness. Though Jansen had neither the freedom of hand nor the grace of Vandyck, yet in other respects he was deemed his equal, and in the finishing of his pictures superior. His paintings are easily distinguished by their smooth, clear, and delicate tints; and by that character of truth and nature with which they are strongly marked. He generally painted on board, and, for the most part, his draperies are black; probably, because the opposition of that tint made his flesh colours appear more beautifully bright, especially in his female figures. The same kind of draperies may be observed in many of the portraits of Rubens and Vandyck, which seem to add roundness, relief, and liveliness to the figures. It is said that Jansen used a quantity of

ultra-marine in the black colours, as well as in his carnations, which may be one cause of their original lustre continuing to this day. He frequently painted in a small size in oil, and often copied his own works in that manner. His fame began to be somewhat obscured on the arrival of Vandyck in England; and the civil war breaking out some time after, induced him to return to his own country, where his paintings were in high esteem. His pass is recorded in the Journals of the Commons, on the 10th October, 1648. One of his finest pictures, still at Strawberry Hill, is a portrait of Sir George Villiers, the father of the celebrated Duke of Buckingham. He is represented with his hand on a greyhound, which animal is admirably painted. Another fine piece, by Jansen, is the portrait of Princess Elizabeth, who married the Elector Palatine, and is commonly called the Queen of Bohemia. Jansen died at Amsterdam in 1665.

JANSENS (ABRAHAM). He was born at Antwerp in 1569, and was the competitor of Rubens, to whom in many parts of painting he was accounted not inferior. It is reported, that having wasted his time and substance by dissipation, and falling into necessitous circumstances, which he imputed more to ill fortune than to his own neglect, he grew envious of the success of Rubens, and with peevish insolence challenged him to paint a picture in competition with him, only for fame. Rubens, however, rejected the proposal, answering him with modesty, that he freely submitted to him, and that the world would certainly do justice to them both. In colouring, Janssens had no superior, except Rubens: his compositions have abundance of spirit, and as he designed after living models, his figures were correctly drawn, and had a striking appearance of truth and nature. His design is elegant, his touch free, his draperies are well cast, and his disposition commendable; the whole together having a strong effect, by a judicious management of the *chiaro-oscuro*. Sandrart assures us that he not only gave a fine roundness and relief to his figures, but also such a warmth and clearness to the carnations, that they had all the look of real flesh; and his colouring was as durable as it was beautiful, retaining its original lustre for a number of years. His paintings in the church of the Carmelites, at Antwerp, give a just idea of

his merit. The subject of one is the Virgin, with the Infant in her arms, attended by other figures; the other is the representation of Christ laid in the Tomb. The composition in both is extremely rich and grand; the figures are larger than life, and the design and colouring are equally excellent. In the cathedral at Ghent are an *Ecce Homo*, and a Descent from the Cross, worthy of Rubens, and it is often taken for his work; but his most capital performance is the Resurrection of Lazarus, in the collection of the Elector Palatine. He died at Antwerp in 1631.

JANSENS (VICTOR HONORIUS). He was the son of a tailor, and born at Brussels in 1664. He had for his master one Volders, under whom he continued seven years. By study and practice he became a good painter, and was received into the service of the Duke of Holstein, with a pension of eight hundred florins. At the end of four years he obtained leave to go to Italy for improvement, and on his arrival at Rome he studied the works of Raffaele, designed after the antiques, and sketched the beautiful scenes round that city. He also associated with *Tempesta* a considerable time, and painted the figures in his landscapes. Janssens composed historical subjects, both in a small and a large size; but principally in the former, as they were most in request. He chose Albano for his model, and in that style was not equalled by any of his contemporaries. During his residence at Rome, which was eleven years, he was continually employed, and could scarcely execute the commissions which he received. On his return to Brussels, his performances were as much admired as they had been in Italy: but the increase of a large family compelled him to change his manner of painting in small, and to undertake only those of the large kind, as more lucrative, expeditious, and agreeable to his genius and inclination. He adorned most of the churches and palaces in the Netherlands, and his extraordinary readiness of execution appeared in the number of pictures which he finished at Brussels and its vicinity. His invention was fruitful: he designed correctly; his colouring is natural and pleasing; his pencil free; and the airs of his heads have beauty and elegance. His large and small paintings, in correctness and taste, were equal in merit; but the colouring of the former appears more raw and cold

than that of the latter. In 1718, he was invited to Vienna, when he was made painter to the emperor; and he is said also to have visited England. He died in 1739.

JANSSENS (PETER). This artist was born at Amsterdam in 1612. He was the pupil of John Van Bronkhorst, and became eminent as a painter on glass, in which line he drew his own designs correctly, and executed them in an elegant manner. He died in 1672.

JARDYN, or JARDIN (KARL DU). He was born at Amsterdam in 1640, and was the best of all the disciples of Nicholas Berchem; on leaving whose school he travelled to Italy. At Rome he gave himself up alternately to study and dissipation; and if he spent the day in forming his hand and improving his taste, the night was wasted in pleasure and extravagance among the joyous companions of the Bentvogel Society, who gave him the name of Barbe de Bouc. Yet amidst this irregularity, his proficiency in the art was surprising, and his paintings rose into such repute that they were bought at great prices, as the Italians preferred his taste to that of every other artist of his country. In his way home he stopped at Lyons, where he had much encouragement. But the profits which arose from his paintings were not proportionable to his profusion, by which means he was so encumbered with debts, that in order to extricate himself from them he married his hostess, who was old and disagreeable, but very rich. Mortified and ashamed at what he had done, he returned to Amsterdam, accompanied by his wife; and there for some time followed his profession with great success, notwithstanding which he again set out for Italy, and died at Venice, soon after his arrival there, in 1678. This painter, in his colouring and touch, resembled Berchem; but to that manner he added a force which distinguishes the great masters of Italy; and most of his pictures seem to express the warmth of the sun, and the light of mid-day. His pictures are not much encumbered; a few figures, some animals, and a little landscape for the backgrounds, generally comprise the whole of his composition. However, some of his subjects are often more extensive, contain more objects, and have a larger design. In all his compositions he showed genius and taste, with correctness and spirit; and his works are so much valued, that they are difficult to be met with.

He understood the true principles of the chiaro-oscuro extremely well; and in some scriptural subjects, particularly in a picture of the Crucifixion, he has shown abundance of merit, as well in the light and shadow, as in the clearness of the colouring, and the powerful force and effect which it produces. A capital painting of Jardyn is at Amsterdam; the subject is a Mountebank, standing among a crowd of spectators, who are attentively listening to his harangue. All the figures are well designed, grouped with judgment, and handled in a neat and masterly manner. Jardyn etched about fifty-two excellent plates of landscapes, figures, and animals.

JEAN (GHERARD DE ST.). This old Dutch painter was born at Haerlem in 1366, and studied under Albert Ouwater, to whom he proved superior in many respects, particularly in composition. He died in 1394.

JEAN (PHILIPPE). This artist was a native of Jersey, and was bred to the sea in the royal navy; but at the close of the American war he studied painting, and acquired some distinction by his portraits, both in oil and miniature. He resided some years in Bond-street, and died at the age of forty-seven, in 1802.

JEURAT (STEPHEN). This artist was a native of France, and was admitted into the Academy of Paris in 1743. He painted historical subjects, and conversational pieces of domestic life. He is not to be confounded with Edme Jeurat, the engraver, who was the scholar of Picart; but they were related, and the one sometimes drew designs for the other.

JEFFERIES (JAMES). He was born at Maidstone, in Kent, about 1756. He became the scholar of Woollett, the engraver; but on leaving him he quitted the burin for the pencil, and studied in the Royal Academy, where, in 1773, he gained the gold medal for the best historical composition. Two years afterwards he went to Rome on a pension; and in 1779 returned to England. In 1783 he exhibited a fine picture of the siege of Gibraltar, of which there is an engraving by Woollett. He died in 1784.

JENKINS (THOMAS). He was a native of Devonshire, and studied painting in London under Hudson, after which he went to Rome with Richard Wilson; but not finding that he had talent sufficient to enable him to attain any eminence in the art, he turned banker and dealer in

antiquities. By these means he acquired a considerable fortune; but upon the irruption of the French into Italy, he left Rome, and hastened to England, where he died soon after his arrival in 1798.

JERVAS (CHARLES). This painter, who is better known by the praises of Pope, who took instructions from him, than for any merits of his own, was a native of Ireland, and studied for a year under Kneller. Norris, the keeper of the pictures to King William and Queen Anne, was the first who essentially served him, by allowing him to study and copy the pictures in the royal collections. At Hampton-court he made small copies of the cartoons, and those he sold to Dr. Clark of Oxford, who became his patron, and enabled him to visit France and Italy. Pope speaks of him with more enthusiasm than felicity, and perhaps the unhappiest lines in his poems are in the short epistle to Jervas. This artist, though praised by the poet for his drawing, colouring, and composition, was grossly deficient in all those qualities, and even in that most necessary, and perhaps most easy, talent of portrait painting—likeness. In general, his pictures are of a light, flimsy kind of fan painting, as large as life. His vanity, inflamed perhaps by the undeserved praise he received from the wits, was ridiculously extravagant. On one occasion, having copied a picture of Titian, he looked alternately at the two, and at last exclaimed, "Poor little Tit, how he would stare!" He affected to be violently in love with Lady Bridgewater; yet, after dispraising the form of her ear, as the only faulty part about her, he ventured to display his own as a complete model of perfection! When Kneller was told that Jervas had set up a carriage with four horses, "Ah, mine Cot!" said he, "if his horses do not draw better than he does, he will never get to his journey's end!" Jervas died about 1740.

JOHNSON (ROBERT), born in 1770 at Shorley in Northumberland, the painter or designer of many of the admirable little tail-pieces to Bewick's British Birds. He died at Kenmore, Taymouth, on the 29th October, 1796.

JOLI (ANTONIO). He was born at Modena in 1700, and when young, became the scholar of Giovanni Paolo Panini, at Rome. He distinguished himself as an excellent painter of perspective and architecture, particularly for theatres. He died in 1777.

JONG (LUDOLPH DE). He was born at Overschie, near Rotterdam, in 1616. His father, who was a shoemaker, intended him for his own trade; but Ludolph being treated with severity, ran away, and became a disciple of Cornelius Saechtlevan. Afterwards he studied under Anthony Palamedes, a portrait painter at Delft, who took so little pains to instruct him that he quitted him and went to Utrecht, where he had John Bylaert for a master, by whose directions he made a good progress, and qualified himself to appear with credit in his profession. On leaving Bylaert, he visited Paris, in hope of meeting encouragement, and had the good fortune to find business enough to detain him there seven years. He then retired to Rotterdam, where he obtained much employment, and gained reputation and riches. In the apartment of the artillery company there is a capital picture by him, representing the members of that society; and in the council hall is another of the burghers. He also frequently painted battles and huntings, in a small size, which pieces are well pencilled and well designed. He died in 1697.

JORDAENS (JACQUES). This celebrated artist was born at Antwerp in 1594, and was the disciple of Adam Van Oort, but he was indebted to Rubens for the principal part of his knowledge in painting. He had always a longing desire to see Rome, in order to refine his taste, and acquire the best manner of designing; but was prevented from carrying that project into execution, by an early marriage with the daughter of his master, Van Oort; and he had then no resource but to study and copy the best pictures he could procure of the greatest Italian masters, which he did with indefatigable assiduity. With an observant eye he examined the works of Caravaggio, Paolo Veronese, Bassan, and Titian, particularly the latter, to discover the peculiar excellence of each of those masters; and having a ready genius, he received so much improvement, that it became evident he only wanted to have seen Rome, to make him equal to the best among the Flemish artists. Sandrart, who is followed by De Piles and other authors, asserts that Rubens, jealous of the colouring of Jordaens, and apprehensive of being rivalled in a point wherein his own excellence consisted, employed him to paint for tapestries designs in distemper, after his sketches; so that thereby the latter weakened his powers,

and enfeebled his tints, which before were strong, and wonderfully natural. But his story is palpably erroneous and unjust, for when Jordaens worked in distemper, he was young, and all those paintings on which his fame is founded, or at least the major part of them, must have been subsequent to the time when Rubens employed him, and yet are admired for their beautiful, strong, and admirable colouring. Besides, even those works of Jordaens, which he finished at a very advanced age, are allowed not to be inferior in colouring to Rubens. It must be acknowledged that, notwithstanding the opportunities he had of refining his taste, by studying the designs of the distinguished masters of Italy, his Flemish style prevailed; though, could he have been a little more correct in his composition, more elegant in his characters, and more elevated in his invention, he might have been ranked with the most eminent in his art. Rubens himself, however, was not without several of the same imperfections, although for other parts of painting he is so justly admired. Rubens had a finer imagination, more genius, and much nobler ideas in his characters; but Jordaens had better expression, and more truth. He painted with extraordinary freedom, ease, and expedition; there is a brilliancy and harmony in his colouring, and a good understanding of the chiaro-oscuro; his composition is rich, his expression natural and strong, but his design wanted elegance and taste. He studied and copied nature, yet he neither selected its beauties nor rejected its defects. He knew how to give his figures a good relief, though he is frequently incorrect in the outlines; but his pencil is always excellent; and, for a free and spirited touch, hardly any painter can be accounted his superior. His works are numerous, and abound in the churches of the Netherlands. In that of the Augustines at Antwerp, is a Martyrdom of St. Apollonia; in St. Walburg, at Furnes, is Christ and the Doctors; which has been often mistaken for a painting of Rubens. In the Palace of the Wood, near the Hague, is the Triumph of Henry Prince of Nassau; the gallery at Dusseldorp has the famous picture of the Merrymaking; and in the Orleans Collection were the no less celebrated ones of the Satyr and Man blowing cold and hot; as also the story of Pan and Syrinx; which, although the figures are as large as life, and the whole admirably

executed, were finished in six days. Jordaens also etched some spirited pieces, particularly one of Saturn devouring his Children. This excellent artist died at Antwerp in 1678.

JORDAENS (JOHN). This painter was born at Delft in 1616. He resided many years in Italy, where he was greatly admired for his talents. On his return to Holland, he settled at the Hague, and obtained considerable employment. His style resembled that of Rottenhamer, and he painted historical subjects with uncommon facility. He died in 1669.

JORDANS (JOHN). He was born at Antwerp in 1539, and had Martin Cleef for his instructor. He painted history, landscapes, village festivals, fires, and moonlight pieces with great success. He died at Delft in 1599.

JORIS (AUGUSTINE). This painter was born at Delft in 1525, and was taught the art of designing by James Mondt, but after three years he went to Paris, and on his return obtained considerable employment for the churches. His principal work is a representation of the Virgin and Child. He was drowned at Delft in 1552. There was another artist of this name, and of the same place, who was a good painter on glass. He died in 1537.

JOUE (JACQUES LA). This French artist was born at Paris in 1687, and died there in 1761. He excelled in architectural subjects, and decorations of the theatre.

JOUVENET (JEAN). He was born at Rouen in 1644, and his father, Laurent Jouvenet, who was a painter, taught him the first principles of the art; but his greatest improvement was derived from the instructions of Nicolo Poussin, and by studying the works of that master. At the age of twenty-eight, he produced his celebrated picture of Christ Curing the Paralytic, for the church of Notre Dame; and in the hospital of the Invalids he painted the Twelve Apostles, each figure being fourteen feet high. In 1675 he became a member of the Academy, on which occasion he painted Esther before Ahasuerus. About this period he executed four pictures for the church of St. Martin in the Fields, the subjects of which were Mary Magdalen washing our Saviour's Feet; Christ Driving the Money-Changers out of the Temple; the Draught of Fishes; and the Resurrection of Lazarus. But his greatest work is the Taking down from the Cross, in the Capuchin church at

Paris. He had a ready invention, a fruitful genius, a taste for grandeur in his composition, correctness in his design, and an elegant manner in distributing his draperies. In France his merit is universally allowed; yet some judges condemn his taste of design as being too much loaded, and his colouring as having too predominant a tint of yellow in the carnations. This artist, being deprived of the use of his right hand by a paralytic disorder, ever after painted with his left. He died in 1717. Jouvenet had a brother named *Francis*, who became his scholar, and was a good painter of portraits. He died at Paris, aged eighty, in 1749.

JUANES (JUAN BATTISTA). This artist, who is called the Spanish Raffaele, was born at Valencia in 1523, and studied at Rome; after which he settled in his native city, where only his works are to be found, which is much to be regretted, since, according to the testimony of those who have seen them, and were competent judges of their merit, they deserve a better fate than to be buried in convents. In the sacristy of St. Pedro is a noble picture, the subject of which is the Entombing of Christ; and in the Augustine monastery are three fine ones, representing the Nativity; the Martyrdom of St. Agnes; and the Burial of a holy Monk; but his chief work is the Baptism of Christ, in the cathedral. He died in 1579.

K.

KABEL, *see* CABEL.

KAGER (MATTHEW). He was born at Munich in 1566, and when young went to Rome, where he applied to his studies with indefatigable diligence. On his return to Bavaria, the duke appointed him his principal painter, with a pension. At the close of his life, however, he resided at Augsburg, where he painted the Last Judgment, for the senate-house. He also etched some plates from his own designs. He died in 1634.

KALF (WILLIAM). He was born at Amsterdam in 1630: and was the pupil of Hendrick Pot, who painted portrait and history. But though he continued with that master several years, and employed his pencil on the same subjects, he afterwards changed his manner, and confined himself to objects of still life, in which he succeeded very happily. He

finished his pictures with a touch that was remarkably neat; his colouring was true, and had an uncommon transparency. His usual subjects were vases of gold, silver or crystal gems, glasses, and agates, which he copied delicately; and gave them an extraordinary lustre, as well as an agreeable effect, by a proper distribution of lights and shadows. He died at Amsterdam in 1693.

KALRAAT (ABRAHAM VAN). He was born at Dort in 1643, and received the first instructions in drawing from his father, who was a sculptor, on whose death he applied to the painting of flowers and fruits, under Samuel Hulp. His pictures are composed with judgment, and his representations of nature are extremely agreeable. He died in 1699.

KALRAAT (BARENT VAN). This artist was born at Dort in 1650, and was instructed first by his brother, Abraham, but afterwards he studied under Albert Kuyp, whose charming style he followed for some time; but finding that he had no chance of equalling his master, he changed his manner for that of Herman Sachtleven. His frequent walks along the borders of the Rhine inspired him with a desire to copy that beautiful variety of villages, falls of water, rocks, hills, and trees, which the windings of it perpetually offer to the view; and though he was not equal to Sachtleven, yet he approached very near to the merit of that painter. Some of his pictures are excellently and highly finished, and his landscapes are adorned with figures and animals well designed, delicately pencilled, and pleasingly coloured. Sometimes he represented in his pictures persons going abroad with dogs to the chase, or travellers at the doors of inns and such subjects; which are neatly handled and transparently coloured. He died in 1721.

KAMPEN (JACOB VAN). He was born at Haerlem in 1658; he was styled Lord of Rambroeck, and by some authors he is said to have been a disciple of John Van Bronkhoist, to whose manner of painting he came very near, as well as to that of John Bylaert, so that the particular merits which are ascribed to those masters may with equal justice and propriety be ascribed to him. He travelled through a great part of Italy, where he greatly improved his taste in design and colouring. In the historical subjects which he painted, the figures were as large as life, well designed, and well handled.

with a tone of colour lively and natural. But after some time he relinquished painting for architecture, and several public buildings and palaces were erected by him in Holland and the Netherlands.

KAPPELE (JOHN VAN). This Dutch painter was the scholar of the younger Vandervelde, and imitated his style with considerable success; though he could never come up to the beauty of his master's performances. He flourished about 1710.

KAPPEN (FRANCIS VANDER). He was native of Antwerp, and completed his studies in Italy, where he was much esteemed as a painter of history. He lived about the year 1660.

KAUFFMAN (MARIA ANGELICA). This ingenious lady was born in 1742 at Coire, the capital of the Grisons, and was instructed in the elements of painting by her father, who, observing her genius, conducted her to Milan when she was fourteen years old. From thence she was removed to Rome, where her talents and personal accomplishments rendered her an object of general admiration. In 1764 she went to Venice, and the next year accompanied Lady Wentworth, the wife of the British ambassador, to England. In this country, enjoying royal favour, decorated with the honours of the academy, and in full employment, she might have enjoyed all that could be wished to render her life happy. Unfortunately, however, she was deceived by the footman of a German count, who passed himself off for his master, and married her. The cheat was discovered, and the villain was at last obliged to decamp, after using her very ill, and getting possession of three hundred pounds. Seven years afterwards, Angelica married Signior Zucchi, an Italian artist; but, notwithstanding this change in her condition, she still went by her maiden name. After having resided seventeen years in England, she went to Rome, and died there in 1807. Angelica painted poetical subjects in a fascinating manner that was peculiarly her own; and she had the good fortune to meet with an engraver in Bartolozzi, who did ample justice to her designs. Angelica had a fine taste; she drew well, and coloured sweetly; but her forms are invariably the same, and the masculine figures differ little from the females, except in dress. She etched in a spirited style, sometimes after her own designs, and at others after Corregio.

KAY, or KEY (WILLIAM). This painter was born at Breda in 1520, and became the disciple of Lambert Lombard at Liege, at the same time with Francis Floris. His portraits are little inferior to those of Antonio More, and his works in general are carefully finished, sweetly delineated, well pencilled, and clearly and naturally coloured. His compositions in the historical style show skill and judgment; and though he had not as much fire as Francis Floris, yet his paintings are good, and justly prized. He resided most part of his life at Antwerp, where he became a member of the academy. His death was remarkable. The Duke of Alva sat to him for his portrait; but whilst at work on the picture, the criminal judge waited on that tyrant to receive his orders respecting the fate of the Counts Egmont and Hoorn. The duke, with a terrible austerity of countenance, ordered their immediate execution; and Kay, who loved the nobility of his country, was so violently affected by the piercing look and peremptory command, that he went home, fell sick, and died through terror and grief. This happened in 1568. One of his most capital performances is the portrait of Cardinal Granville, which is very highly commended, and another, a large design, in which he introduced portraits of the principal magistrates of Antwerp, at full length, and as large as life. It was placed in the town-hall, but was destroyed, with that building, in the fire of 1576.

KEEBLE (WILLIAM). Of this English portrait painter we only know that he was a member of the academy in St. Martin's-lane in 1754. There is a whole-length of Sir Crisp Gascoyne, lord mayor of London, engraved by M'Ardeil, after a picture painted by Keeble.

KEISAR (WILLIAM DE). He was born at Antwerp about 1647, and by profession was a jeweller; but having a great inclination to painting, devoted all his spare time to the attainment of that art, as well in miniature and enamel as in oil. After painting some pieces for the churches of his native city, he went to Dnkkirk, where he executed a picture for the English nunnery. This procured him an invitation to London, but the Revolution happening soon after, ruined all his prospects. To complete his misery, he had recourse to alchemy, in the chimerical hope of finding the philosopher's stone. He died about 1693, leaving a daughter, who painted small portraits in oil, and copied pictures

with great success. Keisar, the father, painted St. Catherine for the chapel of the Queen Dowager of Charles II. at Somerset-house. He also drew his own portrait in water-colours.

KENT (WILLIAM). This artist was born in Yorkshire in 1685, and put apprentice to a coach-painter, but feeling the superiority of his talents, he left his master and came to London. In 1710 he was sent, by the munificence of some gentlemen, to Rome, where he studied under Loti, and in the academy gained the prize of the second class. He there became acquainted with Lord Burlington, who, on his return to England in 1719, lodged him in his own house, and gave him substantial marks of his friendship. By the interest of that nobleman he obtained considerable employment, both as a painter of history and portrait. In the latter branch, however, he failed; his colouring was bad, and his drawing was defective. He designed some of the ornaments for Gay's Fables, Spenser's Faery Queen, and Pope's Works. In architecture, however, he was more admired, and he is considered as the inventor of modern gardening. By the patronage of the Dukes of Grafton and Newcastle, he was made master-carpenter, architect, and keeper of the pictures to George II., and on the death of Jervas he became painter to the crown. He died at Burlington-house in 1748.

KERCKHOVE (JOSEPH VANDEN). He was born at Bruges in 1669, and was the scholar of the younger Quellinus, on leaving whom he went to France, where he found great encouragement, and in a few years returned to his own country with an established reputation. He adhered constantly to the style of his master; his colouring is warm, and his design correct; his composition is generally in a grand taste, and he introduced nothing superfluous to embellish his subject. He had thoroughly studied perspective, and the backgrounds of his pictures are enriched with architecture. On the ceiling of the town-hall at Ostend he painted the Council of the Gods, in which there is an ingenious and learned disposition of the figures, and a masterly execution. At the Dominican convent at Bruges are fifteen pictures by him, representing the circumstances of the Passion; and in the collegiate church in the same city are four of the Works of Mercy, and a noble painting of the Resurrection. He died in 1724.

KESSEL (JOHN VAN). He was born at Antwerp in 1626, and excelled in fruit and flowers, but was likewise eminent for portraits. In this manner he resembled Velvet Breughel, and very nearly equalled him in his landscapes, birds, plants, and flowers. He studied entirely after nature and faithfully imitated all the beauties which that field brought to his observation. He designed correctly, had a complete knowledge of colour, and finished his pictures with taste and elegance. Philip IV. King of Spain, admired the performance of Van Kessel to such a degree, that he purchased as many as he could procure, and at last invited the artist to his court, where he was appointed painter to the queen, on whose death he returned to Antwerp, where he died in 1708. His portraits were painted with a light, fresh touch, and a tone of colour that very much resembled Vandyck; nor are his works in that style considered in Spain as inferior to those of that great master, either in respect to resemblance, the look, the gracefulness of the attitudes, or the relief of his figures. It was the custom of Van Kessel to make sketches after nature, and studies at the different seasons of the year, when his objects were in full bloom and beauty; some of these he only designed, others he coloured, and of some he took models, so that his materials were ready for any work he intended to undertake.

KESSEL (FERDINAND VAN). He was the son of John Van Kessel, and was born at Breda in 1660. He was instructed in painting by his father, whose style and manner he ever afterwards followed. John Sobieski, King of Poland, invited him to his court, and ordered a cabinet to be built in his palace, entirely for the reception of his works. The first subjects he designed were the Four Elements, which he painted on copper. Air was represented by a boy supported on the wings of an eagle, surrounded by birds; Earth was described by a boy on the back of a lion, and the ground was diversified with a variety of plants, fruits, and flowers; Fire was represented by a boy surveying arms, helmets, and corslets with drums, ensigns, and other implements of war; and Water, by a boy supported on a couch at the edge of the sea, the shore being strewn with coral shells, and petrifications, with a number of fishes of various kinds, excellently imitated after nature, and well grouped.

but after abundance of pains had been exerted in finishing those paintings, they were consumed by a fire, which destroyed the greatest part of the building. Van Kessel was then employed by his patron to paint those subjects a second time, for which he was gratified with many rich presents, and the order of knighthood. He designed landscapes in an agreeable style, and every plant, fruit, flower, or animal, which he introduced, was well coloured, and well finished. But being deficient in designing figures, they were usually inserted by Eykens, Maas, Van Opstal, and Biset; in return for which he painted in their compositions those objects in which he particularly excelled. At Dusseldorp, in the gallery, are four pictures of the world, in which the plants, animals, trees, and flowers, peculiar to each climate, are delicately painted. He died at Breda in 1696.

KESSEL (NICHOLAS VAN). This artist, who was the nephew of Ferdinand Van Kessel, and born at Antwerp in 1684, would probably have been equal to the best of his family, if he had not given himself up to a dissolute course of life. He adopted the style of David Teniers with great felicity, and approached very near to the excellence of that distinguished artist, so that his pictures were much valued at Paris, where he resided. His subjects were the rustic conversations, feasts, and merry-makings, which he had observed among the peasants of his own country. He designed his figures with admirable freedom and readiness, in the manner of Le Fage; and through all his compositions there appears every where great spirit and character of nature. Though he inherited a considerable fortune from his uncle Ferdinand, he dissipated the whole in a short time, and at last was reduced to misery. In the latter part of his life he painted portraits, but with no success. He died at Antwerp in 1741.

KETEL (CORNELIUS). He was born at Gouda in 1548, and received his first instructions from his uncle, who was a painter, but took more care to teach his nephew polite literature than to form his hand to the pencil. Afterwards, Cornelius was placed with Anthony Blockland at Delft, with whom he continued long enough to qualify him for appearing with credit in his profession, though he studied under his direction only one year. When he quitted Blockland, he went to

Paris, and was employed at the palace of Fontainebleau in conjunction with Jerom Franek, Francis de Mayer, and Denis d'Utrecht, who were surprised to see his proficiency. But those works being discontinued, and the troubles in Holland subsisting, he came to England, and was much employed in painting portraits, though his genius led to historical subjects. He had the honour to paint the portrait of Queen Elizabeth and several of the nobility; many of his pictures were at full length, well drawn, and with a good expression. In 1581 he went to Amsterdam, where he painted a large picture of the principal officers of the trainbands, among which he introduced his own portrait. The disposition of the figures, and the resemblance of the persons, were remarkably good, and the different stuffs of the draperies were admirably imitated. Sandrart says that Ketel visited Venice and Rome, but returned to Amsterdam, where he died in 1602, while employed in painting the portrait of the King of Denmark. This artist, at the latter period of his life, distinguished himself by imitating Ugo da Carpi, in painting with the ends of his fingers instead of brushes. He tried the experiment on his own portrait, and succeeded so well, that he afterwards painted several others in the same manner, which were applauded at that time for their force and strong expression, as well as for the clearness and beauty of their colouring. It is also reported that he worked with the fingers of his left hand as readily as with those of his right. Two subjects of those pictures, which he painted only with the points of his fingers, were Democritus and Heraclitus: the former was his own portrait, and was purchased by the Duke de Nemours at a large price; the latter was a portrait of Signor Morosini, a Venetian, who had naturally a solemn and gloomy countenance. When asked why he attempted to paint without pencils, he answered, it was only to show that genius can never want tools to work with. He afterwards tried to paint with his toes. Most of his pictures were strongly coloured with a full pencil, and his figures were for the most part as large, or sometimes larger than life. A good whole-length portrait of Sir Christopher Hatton, by him, is in the possession of the Earl of Lichfield. He also painted for Sir Christopher an allegorical piece, of Wisdom overcoming Strength.

KETTLE (TILLY). This English painter was the son of a house painter in London, and born about 1740. He studied in the Academy of St. Martin's-lane, and also in the Duke of Richmond's gallery. After this he adopted portrait painting, and went to the East Indies. He returned from thence in 1777, but left England again with the intention of travelling overland to the East. Being taken ill at Aleppo, he died there in 1798.

KEULEN (JANSSEN, or JANSON VAN). This painter is said to have been born in London, of Dutch parents; and before the arrival of Vandyck he was employed by Charles I., who held his paintings in great esteem, which royal favour procured him considerable employment among the principal nobility. Though Vandyck was superior to him by many degrees, and was also engaged in the same line, yet he and Van Keulen lived together in great friendship. Houbraken says that Vandyck, one day observing him to look melancholy, and enquiring the cause of it, was told that he had been exceedingly mortified by a lady whose portrait he was painting, and whose capricious humour rendered her incapable of being pleased. Vandyck, smiling, desired him not to be affected by such treatment, which was generally the result of vanity and folly, and that he ought not to fret himself at the ignorance of his employers; for he himself had often experienced the same behaviour from ladies who sat to him, and that he reaped one great advantage by it, which was, that it taught him the art of patience, though it did not improve him in that of painting. Van Keulen is supposed to have left England in the great rebellion, for in the town-hall, at the Hague, is a picture by him, representing fourteen of the magistrates. It is dated 1647, and is in the style of John Van Rovaslyn. He died at the Hague in 1665.

KICK (CORNELIUS). He was born at Amsterdam in 1635, and, according to Houbraken, learned design and colouring from his father, who was a portrait painter, though Weyerman says he was a statuary. Cornelius became eminent for painting portraits, as the likeness was remarkably strong, and he finished them very highly; but when he observed the great demand for subjects of still life, particularly fruits and flowers, and saw the works of De Heem in prodigious request, he directed his study to that branch of art, and succeeded so well that he

desisted from portraits, and devoted his pencil ever after to the painting of fruit and flowers, his pictures of which sold for considerable prices. As he accustomed himself always to paint after nature, he was so curious that he filled particular beds in his garden with the choicest flowers that could be procured, and planted fruit-trees of the most valuable kinds, that he might possess the most beautiful models of his own. His manner of painting was light and delicate, his touch tender, and his colouring brilliant, showing all the freshness of nature. His favourite flowers were tulips and hyacinths, which he designed admirably. He died in 1675.

KIERINGS, or KIERINCX (JAMES). This painter, who is called Alexander by Descamps, was born at Utrecht in 1590. He excelled in landscapes, which he finished in a manner peculiarly neat; yet he was never capable of designing figures with elegance, for which reason he procured Poelemburg to insert them in most of his pictures, and thereby increased their value. His views and objects were copied from nature, and he finished them with amazing patience, even the bark and the fibres of the trees being distinctly marked, and he had so peculiar a manner of touching the leaves that every species might be readily distinguished. In the reign of Charles I. he came to England, and accompanied that monarch to Scotland, where he drew several views, which were in the royal palaces. Kierings died at Amsterdam in 1646.

KILLIGREW (ANNE). This lady, the daughter of Dr. Henry Killigrew, master of the Savoy, was born in London in 1659, and became maid of honour to the Duchess of York, whose portrait, as well as that of the Duke, she painted. She also executed some historical subjects and pieces of still life. Besides her skill in the arts, she had a fine taste for poetry, and a volume of her productions was published, with a portrait engraved from a picture of her own painting. She died of the small-pox in 1685, and is now best remembered by the praise of Dryden, in an exquisite ode.

KING (THOMAS). This artist was the scholar of Mr. Knaptou; but though possessed of some talents as a painter of portrait, he disgraced himself by his intemperate conduct. He died in 1769. There is an engraving from a picture by him of Matthew Skeggs, a publican, playing upon a broomstick.

KIRBY (JOHN JOSHUA). This worthy

erson was born at Parham, in Suffolk, in 1716, and was bred a house painter, which business he carried on at Ipswich, where he became intimate with Gainsborough; the contemplation of whose works improved his taste, though he had little leisure for its cultivation. One of his favourite studies was perspective, to which he was led by the perusal of Dr. Brook Taylor's book on that subject. In 1754, he read lectures on perspective, at the desire of the Society of Arts; and about this period he published his work, entitled "Dr. Brook Taylor's Method of Perspective made Easy." He next removed to London, where he obtained the patronage of the Earl of Bute; in consequence of which he was made clerk of the works at New, and in 1761 published his *Perspective of Architecture*, 2 vols. folio. Previous to this he had printed a defence of Dr. Taylor's system from the charge of being plagiarism from Sirigatti. Mr. Kirby's talents procured him admission into the Royal and Antiquarian Societies, and he was for a short time president of the Society of Artists. He died June 20, 1774, leaving a daughter, who became the wife of Mr. Grimmer, of Brentford, and is well known by her religious works. Mr. Kirby painted landscapes in a correct style; and his view of the old Kitchen at Glastonbury Abbey was exhibited at Spring Gardens in 1770.

KITCHENMAN (JOHN). This English artist painted portraits in miniature and in oil. He was much attached to nautical pursuits, and in 1777 gained the silver cup given by the late Duke of Cumberland to the best navigator on the Thames. He painted four pictures in allusion to his favourite amusement, from which engravings were made by Pouncey. He studied in the Royal Academy, where he drew a good figure; and he obtained also several premiums from the Society of Arts. His death was occasioned by debauchery in 1782.

KLASS (FREDERIC CHRISTIAN). This artist was born at Dresden in 1752. He was a pupil of Casanova, and became a member of the Electoral Academy. He painted landscapes, and also engraved several from his own designs.

KLENGHEL (JOHN CHRISTIAN). He was born at Kesseldorf, in Saxony, in 1731, and studied under Dietrichs, whose style he closely imitated. He became a member of the academy at Dresden, and was much admired in his own country for his his-

torical pictures as well as landscapes. He engraved also in a spirited manner. He was living in 1791.

KLERCK (HENRY). This painter was born at Brussels in 1570, and had Martiu de Vos for his instructor, whose style he followed. Several of his works are in the churches of his native city, and in the neighbouring parts. The principal are a Crucifixion, with the three Marias and St. John; a Holy Family; and the Martyrdom of St. Andrew. He died in 1629.

KLOCKER, or KLOCKNER (DAVID.) He was born at Hamburgh in 1629, and was instructed by George Jacob, a Dutch artist, who painted animals and huntings. The first attempts of Klocker were in portrait; but being invited to the court of Sweden, he found the king so desirous to have some grand historical subjects painted in his palace, that, in order to qualify himself for such an undertaking, he went to study at Venice, where he acquired a bold and strong tone of colouring. From thence he travelled to Rome, and studied there for five years, to improve himself in design and composition. On his return to Sweden he was immediately employed at the palace; and his works were beheld with applause. He also painted the portraits of the royal family, and of the greatest part of the nobility, besides many historical and poetical subjects. He had great freedom of hand, and observed a strict propriety in his characters. He was fond of introducing a number of figures into his compositions, and his designs were adorned with agreeable landscapes and pieces of architecture, which he had copied from the vestiges of the antique buildings about Rome. His colouring was excellent, especially in the naked, and his drawing very correct. He died at Stockholm in 1698.

KLOMP (ALBERT). This Dutch artist, who flourished about 1680, painted landscapes with cattle, in the manner of Paul Potter. He coloured indifferently: but his design was extremely correct and lively.

KNAPTON (GEORGE). He was born in 1698, in London, where his father and uncle carried on an extensive trade as booksellers. At an early age he was placed under Jonathan Richardson, and applied himself chiefly to the painting of portraits in crayons. In 1740 he went to Italy, where he wrote an interesting account of the discoveries of Herculaneum. On his return to England he associated with Arthur Pond, in engraving and

publishing prints from the drawings of eminent masters. In 1765 he became painter to the Dilettanti Society, and afterwards obtained the situation of surveyor and keeper of the king's pictures. He died in 1788.

KNELLER (SIR GODFREY). This eminent painter was born at Lubeck about 1648. His father was surveyor-general of the mines, and inspector of Count Mansfeldt's revenues. At first Godfrey was destined for a military life, and was sent to Leyden, where he applied to mathematics and fortification; but nature determining him to painting, his father placed him under Bol, at Amsterdam, and he had also some instructions from Rembrandt. He visited Italy in 1672, and remained some time at Venice, where he painted some of the first families, and amongst them, Cardinal Bassadonna. It is probable that he here learned that free, loose style of execution in which he delighted, but by no means excelled; though his heads exhibit a perfect mastership of the pencil. In 1674 he came to England, without intending to reside here; but being recommended to Mr. Banks, a Hamburg merchant, he painted him and his family. Mr. Vernon, secretary to the Duke of Monmouth, seeing the pictures, sat to Kneller, and persuaded the duke to do the same. His grace was delighted, and engaged the king his father to have his portrait painted by the new artist, at a time when the Duke of York had been promised the king's picture by Lely. Charles, to save trouble, proposed that both artists should paint him at the same time. Lely, as the established painter, chose his light and station. Kneller took the next best he could, and performed his task with so much expedition, that he had nearly finished his piece when Lely's was only dead-coloured. This gained Kneller great credit; and Lely obtained no less honour, for he had the candour to acknowledge and admire the abilities of his rival. This success fixed Kneller here; and the immense number of portraits he executed prove the stability of his reputation. He was equally encouraged by Charles, James, and William: and had the honour of painting the portraits of ten sovereigns, viz., Charles II., James II., and his Queen, William and Mary, Anne, George I., Louis XIV., the Czar Peter the Great, and the Emperor Charles VI.—a list that Lawrence did not live to rival. His best friend was King William, for whom he painted the beauties of Hampton Court,

and by whom he was knighted in 1692, and presented with a gold medal and chain worth £300. In his reign he also painted several of the admirals for Hampton Court, and the Kit-Kat Club. He lived to paint George I., and was made a baronet by him. In 1722, Sir Godfrey was seized with a violent fever, from the immediate danger of which he was rescued by Dr. Mead. He languished, however, some time, and died in October 1723. His body lay in state, and was buried at his country-seat at Whitton; but a monument was erected to him in Westminster Abbey, for which he left £300, and gave particular instructions for the execution of it by Rysbrack. After the death of Lely, in 1680, Kneller stood at the head of the professors of his art in this country, and that most conspicuously. It is not therefore surprising that he experienced the encouragement he did. He has left some few good pictures behind him, as proofs of the natural powers he possessed; but his most sincere admirers, who are judges, acknowledge that the far greater portion of those he allowed to pass into the world under his name, are a disgrace to him and his patrons. His picture of the converted Chinese at Windsor he is said to have been most proud of, as justly he might be. It proves that he really knew what was good, and could produce it if he chose. According to his own doctrine, he did as much, and no more than was necessary to pass current among his employers. "History painters," he said, "make the dead live, and don't begin to live till they are dead. I paint the living, and they make me live." There is a singular paucity of imagination in Kneller's pictures. He indulged indeed in an ideal drapery for women, instead of the monstrous dresses they wore at the time; but his ingenuity does not appear to have assisted his figures much, so that there is a ridiculous mixture of positive formality, in the stiff neckcloths and wired skirts of the coats of the men, and of an affected flow and grace in the loose robes of the women, which consist of nothing more than a chemise thrown open and discovered covering the bosom, and a robe-de-chambre loosely drawn over it. All that Kneller can be justly praised for, generally speaking, is, that his heads have a good deal of liveliness and gentility. It seldom amounts to character in the general run of his portraits. Now and then the master-hand appears, when the subject

or the moment was favourable. There is at Petworth a head of Sir Isaac Newton, that would be an honour to any man to have produced; and portraits of branches of the Seymour family, which are a disgrace to the name they bear. In our days, happily, the weaknesses as well as the merits of Kneller are duly appreciated, and hundreds of his works are consigned to the oblivion he probably wished they might experience. A rapid pencil, and a ready talent of taking likenesses, were the foundation of his reputation; and a most fortunate ignorance of the art among even the best informed of the public by whom he was employed, aided his progress. Not but that he was equal to the production of good works, if he had been more carefully trained, and had lived amongst those who knew how to value works of art upon just principles; but he was one of the vainest of mankind, and had no regard whatsoever for that posthumous fame which leads men to sacrifice present enjoyments to future glory. His motto was, "to live while he lived;" and consequently to make money was a matter of greater moment with him than to make good pictures; and he succeeded fully; for although he lost £20,000 by the South Sea speculation, he left at his death an estate of £2000 a year. His prices, whilst he painted here, were fifteen guineas for a head; twenty if with one hand; thirty for a half, and sixty for a whole length. Sir Godfrey was a man of wit, not unmixed with profaneness, of which Lord Orford has given some instances that might as well have been suppressed. The following is of another stamp. In Great Queen-street, Lincoln's-Inn-Fields, he lived next door to Dr. Ratcliffe. Kneller was fond of flowers, and had a fine collection. As there was great intimacy between him and the physician, he permitted the latter to have a door into his garden; but Ratcliffe's servants gathering and destroying the flowers, Kneller sent him word he must shut up the door. Ratcliffe replied peevishly, "Tell him he may do any thing with it out paint it!" "And I," answered Sir Godfrey, "can take any thing from him but physic." *John Zachary Kneller*, the brother of Sir Godfrey, painted architecture and objects of still life both in fresco and in oil. He died in London in 1702.

KNIPBERGEN, or KNIBERG (N.) Of his Dutch painter of landscapes nothing more is known than that of his being a

successful imitator of the style and manner of Paul Brill. He studied after nature, but principally sketched the scenes which he intended for his future subjects among the mountainous parts of Germany and Switzerland. He had an uncommon freedom of hand, and a fine pencil; the expeditious manner in which he painted the trees, skies, mountains, cascades, and the figures introduced into his compositions, was truly surprising; yet, notwithstanding this quickness in working, every object appeared well finished, and touched with spirit. He wanted elegance in the choice of his subjects, and also in the forms and attitudes of his figures; his distances are not always well kept, and sometimes his backgrounds appear too encumbered; but the leafing of his trees is loose, free, and competently bright, though in general somewhat too green; as also are occasionally his grounds and hills. The clouds in his pictures are remarkably light and floating, and his foregrounds are well broken and agreeably diversified.

KNUPFER (NICHOLAS). He was born at Leipsic in 1603, and at first was instructed by Emanuel Nysens, a painter of no great note, with whom he spent two years; but being treated unkindly by that artist, he quitted him, and went to Utrecht, to procure instruction from Abraham Bloemart. That master observing the genius of his pupil, accommodated him in his own house, and took so much pains with him that Knupfer soon became a considerable artist. The King of Denmark employed him to paint three pictures of battles, representing the victories of some of his ancestors; which subjects he executed to the entire satisfaction of his royal patron and the ablest judges. The figures in all his subjects were of a small size, but correct, and designed with nature and truth. Weyerman describes a pastoral picture of a shepherd and shepherdess, which he saw at the Hague, painted by Knupfer, that was equally admired for the design and expression; but one of his greatest compositions is an Assembly of the Gods. Knupfer died in 1660.

KOBELL (FERDINAND). This artist was born at Mannheim in 1740. He became landscape painter to the Elector of Bavaria; and besides his pictures, he etched several plates of the same subjects as his pencil, in a neat style. His son, *William Kobell*, born at Mannheim about

1765, was also a good landscape painter and engraver.

KOCK, *see* COCK.

KOEBERGER (WENCESLAUS). He was born at Antwerp in 1554, and was the disciple of Martin de Vos, under whom he continued several years, and made a proportionable progress; but happening to fall in love with the daughter of his master, and finding it impossible to obtain a suitable return, he determined on a journey to Rome to cure himself of his passion, and by that means shook it off effectually. After studying some time at Rome, he went to Naples, where an intimate friendship commenced between him and a Flemish painter called Franco, whose daughter was esteemed one of the most beautiful women at Naples. Koeberger fell in love with her, and succeeded. He now pursued his studies in Italy with unwearied application, and the merit of his paintings procured him constant employment. His reputation extended to his own country, whither he was solicited to return; but he was too much pleased with his situation to quit Naples at that time; though some years after he went and settled at Brussels. On his arrival, Duke Albert appointed him his principal painter, and regarded him highly, not only for his professional merit, but for his knowledge in medals. In the church of Notre Dame at Antwerp, is a composition by Koeberger, representing the martyrdom of St. Sebastian; which was originally painted for the confraternity of that saint. The colouring is fine, the design excellent, the disposition judicious, the taste elegant, and the appearance of the whole admirable. Some envious persons, however, who were mortified at the applauses which the public bestowed on the artist, cut out two of the heads to deface the work, so that the possessors of the picture were constrained to send it to Naples, where Koeberger then resided, in order to have the damage repaired. He did so; but the inserted heads were not so happily executed as those of the first performance. He was also an eminent architect, and was appointed by the archduke superintendent of the buildings and decorations at the castle of Terveer, near Brussels. He died in 1634. Vandyck painted his portrait, which is among the number of his illustrious heads.

KOENE (ISAAC). This artist was born at Haerlem in 1650, and studied under Jacob Ruysdael, whose style he imitated

in painting landscapes and falls of water; but the figures were inserted by Barent Gawl. He died at Haerlem in 1713.

KOENRAAT (——). This Dutch artist was born at the Hague in 1678, and had Constantine Netscher for his instructor. His subjects were flowers, which he painted with a fine colour, and great resemblance to nature. He died at the Hague in 1747.

KOERTEN, or BLOCK (JOANNA). This ingenious lady was born at Amsterdam in 1650, and from her youth showed a strong inclination to drawing, painting, and embroidery; and arrived at an astonishing excellence in all. But she principally employed herself in cutting on paper the representation of landscapes, birds, fruits, and flowers, which she executed with incredible exactness and delicacy. The lines with which she expressed her objects, though done with scissors, were as exquisitely nice as those of engraving. In this way she executed all kinds of subjects; but seapieces, animals, architecture, and still life, were her favourite ones; and she also cut portraits on paper, with as striking a resemblance as if painted in oil. When the Czar Peter I. was at Amsterdam he paid her a visit; and the Elector Palatine offered, for three small pictures of her cutting, a thousand florins, which she refused. At the request of the Empress of Germany, she designed a trophy with the imperial arms, ornamented with laurel crowns, garlands of flowers, and other subjects, which she executed with such correctness of drawing and design, such wonderful tenderness and beauty, as is scarcely to be credited. For this performance she received a present of four thousand florins. She also cut the portrait of the Emperor, which is in the imperial cabinet at Vienna. Her maiden name was Koerten, and she became the wife of Adrian Block, the artist. She died in 1715.

KOETS (ROELOF). He was born at Zwoll in 1655, and was instructed first by his father, who was a painter, but afterwards he was placed with Gerard Terburg, under whom his progress was so rapid that he soon surpassed all his fellow students. The praise bestowed upon him by Terburg excited so much envy, that Koets found it necessary to leave the school at the age of eighteen, after which he made nature his sole guide. Having succeeded in painting the portrait of Count Dalwigh, that nobleman recom-

mended him to Henry Casimir, stadtholder of Friesland, who received him into his favour. He afterwards painted portraits of King William III., the Earl of Portland and his family, and most of the English and German nobility who attended that monarch at Loo. It is said that he painted five thousand portraits with his own hand, all of which were well finished, and without any assistance from other artists. He had great freedom and readiness; an agreeable choice of attitudes; a good manner of designing; and was strictly attentive to nature. He died in 1725.

KONINCK (DAVID DE), *see* CONINCK.

KONINGH (PHILIP DE). He was born at Amsterdam in 1619, and was instructed in the school of Rembrandt, to which academy he did honour by his performances. He painted historical subjects and portraits with great reputation, but excelled in the latter branch. His compositions were remarkable for the great character of nature which appeared in them all; for the choice and variety of the attitudes; and for striking resemblance. The picture of himself, which he painted for the Grand Duke of Tuscany, and which is in the Florentine gallery, is a sufficient evidence of his merit. His colouring is clear, and his works have a lively and striking effect: they are not loaded with heavy shadows approaching to blackness; in that respect he was accounted superior to his master, Rembrandt, and to approach in delicacy to Vandyck. He died in 1689.

KOOGEN (LEONARD VANDER). This artist was born at Haerlem in 1610, and was a disciple of Jacques Jordaens at Antwerp. His contemporary in that school was Cornelius Bega; and such a friendly intimacy arose between them as induced them to study together after nature, and to become emulous to excel each other, which proved very advantageous to both. Koogen designed well; and in his touch, pencilling, and manner of colouring, he resembled Bega; but painted in a different size, some of his pictures having the figures as large as life. As he possessed an affluent fortune, he only painted for his amusement; on which account his works are not numerous, though they are much coveted, and extremely admired. His general subjects were boors drinking, and conversations, painted with great life and expression. He also etched some fine engravings in the manner of Salvator Rosa. He died in 1681.

KOUWENBURGH, or KAUWENBURGH

(CHRISTIAN VAN). This painter was born at Delft in 1604, and was the scholar of John Van Ess: but the taste which he manifested in his paintings was acquired in Italy; where he so far improved himself by studying after the best models, that he in a great measure shook off his Flemish manner. His subjects were for the most part historical, with figures as large as life, and he particularly excelled in designing the naked. His colouring was exceedingly natural, his design correct, and his composition was in a beautiful and grand style. Many fine pictures by his hand are in the royal palaces in the Netherlands. He died in 1667.

KRAHE (LAMBERT). This artist was born at Dusseldorp about 1730, at which city he died in 1790. At the time of his decease he was head inspector of the electoral picture gallery. That gallery contains several of his productions. He received the rudiments of his pictorial education in Germany, and completed it at Rome, under Subleyras and Benefiali. Krahe was an enthusiastic lover of his art, and an affectionate and active friend to young artists of promising talents.

KRANS (GEORGE MELCHIOR). He was born at Frankfort in 1727, and studied under Tischbein at Cassel, but afterwards went to Paris, where he became the scholar of Greuze. His talent in painting landscapes procured him the patronage of the Duke of Saxe-Weimar, for whom he drew several fine views round his capital. He was also a good engraver.

KRAUSE (FRANCIS). He was born at Angsburg in 1706, where his parents lived in great poverty; but his genius surmounted all difficulties. A gentleman on his travels to Italy took him in his suite, and, on his arrival at Venice, placed him as a disciple with Giovanni Battista Piazzetta, under whose direction he studied with indefatigable application, and his improvement was such that, after some time, even his master was deceived by his work, and mistook the paintings of his disciple for his own. On leaving Venice he went to Paris; where he presented to the academy a picture representing the Death of Adonis. The composition might perhaps have succeeded, had not his own vanity too strongly appeared; for, not content with magnifying his own works, he depreciated those of others; which conduct gave disgust, and his application was rejected. He then went to other cities of France, where he found employment,

particularly for the churches and convents. His most capital performance is in the refectory of the Carthusians at Dijon, of which the subject is Mary Magdalen anointing the feet of Christ. After all his labours, finding himself in low circumstances, he undertook to paint portraits in crayons, which he practised with success. Notwithstanding the vanity of this painter, he possessed considerable talents. His design was good, and he excelled in the extremities of his figures; though his genius was not fertile, his colouring had force and brilliancy; his pencilling had great freedom, but was unequal, sometimes appearing dry, and at others full of spirit. Occasionally he has too great a degree of blackness, by endeavouring to make his lights more lively and striking; and his colouring appears much changed from its original tint. When his paintings were new from the pencil, they had an uncommon and surprising lustre; but all that brightness and beauty is succeeded by paleness in one part, and additional darkness in another. At Lyons he painted some pictures for the churches, and died there in 1754.

KRYNS (EVERARD). He was born at the Hague in 1568, and studied under Charles Vanmader, after which he travelled to Rome, where he greatly improved his style both in design and colouring. He painted history and portrait. He died in Holland in 1627.

KUICK (JOHN VAN). He was born in 1530 at Dort, where he was accounted a fine painter on glass, as well as in oil-colours; and his composition was allowed to be judicious and masterly. Having given some offence to the Jesuits, they accused him of heresy, and got him imprisoned. He was kept in irons a long time, though John Van Boudwinze, the chief justice, endeavoured to procure his enlargement; for which Kuick, out of gratitude, painted a picture representing the Judgment of Solomon, in which he designed the portrait of his benefactor as the head of the principal figure. This picture gave new offence to the Jesuits; who contrived means to increase the miseries of his imprisonment, and never ceased their persecution of him, till they extorted against him a final sentence of death, which was immediately executed; and he was burnt alive in 1572.

KUNST (CORNELIUS). He was born at Leyden in 1493, and studied the art of painting under his father-in-law, Cor-

nelius Engelbrechtsen. He excelled in history; his design was correct, his expression forcible, and his colouring warm. He died at Leyden in 1544.

KUPETZKI (JOHN). This artist was the son of a weaver at Porsina, in Bohemia, and born there in 1667. His father compelled him to work at his own trade, contrary to his inclination, on which account he ran away at the age of fifteen, and begged his bread. A nobleman took compassion on him, and gave him an asylum in his castle, where a painter, named Claus, was then employed. Kupetzki observed him attentively, and then began to imitate his work, which excited the astonishment of the artist and the count. The latter, struck with this indication of genius, directed Claus to give him instruction, and in a short time Kupetzki became his assistant. He accompanied his master to Vienna, and from thence he went to Venice, where he studied under Cavaliere Liberi. He next visited Rome, and obtained the patronage of Prince Stanislaus Sobieski, who enabled him to travel into Lombardy, for the purpose of improving himself by the works of Corregio and the Caracci. At the end of twenty-two years Kupetzki returned to Venice, where he was made painter to the emperor. Afterwards he visited most of the other courts of Germany, and when at Hanover, was invited by George II. to England, but that honour he declined on account of his age. He died in 1740. In colouring, Kupetzki resembled Rembrandt, and in drawing the human figure he has been compared to Vandyck. He excelled in portraits, and took uncommon pains in finishing his heads, which he would sometimes have spoiled by this excessive labour, if they had not been taken out of his hands.

KUYP, or Old CUYP (JACOB GERRITZE). He was born at Dort in 1578, and studied under Abraham Bloemart, by whose instruction he became an extraordinary good painter of landscape. He sketched after nature the views in the environs of Dort; always introducing pieces of water, or rivers, with cattle on the banks, and particularly cows and sheep. He also frequently painted battles; and the marchings or encampments of armies. He had a good pencil, a broad and free touch, a sweet and agreeable tone of colouring, an outline generally correct, with great transparency in his water, and good keeping. His memory is held in just esteem at Dort,

for being the founder of the academy of St. Luke, in that city, which he established in concurrence with Isaac Van Hasselt, Cornelius Tegelberg, and Jacques Grief, in 1642. He died in 1649.

KUYP, or CUYP (ALBERT). He was the eldest son of the preceding, and was born at Dort in 1606. He received no instruction but from his father, though his manner was very different, being abundantly neater, nor was his pencilling so rough and bold. The father principally adhered to one or two species of animals; but to Albert, oxen, sheep, cows, horses, fruit, landscape, smooth water, or ships and boats, were all equally familiar. He excelled in every thing that he attempted to represent, and painted every object in the same free and natural manner; always lovely and true in his colouring, as well as clear and transparent. He observed attentively even the particular times of the day, to express the various diffusions of light on his objects with all the truth of nature; and in his pictures, the morning attended with its mists and vapours, the clearer light of noon, and the saffron-coloured tints of the evening, may readily be distinguished. He likewise excelled in moonlight pieces; some of them being so admirably expressed, that the glittering reflection of the lunar beams on the surface of the water appears more like real nature than an imitation of it. But though he painted well every variety of scenery, whether of land or water, he enchanted most by his winter-pieces. The principal performance of this master is the representation of the cattle-market at Dort, and the square where the troops and soldiers exercise. In that picture he has painted the most beautiful horses that appeared on the parade, so like, that every one of them might be as distinctly known in the painting as in their evolutions. His studies were entirely after nature, and most of his landscapes were sketched from scenery in or about the city of Dort. He left a number of drawings and designs heightened with water-colours, which, together with his etchings, are much valued as curiosities. He died at Dort in 1667.

KUYP (BENJAMIN), the younger brother of Albert, was born at Dort in 1608. He adopted the manner of Rembrandt, and painted small historical pictures, with admirable force of colour, and an excellent management of the chiaro-oscuro.

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LABRADOR (JUAN). This painter was born at Badajoz in 1530, and died at Madrid in 1600. He is said to have been the pupil of Morales, but did not follow his style, choosing rather to paint flowers, fruit, and still life. His pictures are mostly in the King of Spain's cabinet, and have been extravagantly eulogized by Mr. Cumberland.

LA CALLEJA (ANDRES DE). This Spanish painter, born at Rioja in 1705, was a pupil of Jerome d'Esquerra, and studied history-painting with success. To him was intrusted the finishing from the designs of Miguel Menendez, the pictures which that artist had begun for the convent of St. Philip el Real. In 1752 he was appointed painter to Ferdinand VI. and Director of the Academy of Fine Arts at Madrid. Subsequently he was nominated director-general of that of St. Ferdinand. The latter part of his life was occupied in repairing the royal collection of paintings; a task which he performed in a masterly manner. He died at Madrid in 1785.

LACOUR (—), a French artist, born at Bourdeaux in 1746, was a pupil of Vien, and subsequently studied at Rome. On his return to France, he was appointed professor to the Academy of Drawing at his native place, and several eminent painters were formed by his lessons. He employed his pencil on history, landscape, sea-pieces, and familiar scenes, and produced many excellent compositions. He died in 1814.

LAENEN (CHRISTOPHER VANDER). He was born at Artwerp about 1570. He was the disciple of Rubens, and excelled in conversation-pieces, and those of the amorous kind; but his works are seldom seen out of his own country. He died in 1628.

LAER, or LAAR (PETER VAN). This eminent artist was born at Laeren, in Holland, in 1613. He obtained in Italy the name of *Bamboccio*, on account either of the uncommon shape of his body, the lower part being one-third longer than the upper, and his neck buried between his shoulders; or, as some conjecture, he might have acquired this name from the branch of painting in which he excelled: his usual subjects were the sports of the populace, and transactions of vulgar life; harvest homes, drolleries, &c., being by

the Italians comprised under the term *Bambocciate*. Supposing the former account correct, he had an ample amends for the unseemliness of his limbs, in the superior beauties of a mind endowed with extensive powers of perception and imitation. He resided at Rome sixteen years, during which he was held in the highest esteem by all ranks, as well as by those of his own profession, not only for his abilities, but for the amiable qualities of his mind. He studied nature incessantly, observing with a curious exactness every effect of light at different hours of the day; and whatsoever incident afforded pleasure to his imagination, his memory perfectly retained. His style of painting is sweet and true, and his touch delicate, with great transparency of colouring. His figures are of a small size, well proportioned, and correctly designed; and though his subjects are taken but from the lower kind of nature, such as plunderings, playing at bowls, inns, farriers' shops, cattle, or conversations, yet whatever he painted was so excellently designed, so happily executed, and so highly finished, that his manner was adopted by many of the Italian painters. His works are still universally admired, and he is justly ranked among the first class of eminent masters. His hand was as quick as his imagination, so that he rarely made sketches or designs for any of his works, only marking the subject with a crayon on the canvass, and finishing it without delay. His memory was amazing; for whatever objects he saw, if he considered them with an intention to insert them in his compositions, the idea of them was so strongly impressed on his mind, that he could represent them with as much truth as if they were then before his eyes. Sandrart observes, that although painters who are accustomed to a small size are frequently inaccurate in the disposition of the different parts of their subjects, seeming content if the whole appears natural, yet Bamboccio was as minutely exact in having his figures, trees, grounds, and distances, determined with the utmost precision and truth of perspective, as the best masters usually are in pictures of the largest size; which is one circumstance that causes the eye to be so agreeably deluded by his pieces. At the earnest request of his family, he returned to Holland in 1639, after which he resided for some time at Amsterdam and Haerlem, where his works were as much admired as

in Italy, which throws a doubt upon Houbraken's assertion, that he became jealous of the popularity of Wouvermans. Bamboccio, however, was a bad manager, and often in distress; and in the latter part of his life he was afflicted with an asthmatic complaint, which became insupportable, and brought on fits of melancholy, during one of which he threw himself into a canal, and was drowned. This happened in 1675. His disciples are not known except Andrew Both, who imitated his manner.

LAER, OF LAAR (ROELAND VAN). He was the elder brother of the preceding and was born at Laeren in 1610. He painted in the same style and manner as Peter, being not much inferior to him either in colouring, pencil, or design. He travelled to Italy along with Peter, and they resided together at Rome for several years. Roeland painting the same subjects, and following his profession with very great success. He left Rome to visit Genoa perhaps with a view to avoid all competition with his brother; and it is highly probable that he would have made a considerable figure if he had not been cut off in the prime of his years in that city, in 1640.

LAGRENEE (LOUIS JOHN FRANCIS). He was born at Paris in 1727, and died about 1787. He painted historical subjects and portraits, for which he was elected into the Academy of Paris. Besides his paintings, he etched several plates from his own designs, and after the pictures of great masters.

LAGUERRE (LOUIS). This painter was born at Paris in 1663, and had Louis XIV for his godfather; the father of Laguerre being master of the royal menagerie. At first he was intended for the church; but on exhibiting some taste in drawing, the king recommended to his parents to bring him up to painting. He accordingly studied in the school of Le Brun, and in the Academy of Paris; where he made such progress that, at the age of twenty, he came to England, and was employed by Verri upon the large work at St. Bartholomew's Hospital. After this he obtained considerable employment on his own account, and painted a great number of ceilings, halls and staircases, in the houses of the principal nobility. King William gave him lodging at Hampton Court, where he painted the Labours of Hercules, and repaired the large pictures called the Triumphs of Cæsar, by Andrea Mantegna. His talents were not of a cast to demand very high respect, but

they were fully equal to the mode in which they were employed. Lord Orford says that he was selected, by the commissioners for building St. Paul's, to decorate the apse of that church, but that he was set aside for Sir James Thornhill. He was employed by Kneller in painting his house at Whitton, in the execution of which he surpassed his former works. Laguerre was also engraved in a good style, and among his performances in this way was a print of the Judgment of Midas. In a few years it is probable his name will repose for perpetuity on the records of history, and be the unlucky satire of Pope, "Where sprawl the saints of Verrio and Laguerre." He died in 1721, and in a place very seldom disturbed by such an event, viz., in the theatre of Drury-lane. He had gone there to see the Island Princes acted, for the benefit of his son who was newly entered upon the stage as a singer; but before the play began, he was seized with an apoplexy, and carried away senseless.

LAGUERRE (JOHN), the son of the preceding artist, was born in London, and received his instructions in the art from his father; but afterwards quitted the pen for the stage and music. At last he returned to painting, and executed several pieces for the theatre. He also engraved several plates of dramatic subjects. He died in 1748.

LAIRESSE (GERARD). This eminent Flemish painter was born at Liege in 1640. His father, who was a tolerable painter, put his son first to study the belles-lettres, poetry, and music, to the last of which Gerard dedicated a day in every week; and after that he was taught to design, being made to copy the best pictures, particularly those of Bertholet Flamael. At the age of fifteen, Gerard began to paint portraits, and some historical pieces for the Electors of Cologne and Brandenburg, which contributed to make him known. The ease, however, with which he got his money emptied him to part with it as freely, and ran into expenses. He was fond of dress, and making a figure in the world; he had also an ambition to please the ladies, and fancied that the liveliness of his wit would compensate for the deformity of his person. But one of his mistresses, whom he had earned off, having, out of revenge, wounded him dangerously with a knife, he abandoned gallantry, and married. While at Trecht, he was seized with a contagious stemper, and his wife lying in at the same time, he was so reduced as to offer a

picture for sale, which was bought by Vlyenburg, a dealer at Amsterdam, who engaged him to go to that city. There the reputation of Lairese rose so high, that the Hollanders esteem him the best historical painter of their country. In his manner he approached the nearest to Nicolo Poussin, and the old French School. His method of working was very singular; for when his employer placed an easel with a palette and pencils before him, expecting to see him begin to design, Lairese sat down, and, after meditating for a few minutes, pulled out a violin, and began to play. Then suddenly laying aside the instrument, he sketched a design of the Nativity, and immediately resumed the violin; till having relaxed his mind a while with music, he pursued his work, painting and playing alternately, and in two hours completed the heads of Mary, Joseph, and the Infant, as also the Ox, and all so well finished as to astonish those who were spectators of the transaction. In his painting he was wonderfully quick and expeditious, having a readiness of pencil that corresponded with the liveliness of his imagination and the sprightliness of his ideas: and his extraordinary power of hand is sufficiently evidenced by the number of his compositions. Of his quickness he also gave a proof, by laying a wager that he would finish in one day a large picture of Apollo and the nine Muses. This wager he won, though he also painted the portrait of a person who stood admiring his work, as the head of the principal figure. He laboured to fix the attention of the spectators on the chief characters in his subject; though other masters have injudiciously neglected that object. All his paintings are, however, by no means equal, either in composition, correctness, or invention. Perhaps that inequality of merit might have been partly occasioned by the languor of his spirits at particular times, and partly by the multiplicity of his undertakings; but in all his pictures there are appearances of genius. His expression is generally lively, his colouring good, and a light, firm touch gives a beauty to every thing he painted. In his draperies may be observed the taste of the best masters of Italy; they are light, broad, simple, and in very natural folds; but those of his women were of silks that admitted of different reflections of light, and sometimes gave them a look of richness, as in his picture of Stratonice. His figures usually were well turned, though

sometimes rather too short, and frequently theatrical. He had the unhappiness to lose his sight several years before he died; but even then he was constantly attended by the artists and lovers of painting, to receive instruction from him, of which he was remarkably communicative. The treatises on design and colouring which pass under his name, were only collected from his observations, and published after his death by the Society of Artists. Whenever the backgrounds of his pictures required architecture, he designed it in as grand a style as if the ruins of Athens or Rome had been his models. His most capital performances are the History of Heliodorus, at Amsterdam; Moses trampling on the Crown of Pharaoh; Polyxena; Germanicus; and Antony and Cleopatra. He died at Amsterdam in 1711. *Lairesse* is also known as an engraver, having produced several plates, executed in a bold and masterly style. He had two sons who were painters, *Abraham*, who died in 1739, and *John*, who died in 1728; but neither of them rose to any degree of eminence.

LAIRESSE (ERNEST). He was the brother of Gerard, and was born at Liege about 1635. After receiving the elementary principles of the art from his father, he went to Rome at the expense of the Prince of Liege, who on his return took him into his service, in which he continued all his life. He excelled in painting animals and huntings. He died in 1675. There were two other brothers of this family, *John* and *James*: the former painted animals, and the latter flowers.

LALLEMANT (PHILIPPE). This French artist was born at Rheims in 1629. He painted history with some reputation, and died at Paris in 1716.

LAMA (GIOVANNI BERNARDO). He was born at Naples in 1508, and was instructed by his father, Matteo Lama; but afterwards he became the scholar of Giovanni Antonio Amato, and in 1527 he profited by the instructions of Polidoro da Caravaggio, who then came for refuge to Naples. In the church of St. Marcellino is a picture by him of the Transfiguration; in that of St. Lorenzo another fine one of the Martyrdom of St. Stephen; and in St. Giacomo is a Descent from the Cross; which last has been taken for the work of Polidoro. He died in 1579.

LAMA (GIOVANNI BATTISTA). Another Neapolitan artist, who was born in 1650. He studied under Luca Giordano, and excelled in painting mythological subjects

of a small size. His style was elegant, and his colouring harmonious.

LAMBERT (GEORGE). This English artist was born about 1710, and became the scholar of a painter named Hassell, but afterwards he imitated the style of Wootton, to whom he was much superior. He painted landscapes in the manner of Gaspar Poussin; but chiefly excelled in decorations for the theatre. He and Samuel Scott painted six large views of our eastern settlements for the India-house; but one of the most capital works of Lambert is a landscape, at the Foundling Hospital. He died in 1765. Several of his landscapes have been engraved, and he also etched one in an upright form, of ruins with figures. He was the founder of the Beef-Steak Club.

LAMBERTI (BONAVENTURA). He was born at Carpi about 1651, and died in 1721. He had Carlo Cignani for his instructor, and painted some pictures for the church of St. Peter at Rome, which have been executed in mosaic. One of his finest works is St. Francis raising a Dead Child.

LAMBERTINI (MICHELE). A native of Bologna, who flourished about 1450. He painted a picture in the hall of the Fish Market at Bologna, which was remarkable for its suavity and delicacy of colouring.

LAMI (CHARLES). This French painter of history was born at Montagne-aux-Perche in 1679, and died at Paris in 1733. His talents were of an inferior description.

LAMINOYS (SIMON). Another French artist, who was born at Noyon in 1620, and died at Urigny in 1683. He excelled in painting battles.

LANA (LODOVICO). He was born in the duchy of Modena in 1597, and received his education at Ferrara, under Ippolito Scarsellino. One of his finest works is a picture representing the deliverance of the city of Modena from the plague, in the church del Voto. It is admirably designed and strongly coloured. Lana united much of the taste of Guercino with the powerful manner of Tintoretto. He died in 1646.

LANCE (MICHEL). This French artist was born at Ronen in 1613, and died at Paris in 1661. His talent lay in the representation of flowers, fruits, and animals.

LANCHARES (ANTONIO DE). This artist was born at Madrid in 1586, and studied under Eugenio Caxes. In a convent of his native city is a noble picture by him of the Virgin surrounded by Angels; and

the church of La Santa Cortesa da Paula an Ascension, and the Descent of the Holy Ghost. He died in 1658.

LANCONELLO (CRISTOFORO). He was born at Faenza, and lived about the year 1588. From his manner it is conjectured that he was the scholar of Federigo Baroccio. In the Palazzo Ereolano at Bologna a Madonna by him, in which the expression is admirably delicate, and the colouring rich and harmonious.

LANCRET (NICHOLAS). He was born at Paris in 1690, and was successively the scholar of Claude Gillot and Anthony Watteau. Under the latter he made an extraordinary progress; and so well imitated the style and manner of his master, that some of his works are frequently taken for the genuine paintings of Watteau. But though it cannot be truly said that he arrived at the excellence of his master, either in the spirit and delicacy of design, or the beauty of his colouring and handling, yet his paintings are lively and agreeable. He finished a great number of pictures; all exhibiting great truth and nature; good composition and execution; groups of figures well disposed, and agreeably turned; and the whole handled with a light pencil. He was a member of the Academy of Paris, and died there in 1743.

LANCRINCK (PROSPER HENRY). This artist was born about 1628. His father, a soldier of fortune, came into the Netherlands; and that country being then embroiled in war, he procured a colonel's commission, which he enjoyed but a few years, dying a natural death at Antwerp. His widow so managed her small fortune as to maintain herself suitably to her husband's quality, and gave her son a liberal education, designing him for the church; but on discerning his turn for painting, she placed him with an artist, from whom he learned the rudiments; but his chief instruction was derived from the Academy of Antwerp. His advances in the science were great, especially in landscape, in which he had the advantage of Mr. Van Dyck's collection, where, as his favourite models, he selected Titian and Salvator Rosa. On the death of his mother he came to England, and met with a reception suitable to his merit. Sir Edward Spragge recommended him to several persons of quality, among whom was Sir William Williams; whose house being not long after burnt, there are but very few of Lanerinek's pieces remaining, he having bestowed the greatest part of his

time while in England in that gentleman's employ. He was also much courted by Lely, who employed him in painting the grounds, landscapes, flowers, ornaments, and sometimes the draperies of his principal pictures. Lanerinek's performances in landscape were admired for invention, harmony, colouring, and warmth, and he was particularly successful in his skies. Besides the specimens in the possession of Mr. Henley, and Mr. Austen, the father of which last was his great friend and patron, he painted a ceiling at the house of Mr. Lent, at Corsham, in Wiltshire, which was much admired. He practised also drawing after the life, and succeeded well in small figures, which were a great ornament to his landscapes. Lanerinek died in 1692, leaving a well chosen collection of pictures, drawings, prints, antique heads, and models, most of which he brought from abroad.

LANDON (C. P.), a French artist, died in 1826. He painted several pictures of merit; but is much better known to the world as the projector and editor of the *Annales du Musée, et de l'Ecole Moderne des Beaux Arts*, in 34 vols. 8vo.; *Vies et Œuvres des Peintres les plus célèbres*, 22 vols. 4to.; *Galerie Historique des Hommes les plus célèbres*, 13 vols. 12mo.; and other works of the same kind.

LANDRIANI (PAOLO CAMILLO). He was a native of Milan, and studied under Ottavio Sanini, by whose instructions he became a considerable artist in historical composition. He painted several altarpieces for the churches of his native city, particularly a Crucifixion, and a Nativity. He died in 1619.

LANDULFO (POMPEO). This painter was born at Naples, and died there in 1590, aged seventy-five. He had Giovanni Bernardo Lama for his instructor, and made so great a progress, that in his youth he was employed to paint an altarpiece for the church of St. Matteo. The subject of this picture is the Virgin and Child, surrounded with a glory, and worshipping angels. He afterwards painted a noble piece of the Holy Family for the church of La Pietà.

LANFRANCO (GIOVANNI). This eminent painter was born at Parma in 1581. His parents being poor, carried him to Piacenza, to enter him into the service of the Count Orazio Scotto. While there, he was always drawing with coal upon the walls, paper being too small for him to scrawl his ideas on. The count, ob-

serving his disposition, placed him under Agostino Caracci; after whose death he went to Rome, and became the scholar of Annibale, who set him to work in the church of St. Jago, and the Farnesean palace; in which Lanfranco has left it doubtful whether the work be his or that of his master. His genius led him to grand compositions, in fresco as well as in oil, as appeared by his performances, especially the cupola of St. Andrea della Valle, where are figures of above twenty feet in height, which have a noble effect. The subject is a representation of the saints in glory; and he aimed in it at an imitation of the grace of Corregio, but never could arrive at that excellence; his greatest power consisting in his composition and foreshortening, for he was deficient in correctness, and his colouring was frequently too dark. His figures are well grouped, and his draperies have an uncommon elegance: but though his taste of design, in imitation of his master, is always grand, yet he could not preserve the same correctness; nor is his colouring, or the tint of his carnations, comparable to those of Annibale, his shadows frequently assimilating to the style of Caravaggio. Though not well skilled in the management of the chiaro-oscuro, he sometimes practised it, rather from the felicity of his genius, than from any knowledge of the art. However, he had abundant merit in his profession, and his best works will always support their great and deserved reputation. Pope Urban VIII. employed him to paint in the church of St. Peter at Rome, the representation of that saint walking on the water, in which he gave the pope so much satisfaction that he conferred on him the honour of knighthood. One of the best pictures of Lanfranco is in the church of St. Anne at Naples. It represents the Virgin and Child, with St. Dominic, and St. Januarius. The composition is fine, the colouring admirable, the effect beautiful and brilliant, and the head of the Virgin is in a grand style, and with a character full of majesty and dignity. In the same city, in the Palazzo della Torre, is another fine picture by him; the subject of which is St. Francis dying, attended by angels, who are assisting and comforting him in his last moments; the figures are as large as life. Some of the heads of the angels are in the taste and style of Domenichino, the colouring is strong, the manner of design grand, and the head of the expiring

saint is particularly sweet and amiable. He joined with Sisto Badaloechi in etching the histories of the Bible, after Raffaello's paintings in the Vatican; which work Lanfranco dedicated to Annibale Caracci. Lanfranco was happy in his family: his wife brought him several children, who, being grown up, and delighting in poetry and music, made a sort of Parnassus in his house. His eldest daughter sang finely, and played well on several instruments. He died in 1647.

LANGETTI (GIOVANNI BATTISTA). He was born at Genoa in 1635, and had for his masters, successively, Pietro da Cortona, and Giovanni Battista Cassana. He excelled in painting the heads of old men, particularly hermits and philosophers. There is, however, a good picture of the Crucifixion by his hand in the church of St. Teresa at Genoa. He died at Venice in 1676.

LANIERE (NICHOLAS). This artist, of various talents, was born in Italy, and appears to have come over to England in the time of James I. He had a great share in the purchases of pictures made for the royal collection. He drew for Charles I. a picture of Mary, Christ, and Joseph; and his own portrait, done by himself, with a palette and pencils in his hand, and musical notes on a scrap of paper, is in the music-school at Oxford. He also employed himself in etching; but after all, his fame was most considerable as a musician. Laniere died at the age of seventy-eight, and was buried in St. Martin's in the Fields, November 4, 1646.

LANINI (BERNARDINO). He was born at Vercelli about 1522, and studied under Gaudenzio Ferrari, of whose manner he became a successful and exact imitator, so that a work of his in one of the churches at Milan was often taken for the performance of his master. He afterwards adopted a more independent style, and in a picture of St. Catherine came near to Titian. At Novara he painted some subjects of the life of the Virgin, in which he introduced the Sybils with great effect. In some of his works it appears that he was emulous of rivalling Leonardo da Vinci, particularly in a picture of the Flagellation of our Saviour. He died about 1578. Lanini had two brothers, named *Gaudenzio* and *Girolamo*, who imitated his manner, but in a very unequal degree.

LANZANO (ANDREA). He was born at Milan about 1645, and was the disciple of Lodovico Scaramuccia; on leaving

whom he entered the school of Carlo Maratti, by whose instructions he became painter of distinguished note; and was much esteemed for the goodness of his composition and design, for the beauty of his colouring, and for the grace and dignity of his figures. He afterwards quitted the manner of Maratti for that of Lanino. His principal work is a picture of St. Carlo Borromeo. He died in 1712.

LAPIS (GAETANO). He was born at Agli, in the Ecclesiastical State, in 1704, and had Sebastian Conca for his instructor. The Borghese palace at Rome is a fine picture by him of the Birth of Venus. He died in 1776.

LAPPOLI (GIOVANNI ANTONIO). He was born at Arezzo in 1492, and studied excessively under Domenico Pecori and Pontormio. At Rome he became intimate with Perino del Vaga, and obtained the patronage of Pope Clement VII.; but when that city was sacked in 1527, he fled to his native place, where he died in 1552. Most of his paintings are in the churches of Arezzo.

LARGILLIERE (NICHOLAS DE). He was born at Paris in 1656, and at first was intended for a commercial business by his father, who settled at Antwerp as a merchant; but, on discovering a genius for painting, he was placed with Francis Chéreau, an artist of some note. Although brought in that school to paint fruits, flowers, shells, landscapes, animals, and subjects of low life, in the manner of Bamboccio and Jan Miel, he had more elevated ideas, and applied himself to the historical style and portraits. In the reign of Charles II. he visited London, where he gained the friendship of Sir Peter Lely, and became known to the king, for whom he painted several pictures. At his return to Paris, under Meulen and Le Brun having seen some of his performances, encouraged him to continue there, and by their recommendation Louis XIV. sat to him for his portrait, as also did James II. and his queen, Maria d'Este. His reputation was soon established, and he became a member of the Academy of Paris. He had a good genius, composed well, was correct in his design, and distributed his draperies judiciously; his principal excellence, however, consisted in his colouring, particularly in his portraits, of which the heads and hands are remarkably well executed, with a light and spirited pencil. His tint was clear and fresh, and by his manner of laying on his colours, without breaking or

torturing them, they have long retained their original freshness and beauty. His most capital historical work is the Crucifixion of Christ, in the church of St. Geneviève at Paris. He was appointed director of the academy as a public acknowledgement of his merit; in which station he preserved that esteem which his talents had so justly procured him. He died in 1746.

LAROON (MARCELLUS). He was born at the Hague in 1653, and was instructed in painting by his father, whom he accompanied to England; where he was placed with La Zoon, a portrait painter, and afterwards with Flechière: yet his real improvement was derived from his own assiduity. When he began to work for himself, as he had diligently studied nature, he copied it closely, so that his manner was entirely his own. He drew correctly, and painted drapery far superior to any of his contemporaries; on which account he was employed by Kneller to clothe his portraits. The greatest merit of Laroon consisted in his being able to imitate the different styles of eminent masters. One of his principal performances in this way was an imitation of Bassan, in the Houghton collection. Laroon also painted conversations, in a large as well as in a small size. His etchings are in the manner of Ostade. He died in London in 1705.

LARRAGA (APOLLINARIO). This artist was born at Valencia in Spain, and became a faithful imitator of Pedro Orrente. Most of his pictures are confined to the churches and convents of his native city, where they are much valued. He died in 1728.

LASTMAN (PETER). He was born at Haarlem in 1581, and had Cornelius Cornelisz for his master; after which he travelled to Italy, and improved himself in taste of design and handling. His manner of composing was with a number of figures, which he grouped with propriety, and often disposed judiciously. His naked figures are usually well designed, his draperies flowing and full, and his colouring strong; but all his studies from the antique, or the great masters, could not divest him of his national taste, or give him grace or elegance. One of his most capital paintings is a picture of St. Paul at Lystra, in which the characters are well distinguished, particularly the priests, who have an air of solemnity and dignity. He was exact in observing costume, not only in the draperies of his

figures, but even in the vases and instruments used by the ancients in their sacrifices. He was the master of Rembrandt, as well as of other considerable painters. Lastman etched some prints, which are very scarce. He died at Haerlem in 1649; leaving a son, named *Nicholas*, who became an engraver.

LATOUR (MAURICE QUENTIN DE). This artist was born at St. Quentin in 1705. His active genius displayed itself at an early period, and the margins of his school-books were embellished with the effusions of his juvenile fancy. Frequent floggings rewarded the striking caricatures of the pedagogue, which appeared in various places. On leaving school his father suffered him to follow the bent of his inclination, and he was placed with a master to learn the art of painting. His first appearance, after leaving his preceptor, was at Cambray, where he painted the portrait of the English ambassador, who took him to London, and procured him considerable employment. On his return to France, he left off painting in oil for crayons, which method he greatly improved. At the age of thirty-three he was admitted into the Academy of Paris, and he rose into high favour with Louis XV., who was amused by his wit, as well as gratified by his productions. M. de Latour painted the portraits of all the royal family, and such was his modesty that he twice refused the Order of St. Michael. He founded an annual prize in the Parisian Academy for the best piece of linear and aerial perspective, and another at Amiens for the most useful discovery in the arts. He also endowed two establishments for the support of indigent children; and at St. Quentin he founded a free school for drawing. He died there in 1788.

LAVESQUE (JACOB). He was born at Dort in 1624, and studied in the school of Rembrandt; yet he did not adhere to the manner of that great master, but chose to imitate that of John de Baan. While with Rembrandt, he painted one picture, which, in the pencilling and colouring, so strongly resembled the work of that great artist, that it might have been readily mistaken for his performance. This picture Lavesque always kept tenaciously, as a proof of his ability in his profession, and yet endeavoured to imitate an artist who was greatly inferior to Rembrandt. His talent lay wholly in portrait. He died in 1674.

LAURA, or LAURI (BALTHASAR). This

painter was born at Antwerp about 1570. At an early age he went to Rome, where he became the scholar of Paul Bril, by whose instructions and his own genius he became a good painter of landscapes.

LAURA (FRANCESCO). He was the son of the preceding, and was born at Rome in 1610. He studied under Andrea Sacchi, on leaving whom he travelled over Italy and Germany for improvement; but after giving promising hopes of shining in his profession as an historical painter, he died prematurely in 1635.

LAURA, or LAURI (FILIPPO). He was the younger son of Balthasar Lauri, and was born at Rome in 1623. From his father he learned the rudiments of his art, but afterwards studied under Angelo Caroselli, who was his brother-in-law; and proved in a short time so great a proficient, that he far surpassed his instructor in design, colouring, and taste. He applied to historical subjects in a small size, of which he enriched the backgrounds with landscapes. But though he mostly delighted to paint in small, he finished several grand compositions for the churches, particularly one of Adam and Eve in paradise. He designed well, and had considerable grace in his compositions. The style of his landscapes is always pleasing; and though they have not all equal merit, some of them being a little too strong, and some too faint, yet they have in general a lively freshness. He had a fertile invention, and an accurate judgment; his usual subjects were histories, fables taken from Ovid, bacchanals, and landscapes, with delicate figures, all painted in a small size; and his works are now extremely valued for correctness of outline, for the delicacy of his touch, and for that spirit which enlivened all his compositions. He died in 1694.

LAURATI (PIETRO). He was born at Sienna in 1282, and had Pietro Bartolomeo Bologhini for his instructor, under whom he became one of the best painters in fresco of his age, particularly in the forms of his figures. He died at Sienna in 1340.

LAURETTI (TOMMASO). This painter, who, from his native island was called *Il Siciliano*, was born at Palermo. He had Sebastiano del Piombo for his instructor; after which he went first to Bologna, and next to Rome; in which last city he became the second president of the academy of St. Luke, and died there at the age of eighty, about 1610. His

principal works at Bologna are, the *Mardom of the Saints Vitale and Agricola*; *Resurrection*; and the *Coronation of the Virgin*. At Rome he painted in fresco the *Saloon in the Campidoglio*, and the *story of Brutus*.

LURI, or LAURIER (PETER). He was Frenchman by birth, but lived chiefly at Bologna, where he studied under Guido. He painted numerous pictures, mostly for the churches of Bologna; and two of his best performances are the *Virgin presenting the Child to St. Felice*; and the *representation of St. Anthony of Padua*.

LAURO (GIACOMO). He was born at Venice, and became the scholar of Paolo Veronese; after which he went to Treviso, where he died very young in 1605. In the Dominican church of Treviso is a fine picture by him, representing *St. Roch's preceding for the sick of the plague*.

LAWRENCE (SIR THOMAS), takes rank next to Reynolds in the numerous band of British portrait painters. He was born at Bristol on the 4th of May, 1769, and his father, who was a hotel-keeper, with something of a taste, taught him to recite poetry, and encouraged him to draw; and the consequence was, that when seven years old he was pronounced a prodigy. That he learned to draw without models, and without teachers, must be placed to the account of natural genius: his first works were in chalk; and it must be confessed, that when some sixteen years old, he drew portraits with a grace and accuracy which, in riper years, he cannot be said to have much surpassed. He was very handsome; his voice was low and musical, and he had a winning courtesy of manner, as well as a flattery of hand, which attracted sitters of all ranks and degrees. A rich person of the name of Harpur desired to adopt him as his son; and Hoare, the painter, thought his looks so angelic that he wished him to sit for a Christ!

Lawrence came to London in 1787, and found his fame before him; he entered as a student at the Royal Academy; and while some smiled at his comely look, and his flowing hair, others perceived that he drew the *Fighting Gladiator*, and the *Apollo of Belvedere*, with a skill and beauty that defied competition. To the studio of Reynolds he went, he said, with ar and trembling, and submitted some heads for his inspection. "Young man," said Sir Joshua, "you have been looking at the old masters, I see; but my advice

is, study nature—study nature." On looking at the portraits of the principal artists, Lawrence saw, that in oil-colours alone he must place his hopes, and they were then high; and to oil-colours he applied himself, with a happy diligence, that soon mastered them sufficiently for present fame. His first portrait, that of *Miss Farren*, afterwards *Countess of Derby*, gave all the fascination of her looks, and was well received by all, save the critics, who, in ridiculous pain for Reynolds, and in no idle fears for Hoppner, spoke with unsparing rigour of her naked arms, muff, and winter cloak. The patronage extended to him from the throne placed him for a time beyond criticism. In 1788, he painted the *Queen and the Princess Amelia*; but the Royal Academy were in a sad flutter for their honour and their laws, when, after an idle show of resistance, they were obliged by the king to elect the young painter an associate, before the stipulated age of twenty-four: and we may as well add, that he was made a Royal Academician in December 1795.

It appears that Lawrence was nettled on being called a mere face painter, and resolved to vindicate his claim to higher rank. He had, while young, tried historic composition; his skill was now, he thought, equal to the task, and he painted the *Satan of the Paradise Lost*, calling on his fallen legions to arise. The grandeur of the outline, the splendour of the colouring, and the godlike heroism of the fiend, were largely commended. At a later time of life, he painted *John Kemble*, as *Hamlet*—a picture of the kind called half historic, and half portrait, and of great merit in either sense. But his strength lay in portraiture, and in portraiture of the soft and lovely kind, so to that he returned, and painted much of the beauty of his times. Among his sitters were *Mrs. Byng*, *Sophia Upton*, *Carolina Upton*, *Lady Templeton*, the *Marchioness of Exeter*, *Lady Conyngham*, *Lady C. Hamilton*, *Miss Lambe*, *Mrs. Thelluson* and *Child*, and *Mrs. Williams*; to these he afterwards added the *Princess of Wales*, the *Princess Charlotte*, and *Mrs. Siddons*. In the heads of men he was not accounted so happy, though surpassing other artists; and yet his portraits of *Curran*, *Erskine*, *Wyndham*, and *Sir William Grant*, reflect their original characters as well as looks; nor can much less be said of those of *Lord Grey*, *Lord*

Amherst, Lord Ellenborough, Sir Joseph Banks, the Earl of Aberdeen, William Pitt, Lord Castlereagh, and George Canning. Nor did he confine his pencil and colours to men of rank, or political station; the portraits of Thomas Campbell, Walter Scott, Robert Southey, Benjamin West, and Henry Fuseli, stood all at one time in his painting room.

In the year 1802, the artist's price for a three-quarters sized portrait was thirty guineas, for a half length sixty guineas, and for a whole length one hundred and twenty guineas. His prices advanced with his increase of fame; in 1806, the three-quarters rose to fifty guineas, and the whole length to two hundred; in 1808, he raised the small size to eighty guineas, and the whole size to three hundred and twenty; and in 1810, when Hoppner died, he increased his heads to one hundred, and full lengths to four hundred guineas: the growing crowds of sitters told him that his advance in price was not ill received.

When that victorious year, 1814, opened the gates of Paris to the allies, Lawrence was called on by the Prince Regent to limn a few of the conquerors; the Emperor of Russia, the King of Prussia, Prince Blucher, the Hettman Platoff, and the Duke of Wellington. To this list he in later years added the Emperor of Austria, the Archduke Charles, Pope Pius VII., Cardinal Gonsalvi—the Pitt, as he was called, of the Vatican—and the soft and graceful Canova; others of our own land, such as are not doomed to be soon forgotten, may be mentioned: of these, Lord Brougham, Sir H. Davy, Wilson Croker, Thomas Moore, Sir Robert Peel, and Lord Francis Leveson Gower, are present to our memory. The names of the ladies of beauty, or of rank, or both, whose portraits came from his easel, would fill several pages; of all these, the most lovely was that of Lady Peel, painted as a companion to the Straw Hat Beauty by Rubens, and quite its match in truth and expression. There is much elegance, and a good deal of vigour in the male heads of Lawrence; over most of them, and over all his ladies, he sheds a soft splendour of colour, which, like sunshine in dew, is as pleasant as lustrous; the eyes of his women are all mildness and love; the force of admiration could, with Fuseli, go no further, when he swore in German, that his eyes were the eyes of Titian. His method of painting a

portrait resembled that of Holbein: he drew in true outline and complete detail and expression in black, white, and red chalks; then transferred a correct copy of it to the canvass, and laid on his colours, keeping the chalk drawing beside him for his guide, both in outline and detail, in the absence of the sitter. He died suddenly, on the 7th of January, in the year 1830.

LAUZANO (ANDREA). This artist was born at Milan in 1654, and studied successively under Luigi Searamuceia, and Carlo Maratti. On leaving the latter he went to Vienna, where he was much employed by the emperor, who conferred on him the order of knighthood. He excelled in history and portrait. He died in 1712.

LAZZARI (DONATO). This artist better known as an architect than painter, though he was great in both respects. He was born at Castel Durante in the duchy of Urbino, about 1450. He first studied painting under Fra Bartolomeo Corradini, and excelled in history and portrait. His style resembled that of Andrea Mantegna, but most of his fresco works are destroyed. He became principal architect to Pope Julius II. and died at Rome in 1514.

LAZZARINI (GREGORIO). He was born at Venice in 1654, and had for his master Francesco Rosa, whose gloomy style he quitted for one of a more natural and airy character. Carlo Maratti bestowed a fine compliment upon him; for when the Venetian ambassador proposed to have a picture painted by a Roman artist, to adorn the Sala dello Scrutinio of his nationality, Carlo refused the offer, saying it would be an act of injustice, while Venice possessed such a painter as Lazzarini. The latter was accordingly employed, and chose for his subject the Triumph of the Morosini. His best performance, however, is a picture of St. Lorenzo Giustiniani in the patriarchal church. He died about 1720.

LEAL (SIMON DE LEON). This Spanish artist was born at Madrid in 1610, and had Pedro de las Cuevas for his instructor. He became eminent both in history and portrait, in which last he came near Vandyck for chaste and harmonious colouring. His principal historical works are a set of pictures representing the early part of our Saviour's life. He died at Madrid in 1687.

LEBLOND (JEAN). He was born

aris in 1635, and died there in 1709. He was, by his countrymen, accounted a good painter of history.

LECCE (MATTEO DA). This painter was a native of Rome, where he attempted to reach the style of Buonarroti, but without accomplishing his object. Some of his best performances are, a Transfiguration, in the Chiesa Nuova; and a Virgin and Child, in the church of St. Eligio.

LEDESMA (JOSEPH DE). He was born in Old Castile in 1630, and became a scholar of Juan Carenho at Madrid, where he continued to practise his art, and died there in 1670. His greatest performance is a Descent from the Cross, in the church of the Recollets of St. Augustine.

LEEPE (JOHN ANTHONY VANDER). He was born at Bruges in 1664, of a distinguished family. His first ideas of painting were formed by observing the embroideries of a young lady; and he accustomed himself to imitate by drawing what she worked with her needle. Afterwards he added to his knowledge and taste, by copying prints, and good designs of eminent masters in water-colours; till, by the assistance of genius, and sedulous application, he acquired an expertness in oil painting. He sketched landscapes after nature; and views of the sea, in storms and in calms: which subjects he was so desirous of describing agreeably to truth, that he constantly took his observations on the shore; and designed the prospects, the diversified appearances of the water, and every object that engaged his attention, with the utmost precision, adapting afterwards his copies with extraordinary skill, so as to render them suitable to his designs. He finished a large sea piece that had a surprisingly grand effect; and he also painted a landscape, with figures, representing the Flight into Egypt; in which the trees, foliage, and plants were beautifully coloured, and touched in the style of a master. This last is in the church of St. Anne, at Bruges. The ambition of Vander Leepe was to visit Italy; but he was prevented by the remonstrances of his parents, and so by his having married early, and holding some honourable and lucrative employments, which demanded his personal attendance: and he continued to paint merely from the pleasure he derived from the practice of his art, and not from any motive of emolument. His landscapes were much in the taste of Genoels, and frequently in the style of Gaspar Poussin. He painted with extraordinary readiness

and ease, having a light free touch, and a good tone of colouring, though sometimes the latter appears too gray: his sea-pieces are more valued than his land scenes. The figures in his pictures were generally painted by Duvenede and Kerekhove. Vander Leepe died in 1720.

LEEUEW (GABRIEL VANDER). He was born at Dort in 1643, and learned the art of painting from his father, Sebastian Vander Leeuw, who was a painter of animals, having been bred in the school of Jacob Gerritze Kuyp. Gabriel, however, soon surpassed his instructor, and then went to Amsterdam, from whence he travelled to France, where he spent four years. He next visited Italy, and continued in that country ten years, during which he met with great encouragement. While at Rome he studied most of the works of Benedetto Castiglione, and Rosa da Tivoli; particularly the latter, whom he imitated happily in the freedom of his touch, and the readiness or rapidity of his hand. Houbraken asserts that he had seen a picture of his, in the manner of Rosa da Tivoli, representing a drove of oxen, sheep, cows, and other cattle, which was painted with extraordinary spirit, and with great boldness and freedom of pencil. He studied his scenes and every object after nature, spending whole days in the fields, to observe the forms, actions, and attitudes of the animals which he intended for his subjects; by which means he not only acquired the habit of designing correctly, but also furnished himself with a variety of sketches proper to be inserted in his future compositions. On his return to Holland, his works were extremely popular; but as he painted expeditiously, and finished his pictures surprisingly fast, the number of them proportionably diminished the price, and he felt severe mortification on observing that the demand decreased. This discouragement made him resolve to return to Italy; from which design he was prevented by death, in 1688. Leeuw had a fine genius; his invention was lively and ready, and his hand was as expeditious as his thought. His pencil was free, broad, and firm, and his colouring had the style of the Roman School, but that tone was not agreeable to the Flemish taste.

LEEUEW (PETER VANDER). He was the younger brother of Gabriel Vander Leeuw, and was born at Dort in 1644. He was instructed by his father Sebastian, and

painted the same subjects as his brother, and with abundance of merit; but his manner of pencilling and colouring was different from that of Gabriel, and better adapted to the taste of his countrymen; for he finished his pictures neatly, and took the utmost pains to render them transparent. Of all the Flemish artists he most admired Adrian Vandervelde, and made him his model; being so ambitious of imitating him, that whenever he sat down to paint any design of his own, he always placed a picture of that master before him, by which means he approached very near to his manner of composition, as well as to his tone of colour and design. Notwithstanding his acknowledged merit, he had an odd, whimsical, and disagreeable humour, which often gave offence to those who were best inclined to become his friends and benefactors. This peevish temper prevented all persons of taste from visiting him; excited a general dislike: and compelled him to dispose of his works at a low rate, far below their value. He died at Dort in 1705.

LEGNANO (STEFANO MARIA), called *Legnanino*. This master was born near Bologna, or, according to Lanzi, at Milan, in 1660. He received his early instruction from his father Cristoforo Legnano, a portrait painter; but afterwards he became a disciple of Carlo Cignani, under whom he learned design and colouring. Having made a great progress under that master, he went to Rome, and placed himself with Carlo Maratti, with whom he continued three years; during which time he applied himself diligently to copy the works of the best artists, and formed an extremely pleasing style; in which he blended the different manners of the Roman, Milanese, and Bolognese painters. His subjects were historical, both sacred and fabulous, which he executed with success, composing them with elegance and taste. Some of his best works at Milan exhibit a beautiful imagination; a fine turn of thought and invention; a charming diffusion of light; an excellent management of the chiaro-oscuro; a bold relief; and the whole touched with a free and sweet pencil. One of his principal pieces is a fresco, representing a battle gained under the protection of St. James. He died in 1715.

LEIGH (JARED). This amateur artist was a proctor in Doctor's Commons, and painted landscapes and sea views for his amusement. He exhibited very fre-

quently at the Society's rooms in Spring Gardens. He died about 1769.

LEISMAN (JOHN ANTONY). This artist was born in Germany in 1604. He became a painter without any instructor, merely by studying the best pictures to be seen in his own country. After some years spent in close application, he travelled to Venice, and pursued his studies there so assiduously, after the works of Titian, Tintoret, and Paolo Veronese, that he rose into high esteem. The principal nobility in that city kept him constantly employed, and his paintings were admired for their spirited and lively touch, also for the delicate colouring in his seaports, landscapes, architecture, and historical compositions; all which subjects he painted with truth, nature, and elegance. Two of his pictures are mentioned as particularly excellent. One is a landscape with dreary mountains and solemn woods, out of which issues a gang of robbers preparing to assault some unfortunate travellers. The other is a seaport, enriched with lovely views of magnificent buildings, antiques, and other beautiful and elegant objects. Both are finished with wonderful delicacy, a free pencil, and a light touch, and have a very pleasing effect. He died in 1698.

LELLI (GIOVANNI ANTONIO). This artist was born at Rome in 1591, and had Lodovico Cardi, called *Cigoli*, for his instructor. He painted chiefly in a small size for cabinets; but there are some large pictures by him in the churches of Rome, particularly one of the Annunciation; and another of the Visitation of the Virgin Mary. He died in 1640.

LELLI (ERCOLE). He was born at Bologna, and studied under Giovanni Pietro Zanotti. His principal works are a Virgin and Child; with St. Anthony and St. Chiusa, at Bologna; and a St. Fidele at Piacenza. This artist distinguished himself as a teacher of design, and a modeller of anatomical subjects in wax.

LELY (SIR PETER). This celebrated painter was born at Soest, in Westphalia, in 1617. His family name was Vander Faes; but his father, an officer in the army, being lodged in the house of a perfumer, the sign of whose shop was a lily, obtained the appellation of Captain du Lys, or Lely, whence the son came to be so called, and ever after retained that name. He was first instructed in the art of painting by Peter Grebber of Haer-

lem, with whom he continued only two years; having, at the age of twenty, made a sufficient progress in portrait and landscape, to enter upon the profession. In 1641 he came to England, where he succeeded Vandyck, and rose into great credit, both among the royalists and republicans. In 1643 he painted the portrait of Charles I., and, after the death of that monarch, he was called to paint that of Oliver Cromwell; who said to him, "Mr. Lely, I desire you will use all your skill to paint my picture truly like me, and not flatter me at all; but remark all these roughnesses, pimples, warts, and every thing as you see me, otherwise I will never pay you a farthing for it." After the restoration, Lely was appointed state painter to Charles II., who also conferred on him the honour of knighthood. His practice was so great that he acquired a considerable fortune, and departed himself in a manner that was worthy of his success. He laid out a large portion of it in collecting pictures and drawings, which, at his death, were sold by auction, and produced twenty-six thousand pounds. The sale lasted forty days. Besides this property he left an estate to his family of nine hundred a year. Sir Peter died of an apoplexy, while in the act of painting the portrait of the Duchess of Somerset, in 1680, and was buried in the church of St. Paul, Covent Garden. His pencil was light and free; his colouring lovely; the airs of his heads and his figures amiable and graceful; his attitudes were easy, natural, and well chosen, with an inexhaustible variety. His draperies have such an agreeable negligence, with broad folds, that his works in that respect, as well as in other particularities, are easily distinguishable from those of all other artists; and they have become models for imitation. He had, however, a peculiar expression in the eyes of his female figures; a tender languishment; a look of blended sweetness and drowsiness, unattempted before his time by any master, and which he certainly conceived to be graceful. But though in some particular forms it might have a fine effect, yet, as his expression is the same in all, he is justly deemed a mannerist. The hands of his portraits are fine, and elegantly turned; and he frequently painted landscapes for the backgrounds of his pictures, in a style peculiar to himself, and suitable to his subjects. He likewise excelled in crayon

painting; nor are his portraits in that way held in less estimation, than those which he finished in oil. Being so much employed in portrait painting, he produced few historical pictures. At Windsor is a Magdalen, and a Sleeping Venus. The Duke of Devonshire has the picture of Jupiter and Europa; Lord Pomfret that of Cimon and Iphigenia; and the Marquis of Exeter, Susanna and the Elders. His only disciples were Greenhill and Buckshorn; but he appeared so jealous of having a rival in either of them, that he would not permit them to see in what manner he mixed or laid on his colours, nor how he marked and distributed them with his pencil; yet each of them copied the works of their master to great perfection.

LEMAIRE (JOHN). This French artist was born at Dammartin in 1597. He became the scholar of Vignon; after which he travelled to Rome, where he studied the ancient remains, and applied chiefly to architecture and perspective. He died at Gaillon in 1659. He is not to be confounded with *Francis Lemaire*, who was born at Maison-Rouge in 1627, and died at Paris in 1688. He painted portraits, and was a good colourist.

LEMENS (BALTHASAR VAN). He was born at Antwerp in 1637, and visited London after the Restoration, but he was not so fortunate as to find encouragement, or sufficient employment. He therefore was constrained to gain a livelihood by making sketches for other painters. He painted small historical subjects, which were pleasing and well coloured; and he had a free pencil, with a ready invention; sometimes showing a degree of elegance in his figures. He died in 1704.

LENGELE (MARTIN). This Dutch painter was born at the Hague in 1604. He became rector of the academy in his native place in 1656, and died there in 1661. He painted historical subjects with reputation.

LENS (BERNARD). This artist was the son of an engraver, who died in London in 1725. Bernard became a painter in miniature, and a teacher of drawing, in which capacity he had the honour of instructing William, Duke of Cumberland. His principal excellence lay in copying the works of Rubens, Vandyck, and other masters, in water-colours. He died at Knightsbridge in 1741.

LEONARDO (FRA. AGOSTINO). This Spanish painter and ecclesiastic was born at Madrid in 1580. He painted several

pictures for the churches and convents, particularly for the monastery of Our Lady of Mercy, to which he belonged. One of his principal works, is a representation of the Miracle of the Loaves and Fishes, which is at Toledo. He died in 1640.

LEONARDONI (FRANCESCO). He was born at Venice in 1654. At the age of twenty-six he went to Madrid, where he painted several pictures for the churches; the principal of which are two of the death and burial of St. Joseph, and an altar-piece of the Incarnation. Leonardoni, though he had a grand manner of design in history, excelled chiefly in portrait. He died at Madrid in 1711.

LEONE (ARTO), called *Coriario*. He was born in 1498, and was a disciple of Cornelius Engelbrechtsen. The style in which he designed was grand; and his figures were usually as large as life, and often larger. His subjects were historical, either sacred or poetical, in which he was particularly fond of introducing superb architecture, or pieces of bas-relief, which he designed and executed with great freedom of hand and elegance of taste. He died in 1564.

LEONI (CAVALIERE OTTAVIO). He was born at Rome about 1585, and was taught the principles of his art by his father. He became distinguished both in history and portrait. In the former department he painted several altar-pieces, as the Madonna; St. Carlo; St. Francesco; and St. Nicholo; and in the latter he drew the popes and cardinals of his time so well, that he received the military order of Christ, and was made principal of the academy of St. Luke. Leoni was also an excellent engraver, and executed a series of portraits of eminent painters. He died in 1659.

LEUR (NICHOLAS VANDER). This artist was born at Breda in 1667, and went to Rome before he had attained his twentieth year; while there, he obtained the patronage of a cardinal, who procured him access to the richest collections of paintings. He devoted his whole time to improvement, and was as diligent in his studies after nature, as he was in copying from the best models. He designed well, and on his return home received considerable applause for several of his compositions. But though he had merit in drawing and colouring, understood perspective and architecture, and might be esteemed a good painter of history, yet his imagination was cold, and his invention slow and

difficult; so that it was rather a labour than a pleasure to him to undertake a composition. He excelled, however, in portraits, and might have been without a competitor in that branch, if he had confined himself to it. His best historical performance is the altar-piece in the church of the Recollets at Breda. He died in 1726.

LEYDEN, or HUYGENS (LUCAS VAN). This ancient artist, who was born at Leyden in 1404, was instructed by his father Ilugo Jacobs, a painter of some note. From his infancy he was exceedingly studious, even in the night as well as in the day; and by his industry, he produced such works at the age of nine and twelve, as excited the admiration and astonishment of all the artists of that time. He painted not only in oil, but in distemper, and on glass; and was equally eminent in engraving. After he had been taught the rudiments of the art by his father, he became the disciple of Cornelius Engelbrechtsen; in whose school he so far perfected himself as to be able to follow his profession without having any other master. Before he was fifteen he painted the history of St. Hubert, which procured him the greatest applause and honour. His tone of colouring is good, his attitudes, allowing for the stiff German taste of the time, are tolerable, his figures have considerable expression, and his pictures are highly finished. He endeavoured to proportion the strength of his colouring to the different degrees of distance at which his objects were placed; for at that time the principles of perspective were but little known, and the practice was much less regarded; as is evident from the works of Albert Durer himself, who did not observe the rules of the science with any tolerable exactness, though he wrote a treatise expressly upon the subject. But as Lucas had no instructor to direct him in the knowledge of that branch, he was consequently incorrect with regard to the proportional height of his figures to their distances, and the receding of his other objects, so that he appeared a mannerist. His draperies are too stiff, and broken into too many folds; and in his heads there is too great a similarity, as well as want of elegance and grace. The writers of his life mention a very famous print of his engraving, the subject of which is a Bagpiper; and it has been sold for a hundred ducatoons, or about twenty

ounds sterling. In the town-hall at Leyden the most capital picture of Lucas is preserved with great care, the magistrates having refused very large sums which have been offered for it. The picture represents the Last Judgment, and contains a prodigious number of figures. Another of his pictures is Christ curing the Blind Man of Jericho; besides which, there are preserved the Virgin and Infant, at Vienna; and a Descent from the Cross, at Paris. The composition is good, the female figures are delicately painted, and the carnations have great truth; though it is to be regretted that he had not a proper taste to study nature in her beautiful forms more effectually. Lucas, however, excelled chiefly as an engraver, in which he was the friendly rival of Albert Durer. He died in 1533.

LEYSENS (NICHOLAS). He was born at Antwerp in 1661, and was the pupil of Peter Eykins, after which he went to Rome, where he employed himself studiously in observing those admirable works of nature and art which occur in that celebrated city and its environs. But though distinguished by uncommon marks of esteem while in Italy, he quitted all his prospects of fame and wealth from motives of filial piety. His father was poor and aged; and he left Rome with no other view than to support him, and to render his life comfortable: and Providence rewarded his goodness of heart; for he had more employment than all the painters of Antwerp, and even more of unsolicited work than those who exerted all their interest, skill, and industry to procure business. Except it was to attend the duties of his profession, or religion, he never absented himself from his parent, nor sought for any other companion; and, on every occasion, always treated him with the most dutiful respect. He had a good taste in designing historical subjects; particularly nymphs, boys, and statues, which he drew with extraordinary correctness, and an agreeable colouring. He was much employed by Hardime, Bosschaert, and Verbruggen, to adorn their pictures with figures adapted to their subjects. He died in 1710.

LIANO (PHILIP). This painter was born at Madrid in 1575, and studied under Alonzo Sanchez Coello. His talent lay in painting small portraits, which he performed with such exquisite taste,

and faithfulness of resemblance, as to be called the *Miniature Titian*. He died in 1625.

LIBERALE (VERONESE), or *Liberule of Verona*. He was born at Verona in 1451, and was a disciple of Vincenzo di Stefano; but he imitated the style of Giacomo Bellini of Venice, and also of Mantegna. He finished his pictures with unparalleled neatness and patience, so as to give them the appearance of miniatures; and in most of his compositions he designed a multitude of figures. Va-ari mentions one, representing the Adoration of the Magi, consisting of an infinite number of small figures, horses, dogs, camels, and other animals; in which the heads were carefully and highly finished; the whole looked like miniature, rather than oil painting. On account of this extraordinary art in finishing, he was much employed in illustrating missals. His principal works are at Verona, where he painted many altar-pieces for the churches, and a number of easel pictures for the nobility. A very high commendation is given to a picture by him, representing the Marriage of St Catherine; in which the composition is good, and the heads are graceful, with a natural and delicate expression. He died in 1536.

LIBERI (CAVALIERE PIETRO). This painter was born at Padua in 1605, and was the scholar of Alessandro Vasotari. He afterwards travelled through the principal parts of Italy, to study the works of the most eminent masters. He had an enlarged genius, which enabled him to discern the essential beauties and particular excellences of every painter on whose works he employed his observations. While he resided at Rome, his attention was wholly engrossed by the grand style and compositions of Raffaele; at Parma he devoted his studies to Correggio and Parmegiano; and at Venice to Titian and Tintoretto. From the different manners and the beautiful variety perceptible in the works of those artists, he formed a style of his own, full of spirit, judicious, and consisting of a pleasing mixture of them all; though it must be allowed that his tone of colouring was too red in some of his compositions. In the Palazzo Zambeccari at Bologna, is an excellent picture of the story of Job, which is much admired, and shows a mixture of the styles of Caravaggio and Calabrese. In the cathedral of Vicenza is an ingenious composition of the Destruction of Pharaoh,

which is designed in a grand style, and finely painted; and in the church of St. Maria Maggiore, at Bergamo, is one of his most capital performances, the subject of which is Moses striking the Rock; and it is much better coloured than those which he usually finished for the churches. He was, however, more employed in fabulous than sacred subjects, and he treated them so licentiously as to obtain the name of *Libertino*. He died in 1687.

LIBERI (MARCO). He was the son of Pietro Liberi, and was born at Venice in 1650. He received his instructions in painting from his father, whose manner he adopted, and copied his works with uncommon accuracy. His best performances are some of a small size, the subjects of which are taken from mythology.

LIBRI (GIROLAMO DA). This artist was born at Verona in 1474. His father was a miniature painter, and illuminator of missals, whence he obtained the name of *Da Libri*. The son gave such early signs of genius, that when no more than sixteen he painted a Descent from the Cross for a church at Verona. His most capital performance is one of a Virgin and Child, with two Saints, in the church of St. Giorgio, in the same city. He died in 1555.

LIEMAKER (NICHOLAS). This artist, who obtained the name of *Rose*, was born at Ghent in 1573. He had for his first master Mark Garrard, after whose death he became the scholar of Ottovinius, having Rubens for his fellow-student. On leaving that seminary he went to the court of Paderborn, where he continued till the state of his health compelled him to return to Ghent. Rubens having been applied to for an altar-piece to be placed in the chapel of a convent at Ghent, replied by observing, that, "possessing so fine a rose, they might dispense with flowers of foreign growth." In the church of St. Nicholas, in that city, are two pictures, one representing the Fall of Lucifer, and the other the Good Samaritan; and in the church of St. James is a fine composition by him of the Last Judgment. He died at Ghent in 1647.

LIERRE (JOSEPH VAN). This Flemish artist was born at Brussels in 1530. He was a good painter of landscapes, with figures executed in a neat manner, and well adapted to the subjects. He died at Swindrecht in 1583.

LIEVENS (JOHN). He was born in 1607 at Leyden, and, when very young, was

placed under the direction of Joris Van Schooten; but afterwards he became the scholar of Peter Lastnian, with whom he continued two years. At the age of twelve he copied two figures of Democritus and Heraclitus, after the paintings of Cornelius Van Haerlem, so exactly, that his pieces might have been mistaken for the originals. He principally employed himself in studying after nature, and in a short time distinguished himself greatly; particularly by a portrait of his mother, which is described as a wonderful performance. He also painted historical pictures with success; among the number of which compositions, the Continnence of Scipio is celebrated in high terms. Another performance of Lievens, applauded by the poets as well as the artists of his time, was the representation of a Student in his Library, the figures being as large as life. This picture was purchased by the Prince of Orange, who presented it to King Charles I., in consequence of which Lievens visited England, where he had the honour to paint the portraits of the royal family, and of a number of persons of the first rank among the nobility. After a stay of three years, he went to Antwerp, and was engaged there constantly in executing large pieces for the churches, or smaller paintings for private cabinets. In the council-house at Amsterdam is a picture by Lievens, placed between one of Govert Flink's, and another by Ferdinand Bol, all so well done as to make it difficult to say which is the best. Two of the next most celebrated pictures of this artist are, the History of Abraham offering up Isaac, and the representation of David and Bathsheba. Each of them is a sufficient proof of his genius for composition, of the sweetness of his colouring, and the excellence of his pencil. At Brussels is a fine altar-piece by him, of the Visitation of the Virgin; and in the church of St. James, at Antwerp, is another of the Holy Family. This artist was also an excellent engraver, in the style of Rembrandt. He died at Antwerp in 1663.

LIGARIO (PIETRO). He was born at Sondrio, in the Valteline, in 1686. After learning the elementary principles of the art in his own country, he went to Rome, where he studied some time under Lazzaro Baldi, and then travelled to Venice, to improve himself in colouring. On his return to his native place, he painted some pictures for the churches, as well as

or private collections, in a good style. He died in 1742.

LIGHTFOOT (WILLIAM). This English artist united in himself the qualifications of painter, architect, and engraver. In the first capacity he has left no specimens of his skill; but in the second, the old Royal Exchange exhibited many proofs of his talents; and as an engraver, he is placed by Evelyn on a footing with Wierix. He died about 1671.

LIGORIO (PIERO). He was born at Naples in 1493, and became a disciple of Giulio Romano; but he was much more eminent as an architect than as a painter. His designs of antique buildings, temples, monuments, and trophies, gained him an established reputation; and he left several volumes of them, which are in the possession of the King of Sardinia, and are accounted invaluable. He was appointed principal architect to Popes Paul IV. and Pius IV. His chief works, as a painter, are some frescoes at Rome, where he died in 1573.

LIGOZZI (JACOPO). This master was born in 1543, and learned design from a Veronese painter of good repute, named Giovanni Ermanno. He painted in fresco as well as in oil; in the former he painted the Triumph of Paulus Emilius, and also battles, which he executed in a grand style, and with abundance of spirit; and in oil he finished a number of excellent compositions at Florence, being for many years employed by the grand duke; and several of the churches and convents of that city are adorned with his performances. He died in 1627.

LIMBURG (HENRY VAN). This Dutch artist was born at Rotterdam in 1675, and had Adrian Vanderwerf for his instructor. He excelled in painting small historical subjects and portraits, in the style of his master. One of his principal performances is a Holy Family, now in the Gallery of the Louvre.

LINDAER (GIACOMO). This artist was born at Florence in 1488, and studied under Ghirlandajo, but afterwards quitted his manner to improve himself by copying the works of Michel Angelo. He designed in a grand style, and painted historical subjects well. He died at Rome in 1556.

LINGLEBACH (JOHN). He was born at Frankfort on the Maine in 1625, and learned the art of painting in Holland; but he afterwards went to Paris, where he resided two years, and met with such encouragement that he was enabled to

proceed to Rome. He spent six years in that seat of art, applying himself studiously to the works of the great masters, and the remains of antiquity. In 1650 he returned to Holland, and settled at Amsterdam, where he followed his profession with reputation, industry, and success. His usual subjects were fairs, mountebanks, sea prospects, naval engagements, and landscapes; which he composed and executed exceedingly well. His landscapes are enriched with antiquities, ruins, animals, and elegant figures; his sea-fights are full of expression, exciting pity and terror; and all his objects are well designed. His skies are generally light, and thinly clouded, and his management of the aerial perspective is extremely judicious; his keeping is usually good, his distances of a clear bluish tint; the whole producing an agreeable effect. In painting figures or animals he had uncommon readiness, and on that account he was employed by several other artists, to adorn their landscapes with those objects; which were always excellently adapted to the scene. His pencil was free, his touch clean and light, and his compositions are in general esteem. He was particularly fond of introducing into most of his pictures pieces of architecture, the remains of elegant buildings, or the gates of the seaport towns of Italy, embellished with statues, placed sometimes on the pediments and cornices, and sometimes in niches. He also excelled in representing Italian fairs, and markets, inserting in those subjects abundance of figures, well grouped and designed, in attitudes suitable to their different characters and occupations; and though he often repeated the same subjects, yet the liveliness of his imagination, and the readiness of his invention, always enabled him to give them a remarkable variety. We have a few etchings by this ingenious artist, who died in 1687.

LINSCHOTEN (ADRIAN VAN). This artist was born at Delft in 1590. He learned the elements of his art in his own country, and then went to Rome, where he had Spagnoletto for an instructor; and, like him, studied the works of Michel Angelo Caravaggio, whose masculine style he adopted with success. Two of his best works are, Peter denying Christ; and the Repentance of the same saint. He died in 1678.

LINSEN (JOHN). He was a Flemish master, of considerable reputation, who

learned the art of painting in his own country, but completed his studies in Italy. His principal performance is a picture describing the action in which he was taken captive by a corsair of Salce; the figures in which are well designed, the colouring is pleasing, and is touched with spirit. The public had conceived great hopes of this artist; but he was cut off in the vigour of life by a companion with whom he was gaming; and who, exasperated at losing, murdered Linsen on the spot.

LINT (PETER VAN). He was born at Antwerp in 1609. While a youth he travelled to Rome, where he studied in the academy, and also after nature, till he became a distinguished painter in history and portrait. His subjects in the former line were taken from sacred and profane history; and he painted in distemper as well as in oil, in a large or small size, with equal merit. For seven years he was retained in the service of the cardinal-bishop of Ostia, during which time he worked for no other person. Some grand compositions by him are at Ostia, and others in the church of Madonna del Popolo, at Rome. After ten years' absence he returned to his native city, where he had ample employment for the churches, and the King of Denmark. His manner of composition was grand, his design correct, and his colouring good. One of his most capital performances is in the church of the Carmelites at Antwerp, representing the Virgin making a gift to the monks of that order. It is much in the manner of Vandyck. He died at Antwerp in 1668.

LINT (HENDRICK VAN), called *Studio*. This artist was the son and scholar of the preceding painter, who sent him at an early age to Rome, where he spent all his leisure hours in studying after nature the beautiful scenes about that city; as the rocks, rivers, villas, cascades, and landscapes; which employment usually engaged him during the summer, and part of the autumnal months. On this account he was named *Studio* by the Bentvogel Society at Rome, and this appellation he ever afterwards retained. In one of his excursions he went to Ronciglione, accompanied with another painter, to sketch some of the views about that village. The ignorant peasants, seeing them make marks on paper, which were totally unintelligible, took them for magicians; in consequence of which, a multitude

assembled around them in a short time; and a romantic building, which stood near the extremity of a rock, happening to fall just at that instant, it was unanimously agreed that the accident could only have been occasioned by magic; for which reason the artists were seized, and hurried away before the magistrate. That officer having discovered the truth, discharged the painters, and took care to have them protected from further insults; though the country people persisted in giving them the most opprobrious language, continually calling them sorcerers, as long as they continued in sight. Two pictures of this artist are in the collection of the Marquis of Hastings: one is a View of the Campo Vaccino; and the other a View of the ancient Amphitheatre of Titus, called the Colosseum. Hendrick Van Lint etched some landscapes in 1680.

LINTMEYER, or LINDMEYER (DANIEL). He was a native of Schaffhausen, in Switzerland, and was distinguished as a painter on glass, in which he excelled by the excellence of his designs, as well as the brilliancy of his colouring. He died about 1600.

LIOTARD (JOHN STEPHEN). This painter, who went by the name of the *Turk*, was born at Geneva in 1702. He was intended for trade; but his father, discovering his genius, allowed him to study painting. In 1725 he went to Paris, where he practised in miniature, after which he accompanied the Marquis de Puiseux to Rome, and while in that city became acquainted with the Earls of Sandwich and Bessborough, who engaged him to accompany them to Constantinople. There he was introduced to our ambassador, Sir Edward Faulkener, on whose recommendation he came to England, and remained in this country two years. He painted admirably in enamel, but better still in crayons. His portraits, however, failed to please, on account of their rigid fidelity; for Liotard was so scrupulous, that he would on no account suppress any blemish that he perceived in the sitter's countenance. Such an artist could not be long a favourite; and therefore, finding his business decline, he went abroad, but returned hither again, some years afterwards, with a collection of pictures, which were sold by auction. Liotard also painted some curious pieces on glass, exhibiting a surprising effect of light and shade; but it was necessary to darken

the room before they could be seen to advantage. He stayed two years, also, on his visit, and then returned to the continent, and spent his latter days in his native place. He died after the year 1776; but the exact time of his decease is not known. While at Vienna he painted the portraits of the emperor and empress, and, by the imperial command, he drew his own picture, which is in the Florentine Gallery. When Liotard went to Constantinople, he was so pleased with the dress of the country, that he adopted it, and would never wear any other. One of his pictures in enamel is above seventeen inches by thirteen. His colouring in that line, as also in crayon and miniature, was excellent, with an astonishing force and beauty of tint, and an exact imitation of life. Liotard etched some plates of portraits, among which was that of himself, with a long beard and turban. He had a brother named *John Michael*, who became an engraver at Paris.

LIPPI (FRANCESCO FILIPPO), called the *Old*. He was born at Florence about 1421. At the age of sixteen, being then a novice in the convent of Carmelites, he had an opportunity of seeing Masaccio at work, painting the chapel, which inspired him with an eager desire to learn the art. He accordingly became a disciple of that master, and studied design with inexpressible assiduity, making so rapid progress, that he was called the spirit of Masaccio. The praises given him by his friends and instructor wrought so strongly on his mind, that he threw off the religious habit, and devoted himself entirely to painting. Before he left the convent, however, he painted for that house a picture of the Virgin and Child, with a glory, and some other religious pieces of a small size. He endeavoured to obtain as much instruction as possible from Masaccio, and very happily imitated his manner; yet the course of his studies was for some time interrupted by an accident which detained him in Barbary for a year and a half. While amusing himself, in the company of some of his friends, on board a felucca in the Mediterranean, a corsair, who was cruising near the shore, took them prisoners, and carried them into captivity. But Lippi having one day drawn the portrait of his master, with a piece of charcoal on a wall, gave so much pleasure to the person whom it represented, by the novelty of the performance, and exactness of resemblance, that,

after obliging Lippi to paint the portraits of a few other persons, he generously restored him to his liberty. At his return to Florence, he was employed by the grand duke, as well as by the principal nobility and ecclesiastics; which last engaged him to paint several noble compositions for their churches and convents. He was the first of the Florentine painters who attempted to design figures as large as life, and the first who remarkably diversified the air of the antiques. Being, however, a man of loose morals, he seduced a nun to elope with him from the convent of Prato, where she sat to him as a model for a picture of the Virgin; and though all his friends severely reproached him for his misconduct, yet he afterwards engaged in a fresh intrigue, for which he was poisoned by the parents of the lady. Other accounts state, that he died of poison at Spoleto, administered to him by a person in that city, with whose wife he held a criminal conversation, while employed in painting the altar-piece of the cathedral, the design of which picture was exceedingly grand, though it was left unfinished, by the death of the artist in 1469. His principal works are, the Decollation of St. John the Baptist, and the Martyrdom of St. Stephen, in the church of Prato. His colouring was extremely agreeable, and his manner, like that of Masaccio, was grand and elegant; his draperies were broad and loose, and his figures had a competent degree of grace, with a good expression.

LIPPI (FILIPPINO), called the *Young*. He was the natural son of Filippo Lippi, and was born at Florence in 1460. He studied under Sandro Boticelli. He had a lively genius and a good invention; and several of his compositions showed great elegance, with a pleasing tone of colouring. His chief excellence consisted in painting the ornaments of architecture, especially the friezes, in the true taste of the antique, with a perfect knowledge of the chiaro-oscuro. His works in history are, St. Bernardo, in the abbey of that order at Florence; the Offering of the Wise men, in the ducal gallery; two pictures of St. John and St. Philip, in St. Maria Novella; an Assumption; and some pieces taken from the life of St. Thomas Aquinas, at Rome. He died in 1505.

LIPPI (LORENZO). He was born at Florence in 1606, and was instructed by

Matteo Roselli. He had a genius for music and poetry, as well as painting; and in the latter his proficiency was so remarkably great, that some of his compositions in the historical style were taken for those of his master. At last he grew dissatisfied with the manner of Roselli, and adopted that of Santi di Titi, who was excellent in design and invention; and appeared to have more of simple nature and truth in his compositions than any other artist of that time. At Florence he executed many grand designs for the chapels and convents, and at the court of Inspruck he painted several portraits, which were deservedly admired. His works are held in high esteem for the graceful airs of the heads, the correctness of the outline, and the elegant disposition of the figures. Among his principal performances are a Crucifixion, in the ducal gallery of Florence; and the Triumph of David, in the palace of Angiolo Galli. He died in 1664.

LIS, or LYS (JOHN VANDER). He was born at Oldenburgh in 1570, and studied at Haerlem under Henry Goltzius. He soon distinguished himself in that school, and imitated the manner of his master with great success; so as to make it no easy matter to distinguish the work of the one from that of the other. He adhered to the style of Goltzius till he went to Italy; but on seeing the performances of Titian, Tintoretto, Paolo Veronese, and Domenico Fetti, he improved his taste and judgment, and altered his manner entirely. He soon received marks of approbation, and his compositions became universally admired for their good expression, lively and natural colouring, and the sweetness and delicacy of the pencilling; though he could never totally divest himself of his Flemish taste. His general subjects were histories taken from the Bible, or the representation of rural sports, marriages, balls, and carnivals, all which he painted in a small as well as a large size, with a number of figures, well designed, and touched with delicacy. He also painted naked figures admirably, with natural and elegant attitudes. A capital picture by him is, Adam and Eve mourning over the Body of Abel; which is extremely admired, not only for the expression, but also for the beauty of the landscape; and in the church of St. Nicholas, at Venice, is a celebrated painting of his hand, representing St. Jerome in the Desert, with an Angel sounding a

Trumpet. The colouring of this last is rather too red, but it is designed in a fine style, and is charmingly pencilled. Houbraken also mentions a picture of the Prodigal Son, to which there is only one objection, that the habits are too modern. He died in 1629.

LIS, or LYS (JOHN VANDER). He was born at Breda in 1600, and was the disciple of Cornelius Poolemburg, whose manner he imitated in the tints of his colouring, neatness of pencil, and choice of subjects. There are some paintings by him, which, though they appear to have somewhat less freedom and lightness of touch, are frequently taken for those of Poolemburg. At Rotterdam is a delicate picture, representing Diana in the Bath, attended by her Nymphs; but the most capital performance of Vander Lys, in England, is said to be in the possession of Lord Middleton. The portrait of Vander Lys, painted by himself, is at Strawberry Hill, and is worked up equal to the smoothness of enamel. He died at Rotterdam in 1657.

LITERINI (AGOSTINO). He was born at Venice in 1642, and received his instructions in the art of painting from Pietro de la Vecchia. His genius was considerable, and he painted historical subjects correctly and with spirit. He died at Venice in 1692.

LIVERSEAGE (HENRY), was born at Manchester in the year 1803; he was, from his birth, deformed and weakly, and, as he was neglected by his father, his lot might have been sorrowful but for a tender-hearted uncle, who watched over both his health and education, and was rewarded by seeing him rise to notice. His first attempt in art was in what Barry contemptuously calls face-painting, but his touchy sensibility was in the way of eminence in a line which requires courtesy as well as talent; and he turned from the real to the ideal, and executed a series of pictures of a dramatic kind, which brought him both money and distinction. The first of these was Adam Woodeock, from Scott's Romance of the Abbot, which hit the ridiculous in that good-humoured worthy; then followed Isabella and the Recluse, from the Black Dwarf; the Inquiry succeeded; a scene of quiet humour, representing a simple country lad, with a leash of moor-game in his hand, inquiring his way of a swollen turkey-cock-looking porter at a great man's door. The Cobbler is of the same stamp: he is reading

Cobbett's Register, and spelling his way with a look of pondering sagacity. Percie Shafton and Mysie Happer is another of his little happy hits. These, and others of the like character, found purchasers, but the artist was already marked for the grave: his life had been something of a continued disease, and it was scarcely a surprise to his friends when he expired suddenly on the morning of the 13th of January, 1832; his two favourite authors, Shakspeare and Scott, lay on the table at which he was found dead. As an artist his power lay in delineation of character; and he has left it doubtful whether he excelled most in seriousness or in humour.

LLORENTE (BERNARDO GERMANO). This Spanish painter was born at Seville in 1685. He acquired the elements of the art from his father, and made such a progress, that when Philip V. visited Seville, he was appointed to paint the portrait of the heir-apparent, in which he gave universal satisfaction. But, notwithstanding the honours that were paid to him, he took the resolution of retiring from the world, and turning hermit. In his seclusion, however, he continued to practise painting on religious subjects, and, among other pictures, produced one of the Virgin, in the character of a Shepherdess. He died in 1757.

LOYD (MARY). She was the daughter of Mr. George Michael Moser, and distinguished herself so much as an admirable artist in flower painting, that she was elected a member of the Royal Academy. After her marriage she practised her art solely for amusement. She died May 2, 1819.

LOCA (BATTISTA). This artist was a native of Naples, and studied under Giocanni Antonio da Amato, but afterwards adopted the style of Andrea de Salerno. His principal work is a picture of the Conversion of St. Paul, in the church of the Holy Spirit, at Naples. This piece was painted in 1543.

LODGE (WILLIAM). He was born at Leeds, in Yorkshire, in 1649. He received a liberal education, being first a student of Jesus College, Cambridge, and afterwards of Lincoln's Inn; but the law had no attractions for him, and he went with Lord Bellasyse to Venice, where he studied painting, and drew a number of views. On his return to England, he assisted Dr. Martin Lister in drawing rare shells and fossils. He also etched a number of views from his own designs, as well as portraits. He died at Leeds in 1689.

LOIR (NICHOLAS). He was born at Paris in 1624, and studied under Sebastian Bourdon; on leaving whom, at the age of twenty-three, he went to Italy. He wanted neither genius to invent, nor talent to execute, and yet he was but a moderate artist. Nothing can be observed in his compositions that looks like sublimity of thought, nor any particular character that has much elevation. He composed with readiness, had a good taste of design, his pictures were neatly handled, and he disposed his figures agreeably; but he painted too hastily to bring any work to perfection. This method he pursued, not only by a habit which he had acquired, but also by a retentive memory, which could readily recall the images of those objects which he had seen in Italy, where he had for some time resided. Every part of his works was equally well painted—figures, landscapes, architecture, and ornaments; and he particularly excelled in designing women and boys. He was employed by Louis XIV. at Versailles and the Tuilleries, and in 1663 became a member of the academy, of which institution, at the time of his death, in 1670, he was professor. One of his best pictures is the Marriage of St. Catherine, in the church of St. Bartholomew. He etched a great number of plates from his own designs. Nicholas Loir had a younger brother, named *Alexis*, who was bred a goldsmith, but quitted that profession for engraving.

LOLI (LORENZO). This artist was born at Bologna about 1612. He studied in the school of Guido, with whom he was so great a favourite that he obtained the name of *Reni*. He painted some altarpieces, the principal of which was St. Antonio da Padua, in the church of St. Catherine at Bologna. He also distinguished himself by his engravings in the manner of Guido.

LOMAZZO (GIOVANNI PAOLO). This artist was born at Milan in 1538, and was instructed by Giovanni Battista della Cerva. He rose to eminence for composing historical subjects, and was accounted full as excellent in landscape as in portrait; but becoming blind, and rendered incapable of following his profession, he had recourse to his genius, and wrote two works on painting and architecture, published at Milan in 1584 and 1590.

LOMBARD (LAMBERT). He was born at Liege in 1500, and having acquired

the rudiments of the art in his own country, travelled to Italy, where he became the disciple of Andrea del Sarto. He studied every thing that could conduce to his improvement, not only in painting, but in perspective and architecture; and to those branches of knowledge he added a diligent study of the antique. On his return to Liege, he introduced a style of painting among his countrymen, different from that to which they had been accustomed; he taught them a better taste of design, by substituting the antique instead of the gothic; and enabled them to distinguish the simplicity and elegance of the one, when compared with the unnatural stiffness of the other. But though he designed well, and was tolerably correct, and had his mind filled with the images of those beautiful objects which he had studied in Italy, yet he could never thoroughly shake off his early manner; and his works partook of the same dry stiffness which he censured in others. He is ranked, however, among the best painters of his time, and a Last Supper of his painting is exceedingly commended, as deservedly estimable for the design, and also for having an admirable effect. Several of his works have been engraved by Lambert Suavius, whence it has happened, that the two artists have been by some writers confounded and made one person. Lambert Lombard died in 1560.

LOMBARDI (GIOVANNI DOMENICO). This artist was born at Lucca in 1682. He had Pietro Paolini for his instructor, on whose style he made considerable improvement, by studying the works of the Caracci, and the painters of the Venetian School. His chief works are two lateral pieces in the choir of the Olevitani, representing St. Bernard relieving the Sick. He died in 1752.

LOMI (AURELIO). He was born at Pisa in 1556, and studied successively under Bronzino and Cigoli; the style of both being blended in the frescoes which he executed in the dome of the cathedral of his native city. His most striking novelty was in richness of colour, and a gorgeous parade of drapery and ornament. His works, however, were much admired, and of course he had many imitators. His principal performances are the Last Judgment, in the church of St. Maria di Carignano; and St. Antonio da Padua, in the Franciscan monastery at Genoa; and a St. Girolamo at Pisa. He died about 1620.

LONDONIO (FRANCESCO). This artist was born at Milan in 1723. He painted historical subjects, but excelled chiefly in landscapes and pastoral scenery. He was also an engraver in the same line of study. He died in 1783.

LONGHI (LUCA). He was born at Ravenna, where are several of his works, as well as at Ferrara and Mantua. The principal is a picture of the Circumcision in the church of St. Benedetto at Ferrara. He was also a good painter of portraits. He lived about the year 1590, and had a son named *Francesco Longhi*, who painted in the same style, but was not equal to his father.

LONGHI (ALESSANDRO). This artist was born at Venice in 1700, and studied under Giuseppe Nogari. He distinguished himself both as a painter and engraver of portraits; besides which, he published the lives of Venetian artists. He died in 1744.

LONI (ALESSANDRO). He was born at Florence in 1655, and was a disciple of Carlo Dolce, whose style he imitated in the neatness and high finishing of his works. He was employed and exceedingly favoured by the Grand Duke of Tuscany, who retained him in his service several years; and among the celebrated paintings in the Florentine collection is a picture by him, which, though of a very small size, contains near one hundred figures; all well disposed, judiciously grouped, and most delicately pencilled and coloured. He died in 1702.

LOON (THEODORE VAN). This artist was born at Brussels in 1630. He studied in Italy some years, and many of the historical pictures of his painting are still preserved in the churches and palaces at Rome and Venice. While in the former city, he contracted an intimacy with Carlo Maratti; and was peculiarly fond of his manner. The two friends drew after the works of Raffaello with an amicable competition, from whence each of them acquired those beauties which appear in their compositions. All the works of Van Loon are much in the style and manner of Maratti; the same taste of design, the same dignity in portraits, the same elevation of thought in composition, being observable in both. The colouring of Van Loon is generally good, though not equal in sweetness to that of Carlo; being sometimes too black, and the shadows frequently too hard and heavy. Two capital pictures by him are in a church at

Mechlin: the subject of one is, the Wise Men's Offering; and that of the other, the Salutation of the Virgin. In the church of St. Gery at Brussels, is a series of pictures representing the Passion. But his best works are seven pictures of the History of the Virgin. He died at Brussels in 1678.

LORENZETTI (AMBROGIO). This ancient master, who was born at Siena in 1257, is said to have been a disciple of Giotto. He painted in fresco, and gained a high reputation for the skilful management of his colours, and the grandeur of his taste in composition; in which there appeared somewhat noble and elegant, united with ease and freedom. Vasari mentions him as the first who attempted to describe, in landscapes, storms of wind, tempests, and rain; which he represented with great success. His imagination was lively, his manner of disposing the figures judicious, and his invention very ready. For the most part he painted in a large size; but sometimes in small, as the history of St. Nicholas, in a chapel at Florence. He had also a taste for polite literature; and was equally esteemed for his learning, and his abilities in painting. He is reported to have finished thirteen hundred pictures before his death. He died in 1340.

LORENZETTI (PIETRO) is said, by Vasari, to have executed in 1335, pictures with a better design, and in a superior manner to any thing in Tuscany; and he adds, that he became a better master than either Cimabue or Giotto. He was one of the Siena School of painters.

LORENZINI (FRA ANTONIO). This artist was born at Bologna in 1665, and had Lorenzo Pasinelli for his instructor in painting, but he is less known in that line than as an engraver. His etchings are numerous and valuable, and executed after the first productions of art. In 1699 he was employed, with others, to engrave the pictures in the Florentine gallery. He was an ecclesiastic, and died about 1735.

LORENZINO (—). This painter was born at Bologna in 1504. He excelled in history; and, on going to Rome, was much employed by Pope Gregory XIII., who appointed him superintendent of the pictures in the Vatican. He died in that city in 1577.

LORME (ANTONY DE). This painter was a native of France, and was distinguished for his skill in architectural sub-

jects, especially the interior of churches and ancient edifices of the gothic style. He lived about the year 1660.

LORRAINE (CLAUDE, or more properly, CLAUDE GELEE), was born at Lorraine in 1600, and served an apprenticeship to a pastrycook. In the early part of his life he showed no symptoms of that astonishing genius which, in his more advanced years, attracted the admiration of the world. He was very little indebted to any master for instruction, except Agostino Tassi, the scholar of Paul Bril, from whom Claude learned some of the rules of perspective, and the method of preparing his colours. But though at first he with difficulty comprehended the rudiments of the art, yet in the progress of his studies his mind expanded, his ideas improved, his imagination became more lively, and his industry was indefatigable. He searched for true principles by an incessant examination of nature, usually studying in the open fields, where he frequently continued from sunrise till the dusk of the evening, sketching whatever he thought beautiful or striking. Every curious tinge of light on all kinds of objects he marked in his sketches with a similar colour; by which means he gave his landscapes such an appearance of nature as has rarely been equalled by any artist. Sandrart relates that Claude, with all the precision of a philosopher, used to explain to him as they walked through the fields, the causes of the different appearances of the same prospect at different hours of the day, from the reflections or refractions of light, from dews or vapours in the evening or morning. He worked on his pictures with great care, endeavouring to bring them to perfection, by touching them over and over again; and if the performance did not answer his idea, he would alter, deface, and repaint it several times, till it corresponded with the image pictured in his mind. But whatever struck his imagination while he observed nature abroad, was so strongly impressed on his memory, that on his return home he never failed to make the happiest use of it. His skies are warm and full of lustre, and every object is properly illuminated. His distances are admirable, and in every part a delightful union and harmony never fail to excite our admiration. His invention is pleasing, his colouring delicate, and his tints have such an agreeable sweetness and variety, as to have been imperfectly imitated by the best subse-

quent artists, and were never equalled. He frequently gave an uncommon tenderness to his finished trees by glazing; and in his large compositions which he painted in fresco, he was so exact, that the distinct species of every tree might readily be distinguished. Among his performances in that manner, one was on the four lofty walls of a nobleman's saloon at Rome. On the first side he represented the vestiges of an ancient palæe, bounded by a grove, incomparably expressed as to the forms, stems, barks, branchings, and foliage of the trees, the proportional grandeur of which, as well as the length of the grove, were beautifully set off by the shrubs and plants with which the ground was diversified. From thence the eye was pleasingly conducted to the second wall, which seemed, by contrivance, to be only a continuation of the scene, the same elevation of the horizontal line being observed through the whole work. On the second side, he showed an extensive plain, interspersed with mountains and falls of water; a variety of trees, plants, travellers, and animals: this part was connected with the third wall, on which the lengthened prospect showed a seaport at the foot of some high hills, with a view of the ocean, and vessels labouring amongst the waves, which appeared in violent agitation. On the fourth wall were represented caverns among rude rocks, ruins of buildings, and fragments of antique statues. This composition, though divided into so many parts, constituted but one entire connected prospect, the beauty, truth, and variety of which the power of language cannot express. The figures painted by himself are very indifferent; though Sandrart assures us that he spent a great deal of time and labour upon them, and that he drew for some years in the academy at Rome, after living models, as well as after statues. He was so conscious, however, of his deficiency in this respect, that he usually engaged other artists to paint for him; among whom were Courtois and Filippo Laura. His pictures are scarce, especially such as are undamaged, and they are so valued, that no price is thought to be superior to their merit. There are some of uncommon excellence in this country; and, a few years ago, the sum of near seven thousand guineas was given for two of them. In the Angerstein collection, now, by the royal munificence, made the basis of a National Gallery, are five capital pictures by Claude, viz. the

Embarkation of the Queen of Sheba; the Marriage of Rebecea and Isaac; a Morning Landscape; an Italian Seaport in the Evening; and the Embarkation of St. Ursula. To avoid a repetition of the same subject, and to detect such copies of his works as might be injurious to his fame, by being sold for originals, it was his custom to draw the designs of all those pictures which were transmitted to different countries; and on the back of the drawings he wrote the name of the person who had been the purchaser. One of those books, which is entitled *Libro di Verità*, is now in the possession of the Duke of Devonshire, and the sketches have been engraved by Earlom. Another book of the same description was lately purchased in Spain, and brought to this country. Claude etched twenty-eight landscapes from his own compositions. They are slight, but spirited, and abundantly testify the hand of the master. He died in 1682.

LORRAINE (LOUIS JOSEPH DE). This artist was born at Paris in 1715, and learned the art of painting from Dumont; after which he went to Petersburg, where he was employed in executing ornaments for the theatres. He also engraved some plates from his own designs. The time of his death is not stated.

LOTEN (JOHN). This painter was born in Switzerland, but some writers say he was a native of Holland. About the year 1670 he came to England, and continued here all his life. He was a landscape painter of considerable merit, always studied after nature, and had great success in romantic beauty, as well as in the variety of the scenes which he painted. He excelled in delineating rocks that were craggy, solemn, and dreary; cataracts and torrents dashing and foaming with the impetuosity of their fall; and land-storms attended with rain. Sometimes he represented lawns diversified with groves, in which he rarely omitted the oak tree, so much the ornament of the woods and forests of England; and those subjects also he painted with truth, nature, and force. But the effect of his compositions would have been greater if he had been less cold and dark in his colouring. His touch is free and spirited, and the masses of light and shadow in his pictures are well understood. His works are mostly of a large size. He died in 1681.

LOTI, or LOTH (CAVALIERE CARLO). He was born at Munich in 1611, and was

son of John Ulrick Loth, a painter, who had studied under an Italian master. After receiving some parental instructions, he went to Venice, where he became the scholar of Cavaliere Pietro Liberi. In that school Carlo continued for some years; yet he did not entirely adopt the manner of Liberi, but aimed at a bolder style, with a more natural and delicate expression of the naked; and, in a short space, he distinguished himself by a noble invention, by the correctness of his design, and by a degree of grace diffused through his compositions. After painting some historical pictures at Venice, he was invited to the imperial court, where he was received with uncommon marks of favour. He painted the portrait of the emperor in an admirable style, which procured him considerable employment in that line; and during his residence at Vienna he produced several historical pieces for the palaces and cabinets of the most illustrious persons, some of the subjects being sacred, and others taken from the poets. In the church of the Lesser Hospital at Venice is a picture by Carlo Loti, representing a Dead Christ. It is a beautiful performance, well designed, in a broad manner, and the heads are excellent, but the colouring is rather too red. In the church of St. John Chrysostom is an altar-piece representing the Death of St. Joseph; which, though perhaps a little too dark, is well coloured; the composition and design are good, and the heads and expression remarkably fine. In the Ducale gallery at Florence is a picture of the death of Abel, which is said to be one of his best works. He died in 1698.

LOTTO (LORENZO). He was born at Bergamo in 1508, though other accounts make his birth in 1490. He had Andrea Previtali for his instructor, but afterwards he studied at Venice under Giovanni Bellini, whose manner he followed, till he was drawn from it by the works of Giorgione, which so filled him with admiration, that he immediately adopted the same style, and devoted himself to imitate that great painter as long as he lived. He not only excelled in history, but likewise in portraits, of which several are preserved in Venice. Vasari mentions two; the one of Andrea Adoni, the other of Marco Loredano, which he introduced as a fine composition of a Nativity, illumined by a glory proceeding from the child, while Loredano was represented as a whole figure, adoring the Saviour. A

capital painting by Lotto is in the church of the Carmelites at Venice. The subject is St. Nicholas in his pontifical habit, elevated in the air, supported by three angels, and attended by other saints. Below is a beautiful landscape, with a number of figures, and, among the rest, St. George combating with the Dragon. But his best picture is a Madonna and Child, with St. John embracing a Lamb, in the church of St. Spirito. He died in 1560.

LOUTHERBOURG (PHILIP JAMES DE). This ingenious artist was born at Strasburg in 1740. His father, who was principal painter to the Prince of Hanau-Darmstadt, had been a scholar of Largilliere; but though an artist himself, he destined his son for the engineer department of the army, while his wife was intent upon bringing him up to the ministry in the Lutheran church. In the mean time the youth received a liberal education in the college of Strasburg, where he studied the languages and mathematics. While there, his genius led him to painting, which propensity his parents wisely suffered him to indulge, and sent him to Paris, where he had Carlo Van Loo for his instructor, under whom he made so great a progress, that at twenty-two, he was elected a member of the Academy of Painting, contrary to the standing regulations, which prescribed thirty as the age of a candidate for admission. Not long after this, he left France for Germany, Switzerland, and Italy, in which last country he did not confine his pencil to portrait or landscape, but painted with equal facility battles, sea-pieces, and still life. In 1771 he came to England, and immediately received employment from Mr. Garriek, as the painter of scenery at Drury-lane. This led him to plan a series of moving pictures, which should unite the machinist and the painter, by giving natural action to perfect resemblance. The result was an exhibition which he produced in 1782, under the name of the Eidophusikon, or a representation of nature; but though music was called in to its assistance, the novelty soon ceased to attract spectators. In the same year Mr. Louthembourg was admitted a member of the Royal Academy, of which he afterwards became a visitor, and one of the council. Besides a number of landscapes, he painted some pictures commemorative of public events, as the Review of Warley Camp, now in the royal collec-

tion; the Victory of Lord Howe; and the Siege of Valenciennes. His excellence, however, lay in landscape, in which his scenery is fascinating, though the colouring is often too glaring. He died at Chiswick in 1812.

LOWE (MAURITIUS). This artist was a natural son of Lord Sutherland, who left him an annuity. He was the pupil of Cipriani, and next became a student of the Royal Academy, under whose patronage he was sent to Rome, in consequence of his having gained the gold medal in 1771. He never rose, however, to any eminence in the art, and a picture of his, representing the Deluge, was rejected from the exhibition in 1783. On that occasion Dr. Johnson wrote a letter in his favour to Sir Joshua Reynolds, in consequence of which the unfortunate piece was admitted and exhibited in an empty room, where it excited general contempt. He died in an obscure lodging in Westminster, in September, 1793.

LOYER (NICHOLAS). He was born at Antwerp in 1625, and died there in 1681. He painted historical subjects with considerable credit.

LUBIENETZKI (THEODORE). He was born at Cracow in 1653, of a noble family, and learned the art of painting as an accomplishment, and not with a view of making it a profession. He was taught by Jurian Stur, of Hamburg; on leaving whom he went to Amsterdam, where he became the scholar of Gerard Lairese; and soon imitated that artist so happily, that the ideas, colouring, and pencilling of the master were seen in the compositions of the disciple. After some years' stay in the Low Countries, he visited Italy, and was invited to Florence by the grand duke, from whom he received many marks of honour and esteem, as he afterwards did at the court of Brandenburg, where he was made Director of the academy. He etched a set of landscapes, with figures, in 1698, and died in 1716.

LUBIENETZKI (CHRISTOPHER). He was the younger brother of the preceding, and was born at Stettin in 1659. He also was instructed by Jurian Stur; and afterwards by Adrian Bakker, of Amsterdam, where he made painting his profession, and rose into great credit; the historical pictures of his hand being highly commended for invention and composition, correctness of design, and an agreeable tone of colouring. He also succeeded well in portrait. He died in Poland about 1720.

LUCATELLI (ANDREA). This artist was born at Rome in 1540. He became celebrated by his skill in painting the views and ancient monuments about his native city. He was also the first who imitated the various shades of colour produced by time upon stone and marble. He had a great knowledge of the chiaro-oscuro, and expressed admirably the light of the sun upon objects at different hours of the day. The bark and foliage of his trees were characterized with the greatest accuracy. His representations of storms were striking, and the waterfalls which he introduced had a fine effect. His figures also were correct, and properly dressed. He died in 1602.

LUCATELLI (PIETRO). He was born at Rome in 1660, and studied under Pietro da Cortona. He excelled in painting historical subjects for the churches at Rome, and became a member of the academy of St. Luke in that city, where he died in 1717.

LUIGHI (ANTONIO). This artist was born at Bologna about 1685, and studied under Giovanni Giuseppe del Sole. He painted mostly for the churches, and among his works are noticed as excellent, Christ appearing to Mary Magdalen, and St. Rita. He died in 1757.

LUIKEN, or LUYKEN (JOHN). He was born at Amsterdam in 1649, and learned design and colouring under Martin Zaagmoelen. He painted historical subjects with success, and introduced a number of figures in all his compositions, to which he gave more expression than grace: but his pictures are rarely to be met with in these kingdoms, because he applied chiefly to designing and engraving for the booksellers. He died in 1712; leaving a son named *Gaspar*, who was also an eminent engraver at Amsterdam.

LUINI, or LOVINI (BERNARDINO). This artist derived his name from the place of his birth, a town in the Milanese territory. He is supposed to have been a pupil of Leonardo da Vinci, whose style he closely and successfully imitated. He painted some capital pictures, two of which namely, Mary Magdalen, and St. John with a Lamb, in the Ambrosian Gallery at Milan, may vie with the works of his master, in sweetness, beauty, and expression. There is also a set of pictures by him, the subjects of which are the life of the Virgin, in which he has approached very near to Raffaele. These are in oil, and his best work in fresco is an *Ece*

Homo in the Collegio del Sepolcro, at Milan. He flourished between 1500 and 1550.

LUINI (AURELIO). He was the son of the preceding. He was born at Milan in 1530, and died there in 1593. His principal painting is a representation of the Baptism of Christ, in the church of St. Lorenzo.

LUINI (TOMMASO). He was born at Rome about 1597, and became an admirer and imitator of Michel Angelo da Caravaggio. His principal works are, St Philip performing a Miracle, and the flight into Egypt; both exhibiting a bold contrast of light and shadow. He died young.

LUTI (CAVALIERE BENEDETTO). This painter was born at Florence in 1666, of parents who were in low circumstances; yet, directed by his natural genius, he amused himself with drawing, and became so expert, without any instructor, that his performances appeared surprising to several artists. Some of his designs having fallen under the observation of Antonio Domenico Gabbiani, he soon discerned the talents of Luti, and asked him if he were desirous to become a painter? The young man answering that it was the utmost of his ambition, Gabbiani took him as his pupil, and recommended him to a nobleman, who became his patron, and maintained him while he pursued his studies. By the instructions of Gabbiani, and his own application, he made a rapid progress; devoting all his hours to study, and discoursing with his master on such points as might best promote his knowledge of the true principles of his art. He likewise accustomed his eye and judgment to distinguish what was most commendable in the taste and style of different masters. This method was attended with improvement; and as soon as he was qualified to commence artist, he received the highest applause from the judicious, for the elegance of his design, the fine taste that appeared in his compositions, and for his judicious management of the chiaro-oscuro. The two first pictures which he offered to public inspection were a Bacchanal, and Endymion, as large as life. In his twenty-fifth year he went to Rome, where he studied the works of the most famous among the ancients and moderns; and afterwards painted, in a large size, the Death of Abel. This picture was exhibited to public view on the festival of

St. Bartholomew, and effectually established his reputation. By order of the pope he was appointed to paint a picture of the prophet Isaiah, for the church of St. John Lateran; and he finished a grand design, representing Mary Magdalen anointing the Feet of Christ, which, in the opinion of the best judges, had correctness in the design, harmony and beauty in the colouring, variety in the attitudes and airs of the heads, and an elegant expression of the passions. He received the order of knighthood from the pope, and a valuable diamond cross from the Elector of Mentz. His own portrait, painted by himself, is in the Florentine Gallery. He died in 1724.

LUTTEREL (HENRY). He was born at Dublin about 1650, but was bred to the law in London, which profession he quitted to become the scholar of Ashfield, the portrait painter in crayons. He soon surpassed his master, and is said to have almost equalled Holbein. He also found out a method of drawing portraits with crayons on copper, and touched every part of his subject with so much softness, as well as spirit, that many of his pictures had a freedom of touch, like fine pencilling in oil. A great part of his life was spent in Dublin, where his paintings were exceedingly admired, but he returned again to London, and practised mezzotinto engraving, in conjunction with Isaac Becket. He died about 1710.

M.

MAAS (DIRK, OF THEODORE). This artist was born at Haerlem in 1656. At first he was a disciple of Hendrick Mommers, who commonly painted Italian markets, and particularly excelled in still life, which subjects he introduced, such as herbs, roots, fruits, and plants. But after some time spent in practising under that master, Maas, disliking his manner and subjects, placed himself under Nicholas Berchem, with whose style he was delighted; and in which he might have made a considerable figure, if his attention had not been withdrawn by seeing some of the works of Huentenburg, which inspired him with a desire to imitate him; and from that time he gave himself up entirely to paint battles, the chase, and processions with cavalcades. He studied horses after nature, and with great care

observed all their motions, actions, and attitudes, till he designed them with great readiness, and with such a character of truth, that he gained the reputation of being a good painter in that particular line. He came to England in the reign of King William, and, while here, painted a picture of the Battle of the Boyne for the Earl of Portland. He also etched some plates in a fine style. He died at Haarlem in 1715.

MAAS (ARNOLD VAN). He was born at Gouda in 1620, and became a disciple of David Teniers the Younger, from whom he acquired the art of imitating simple nature. The meetings, dances, weddings, and conversations of villagers and boors, were his subjects, which he executed with spirit and humour. Having an earnest desire to improve his taste, he travelled to Italy, and studied there for some years; but before he could reap the fruits of his labour, he died, in 1664, on his way home to his own country. A great number of his drawings and designs are still preserved in the collections of the curious.

MAAS (NICHOLAS). He was born at Dort in 1632, and instructed in the school of Rembrandt; but soon quitted the manner of that master, on finding the ladies of his time too delicate to approve of so dark a style of colouring in their portraits, though it displayed abundant force. He had a ready pencil, and a spirited touch, that proved very advantageous to him in portrait painting, to which he confined himself; and he was so much employed in that way, that it was accounted a favour to procure a picture painted by him. It is recorded of this artist, that, happening one day to pay a visit to Jordaens, in order to take a view of his productions, and, being exceedingly struck with the beauty of them, Jordaens asked him what were the subjects he painted? Maas answered, that he was a designer of portraits. To which the other replied, "I pity you most sincerely for being a martyr to that style of painting; in which, let your merit be ever so great, you are condemned to suffer the whim, folly, impertinence, and ignorance of such a number of both sexes." Maas died in 1693.

MAAT, see BLANCHHOFF.

MABUSE, or MAUBEUGE (JOHN DE). He was born at Maubeuge, a village in Hainault; according to one account, in 1492, and to another in 1499; but, as he was

certainly in England before the year 1502, neither of those dates is correct. It is not known from what master he derived his knowledge of painting; but in his youth he was laborious, and his principal studies were after nature, by which he acquired great truth in his compositions. To improve himself he went to Italy, and thereby became the first to show the Flemish masters how to treat historical and allegorical subjects in their compositions, and also the art of representing the naked in their figures, which, before his time, had never been practised among them. He had a good pencil, and finished his pictures highly; yet, notwithstanding his advantages in Italy, and the correctness of his design, he never could arrive at the elegance of the Roman School. His manner was dry, stiff, and laboured, but he was exceedingly industrious in giving a polished smoothness to his colouring. Our Henry VII. employed him to paint the portraits of some of his children, which gained him great reputation, as he finished them delicately, and gave them spirit and liveliness. While in England he painted several others for the nobility. One of the most capital of his works is the altar-piece of the great church of Middleburg, representing the Descent from the Cross. That picture was so highly commended, that it raised the curiosity of Albert Durer, who took a journey to Middleburg purposely to see it, and, after viewing it with fixed attention, he expressed his satisfaction in strong terms. But the *chef-d'œuvre* of Mabuse is the Virgin with the Infant, which he finished while in the service of the Marquis of Veren; and in that subject he contrived to pay an extraordinary compliment to his patron, by making the heads of his lady and son the models for both his figures. He was immoderately given to drinking; and it is said that, having received, by order of the marquis, a piece of brocade for a dress to appear in before the Emperor Charles V., he sold it at a tavern, and painted a paper suit so exceedingly like it, that the emperor could not be convinced of the deception till he felt the paper, and examined it with his own hands. Mabuse died, it is thought, in 1562.

MACCHI (FLORIO), a disciple of Lodovico Caracci. He executed many pictures at Bologna, among which, those of the Crucifixion, in the church of St. Andrea del Mercato, and the Raising of Lazarus, in La Mort, may be deemed *chefs-d'œuvre*.

His principal work, however, is a grand fresco, representing the Annunciation, in the church of Il Spirito Santo. Orlandi, in his *Abecedario*, speaks of Macchi as an engraver also, without giving any account of the productions of his burin. Malvasia states that this artist was born at Bologna, and that he flourished about the year 1620.

MACCHIETTI (GIROLAMO), denominated *del Crocifissajo*, from his father being a manufacturer of crucifixes, was a native of Florence, and was born in 1535. He pursued his studies under Michele Ridolpo del Ghirlandajo, and was subsequently the scholar of Giorgio Vasari, whom he assisted when painting the palace of the Grand Duke at Florence. Macchietti repaired to Rome, where he continued for two years, and on his return gained great renown by producing the pictures of the Adoration of the Magi, and the Martyrdom of St. Lawrence. Naples, Pisa, and Benevento contain the principal productions of this artist.

MACERATA (GIUSEPPINO DA), was born at Macerata in 1600, and is reported to have studied under Agostino Caracci. His picture in the college at Fabriano, representing the Annunciation, and his frescoes at Venanzio, delineating several miracles of the Apostles, exhibit strong proofs of the Caracci school, as they display grandeur of style, and great chastity of composition. At the Carmelites of Macerata is a Virgin and Infant Jesus, together with Saints Nicola and Girolamo; at the Cappuccini is also a Christ delivering the Keys to Peter, so much like Guido's performance on that subject, as to be a complete resemblance.

MACHELLI (ROLANDO). He was born at Genoa in 1664, and died there in 1728. He was a good painter of history and portrait.

MACOURT (C.). He was a portrait painter both in oil and miniature. One of his best pictures is a three-quarter portrait of Morier, the animal painter, which has great merit. Macourt was a German, and died in 1768. He belonged to the chartered Society of Artists.

MADDERSTEG (MICHAEL). He was born at Amsterdam in 1659, and was a scholar of Ludolph Backhuysen, whose manner he imitated with extraordinary success, and proved one of the best artists of that school. He spent a great part of his life at the court of Berlin, and most of his works are in that city, or in other

parts of Germany. He died in 1709. His sea-pieces and storms are painted with great spirit, and in exact conformity to nature.

MAES (GODFREY). He was born at Antwerp in 1660, and instructed in the art of painting by his father. But when he was capable of further improvement, he copied the most capital paintings in the churches and cabinets of Antwerp, to which he had free access; and he likewise studied after nature with equal assiduity and care. At Brussels he made several grand designs for tapestry, filled with figures correctly drawn, well coloured, and with a good expression, which gained him so much credit, that he was even considered as a competitor with Rubens. He was constantly employed for the churches, and the palaces of the nobility, as also for several foreign princes; and his uncommon talents procured him, in 1682, the honourable office of Director of the Academy at Antwerp. In the church of St. George he painted the history of the Martyrdom of that Saint, for the great altar-piece, which is accounted a noble composition. For historical subjects he was as eminent as any of his contemporaries. He dressed the heads of his figures elegantly, and was a strict observer of costume. His backgrounds were enriched with architecture, landscapes, and the vestiges of ancient magnificence; his draperies are simple, well cast, and in broad folds; his touch free and firm; and his colouring good. He died at Antwerp in 1722.

MAFFEI (FRANCESCO) was a student under Santo Peranda, but subsequently adopted the manner of Veronese. Boschini says, that Maffei was guilty of extravagance, and a great mannerist, from which that writer calls him "the painter of giants." The works, however, of this artist display such originality and grace, that he may stand acquitted from this imputation. In St. Michele's, at Vicenza, is a St. Anna, and other productions in the palace, which display all the vigour of fancy, and exhibit the true glow of Venetian colouring. Maffei, however, did not finish in a manner calculated to prolong his fame; many of his pictures being now almost effaced. The true date of this painter's birth is not ascertained; but it is conjectured that he lived in 1640.

MAGANZA (GIOVANNI BATTISTA), the *Elder*, received his education in the school

of Titian, whose manner he imitated to perfection. He did not, however, prove so happy in historical as in portrait painting though specimens of the former are handed down, combining peculiar chastity and refinement of feeling. Maganza equally shone as a poet in his day; the effusions of his muse appearing under the title of Magagno. This artist, a native of Vicenza, was born in 1509, and died in 1589.

MAGANZA (ALESSANDRO), a native of Vicenza, was son of the foregoing. After studying in the school of his parent, he became the élève of Antonio Fasolo, when he applied himself to the manner of Zanolotti and Veronese. The Martyrdom of St. Giustina, and the Adoration of the Magi, both preserved at Vicenza, are the principal works of this artist, who died at the age of seventy-four, in 1640.

MAGANZA (GIOVANNI BATTISTA), the *Younger*, studied under his father, Alessandro, and painted history in his manner, proving nearly his equal in a delineation of St. Benedetto, preserved at Padua. This artist also assisted his father in several performances executed at Vicenza, in which city he received his birth, and also became a victim to the plague in his fortieth year, A. D. 1617.

MAGGI (GIOVANNI), though a painter of landscapes and architectural subjects, figures more as an engraver. Having associated himself with Domenico Paraschi, he executed a series of plates, representing the most conspicuous fountains in Rome, which work appeared in 1618. Independent of this, Maggi announced his intention of giving, on a very extended scale, the plan of Rome and its celebrated edifices; this plan, however, failed, as amateurs were not found to support the undertaking. Maggi lived at the commencement of the seventeenth century, and claimed Rome as the place of his nativity. He died there in 1679.

MAGGIOTTO (DOMENICO). This artist was born at Venice in 1677, and died there in 1719. He was much esteemed for his taste in painting historical subjects.

MAGISTRIS (SIMONE DE), flourished in the Ecclesiastical States in the year 1585. He was born at Caldarola, and proved clever both as a painter and sculptor. His pictures of St. Philip and St. James are better composed than executed. At a later period of his proficiency, he painted his Madonna del Rosario, in St. Domenico, at Ascoli, which is much approved of by Orsino.

MAGNANI (CRISTOFANO), was a pupil of Bernardino Campi. He painted history and portraits with considerable success, and was blessed by nature with so good a memory, that he could sketch the portraits of persons he had only once seen. His works in fresco are beautiful, in which he was assisted by Cavaliere Malosso and Mainardi. This painter was born at Pizzighettone, a castle in the environs of Cremona, and arrived at his greatest excellence in the year 1580.

MAGNASCO (ALESSANDRO), denominated *Lissantrino*, was born at Genoa in 1681. He was the son of a painter little known, called Stefano Magnasco, a pupil of Valerio Castelli. He painted and received his education at Milan, being instructed by Filippo Abbiati; and although he practised in a style less bold than his master, he still acquired much of his spirit and fire. Magnasco was fond of painting military evolutions, public processions, and was partial to what the Italians call the *Bambocciate*. Lanzi distinguishes it by the title of the *M. A. della Battaglia*, belonging to the Genoese School. Many pictures of this artist are to be seen in the Palazzo Pitti at Florence, where he was much noticed by the Grand Duke Giovanni Guastone. Magnasco died in 1747.

MAINARDI (ANDREA), by some called *Il Chiaveghino*, was brought up in the school of Bernardino Campi, and proved one of his best pupils. He executed, with his nephew Marc Antonio Mainardi, many considerable works at Cremona. His picture of the Marriage of St. Anna, in the church of the Eremitani, is exquisite; the beauty of the vestments, the symmetry of the forms, and the harmony of the colouring, with a little more touch of the *chiaro-oscuro*, would have made it complete. This painter did not always finish well, and was often negligent and hasty. He excelled most from the year 1590 to 1613.

MAJOLI, or MAJOLA (CLEMENTE). This artist was born at Ferrara in 1640, and studied under Pietro da Cortona. He was an historical painter; many of his pictures embellish the churches at Ferrara; while some in the Rotonda at Rome are equally admirable. One in the church of St. Paolo, at Ferrara, represents St. Maria Maddalena de Pazzi; and in St. Giuseppe is St. Nicolo da Tolentino, supported by an Angel.

MALAGAVAZZO (CORIOLANO), born at Cremona in 1555, was a pupil of Bernardino Campi, and aided him in the painting of

some of his finest works in the church of St. Gismondo. His best production is a picture representing the Virgin and Child; together with St. Francis and Ignatius; which Lanzi mentions to have been designed by Bernardino, in the church of St. Silvestro at Cremona. He is more acknowledged as the assistant of Bernardino than on account of any productions of his own.

MALINCONICO (ANDREA), born at Naples in 1600, was one of the best pupils of Cavaliere Massimo Stanzioni. His fresco works are not much known; but Dominici states, that the churches at Naples contain numerous paintings in oil from the pencil of this artist. In that of *Miracoli* are the Four Evangelists, and the Doctors of the Church; considerably better than most of his works, which are frequently characterized by negligence.

MALO (VINCENZIO). This artist was at first a disciple of David Teniers, but afterwards received improvement from the precepts of Rubens. Under those eminent artists he acquired a tint for colouring that was exceedingly beautiful, which recommended his works to all the lovers of the art; and at Genoa, Florence, Rome and other parts of Italy, his performances rose so high in estimation, that scarcely any cabinet was without some picture of his painting. He died at the age of forty-five.

MALOMBRA (PIETRO). This artist was a pupil in the school of Giuseppe Porta whom some call *Salviati*. His designs are more studied and laboured than those of most of the Venetian painters. He copied Palma, but avoided the meanness of an imitator; and his pictures of the Miracles of St. Francis de Paula, in the church of that name at Venice, fully express his style. The historical subjects of this artist are admirable; particularly those of the easel size. He was equally capital in portraying the architectural views of noted places in Venice, embellishing them with figures, beautifully arranged, and imagined with considerable ease and symmetry. Malombra also produced many portraits. He was born at Venice in 1556, and died in 1618.

MALTESE (—). No particulars relative to the birth, the country, or instructor of this master are mentioned by Sandrart, or any of the biographers; but the subjects which he painted were fruit, jewels, shells, or musical instruments, placed upon tables covered with rich carpets or tapestry; and as he understood the chiaro-oscuro tho-

roughly, he gave every object a roundness and relief that is wonderfully strong, by a judicious distribution of the masses of light and shadow. His touch is bold and free, and his tone of colouring natural; but many of his compositions appear crowded and encumbered; nor has he always the most agreeable choice and disposition. The manner of his pencilling was particu- lar; for in the carpets which he painted, he left the touchings as rough almost as the real carpets; but his work had generally a striking effect, and was excellent in its kind.

MAN, or DE MAAN (CORNELIUS DE). He was born at Delft in 1621, and having learned the principles of the art in his own country, determined to improve himself by travelling to Italy. In his progress he passed through Paris, directing his course to Florence, where he was detained two years, being importuned to work there for a nobleman. But as soon as he arrived at Rome, he diligently sought the most celebrated paintings, and studied them without intermission, being solicitous to obtain a good taste for design. To perfect himself in colouring, he next went to Venice, to study the works of Titian. After residing there some years, he returned to Delft with many accomplishments, and gave such incontestable proofs of his merit, that he received all possible encouragement. In the great hall of the physicians and surgeons, he painted one picture, which is accounted equal almost to any master of the first rank. The subject is a representation of the portraits of the most eminent members of the faculty of that time, disposed in an historical style. It is much in the manner of Titian, and is still esteemed an admirable model for all painters of portraits. He died in 1706.

MANAIGO (SILVESTER). This master was excellent in composition and design, having studied with attention, not only the antique but nature also, with intelligent observation. His figures are correct and well grouped, and many of his characters have a just and strong expression, with considerable grace. The extensive genius of this painter may be estimated by one historical composition, of which the subject is Joseph sold by his Brethren. In that design the characters are marked with judgment; the dejection of Joseph is apparent at the first view, but the expression of Reuben, or Judah, standing behind him, is true nature, and worthy of the greatest painter. There is a print after this paint-

ing, the original of which was in the possession of Giuseppe Pedrini, at Venice. In the church of St. Felix, in the same city, is a capital design of Manaigo, representing Our Saviour driving out the Buyers and Sellers from the Temple, which is extremely admired: also in the church of St. Eustachius is the picture of St. Matthew, painted in a very grand style, though the colouring partakes rather too much of the gray.

MANCIETTI (MICHELE), studied at Naples, and was the pupil of Marco di Pino; Domenico says he was born at Genoa in 1550, and acquired great merit in painting historical subjects. There is a picture in the church of St. Agnello at Naples, of the Virgin and Child, with St. John, Mary Magdalen, and St. Lucia, which he painted about the year 1586.

MANDYN (JOHN). He was born at Haerlem in 1450; and became celebrated for his ingenuity in painting grotesque subjects, after the manner of Jerome Bos. He died at Antwerp about 1510.

MANETTI (RUTILIO). He was born at Siena in 1571, and received his instruction in the school of Francesco Vanni, in that city; he exerted himself in imitating the manner of his master, and at last succeeded so happily, as to resemble him strongly in his colouring and graceful ideas, but his manner of pencilling was different. He painted excellently in fresco as well as in oil; and his works were so highly esteemed in Florence and Pisa, that few chapels were without some of his performances. He had a fine invention, an elegant disposition of his figures, and considerable grace, which were improved by a pleasing tone of colour. He died in 1639.

MANETTI (DOMENICO). He was particularly famous for painting historical subjects of the easel size, many of which are in private collections at Siena. He is supposed to have been related to the preceding painter. One of Manetti's pictures is particularly noticed by Lanzi in the Casa Magnoni, being a spirited delineation of the Baptism of Constantine.

MANFREDI (BARTOLOMEO). He was born at Mantua in 1574, and at first was a disciple of Pomerancio; but afterwards being delighted with the style of Caravaggio, he became a disciple of that master, and after the practice of a few years imitated his manner with such exactness, that some of his paintings have been taken for the work of Caravaggio. His general subjects were corps-de-garde, soldiers, or peasants

gaming with cards and dice, or fortune-tellers; and he usually painted his figures as large as life, and no lower than the middle, in imitation of the master whom he admired. Manfredi had a free, firm pencil; his colouring possessed great force; and his skill in the chiaro-oscuro enabled him to give his pictures a striking effect, by broad masses of light and shadow; though sometimes his colouring appears too black. This artist shortened his days by a dissolute and irregular life; and as he died young, his paintings are exceedingly scarce, and rarely to be purchased. His most capital picture is the story of Hercules delivering Tityus from the Vulture.

MANGLARD (ADRIAN), was born at Lyons in 1696, and met with great success at Rome, whither he went very young. He was particularly clever at landscapes and sea-pieces, which he painted for the Albani Villa, as also for the Palazzo Colonna and Rospigliosi. There are many beautiful etchings from Manglard's productions of sea-pieces, as well as landscape scenery, designed by himself. This painter died at Rome in 1760.

MANINI (GAETANO). He was a native of Milan, and on visiting England, assumed the title of Cavalier, to which he certainly had no claim on account of his pictorial talents. His pictures were gaudy, but ridiculous. He exhibited with the chartered Society of Artists in 1775, and is supposed to have died about 1790.

MANNOZZI (GIOVANNI), called *Giovanni da San Giovanni*. He was born in 1590, and instructed in design and colouring by Matteo Roselli, with whom he studied several years, and distinguished himself as an excellent artist, and one of the best fresco painters in Italy. His extraordinary merit recommended him to the favour of Cardinal Bentivoglio at Rome, by whom he was employed to paint a picture of Night, as a contrast to the Aurora of Guido. Such an undertaking, though deemed suitable to his genius and abilities, rendered him an object of envy among the painters of an inferior class. As soon, therefore, as he had made a considerable progress in his work, and received applause for his effort, he found the whole painting almost defaced and destroyed when he returned to finish it in the morning. The cardinal expressed a proper indignation at this malice, and took every method to discover the criminals, but without effect. At last his eminence being prevailed on to permit MannoZZi to begin a new picture, he de-

terminated to find out the person who had been guilty of the injury, communicated his intention to a friend, and both agreed to conceal themselves at night on the scaffold, being persuaded that the same person would make a second attempt. About midnight, when all was silent, two persons approached, one of whom had a lantern in his hand. Mannozi suffered them to ascend the ladder, but just as they reached the scaffold, he and his friend Furini threw them off, by which they were so dreadfully bruised, as to be rendered incapable of stirring till daylight, when they were discovered to be two French painters who worked in the same palace. After this Mannozi proceeded in his labour without disturbance, and obtained the highest praise for the taste, judgment, and beauty of his performance. He had great freedom of hand; was correct in his design and outline; and remarkable for having an agreeable as well as a new manner of composition. He is liable, however, to censure on account of his extravagant flights, and especially for the introduction of female angels among his celestial characters. He died in 1636.

MANTEGNA (ANDREA), called *Cavaliere*. This great artist was born at or near Padua in 1431. His origin was low, and in the early part of his life he was employed to attend cattle; but his genius being discovered by Squarcione, he adopted him as his son, and gave him a good education. Such was his proficiency, that at the age of seventeen he painted a picture for the grand altar of St. Sophia at Padua, which acquired him great commendation; as it had not the least appearance of a juvenile composition or execution, but looked like the performance of an experienced master. He studied the antique with a kind of enthusiasm, and preferred the knowledge he derived from thence to every other branch of science in that art; but by this means he neglected to add the truth and tenderness of nature to the taste he had formed from the antique sculptures; contenting himself with mixing a few portraits among the figures of his compositions. However, some of his paintings have real merit in particular parts; though his manner is rather dry, and his pencil stiff. His draperies are usually deficient in elegance, by being broken into too many small folds, which was perhaps in a great measure owing to the manner practised by the painters of that time; but for correctness of design his pictures may be com-

pared with those of the best masters. The keeping is excellent; and the skill he had in perspective, which branch was either not well understood, or much neglected by his contemporaries, gave his works an additional recommendation, by infusing into them an appearance of truth as well as an air of novelty; his perspective being at the same time true and ornamental. Mantegna showed particular excellence in the foreshortening of those figures which were placed in a position to require it. In this respect good painters are often faulty, and, even when correct, are apt to be ungraceful; but more perfect truth in figures of that kind than in those of Mantegna cannot be produced; added to which, they uniformly abound in peculiar grace. His most capital work is the *Triumph of Julius Cæsar*, consisting of several pictures which enriched the royal collection at Hampton Court. That work was performed for the Marquis of Mantua, who, out of regard to this painter's merit in that composition, conferred on him the honour of knighthood, and loaded him with considerable presents. This master is also accounted by the Italians the inventor of the art of engraving. He died at Rome in 1517.

MANTEGNA (FRANCESCO). The most perfect pupils of Andrea Mantegna were his two sons, one of whom was Francesco. The father left many frescoes unfinished, which they completed, particularly the *Camera degli Sposi* at Mantua; the dome of the eastle displaying this work, which excites great admiration, owing to the peculiar grace of its figures. Francesco also painted two laterals to complete the altar in St. Andrea's church, which performance was begun by his father.

MANTUANO, see **MARCELLO VENUSTI**.

MANTUANO (RINALDO), was born at Mantua; and in the church of St. Agnese, of that city, is a picture of the Virgin and Child by this painter, together with Sts. Agostino and Girolamo. There is a sublimity in the compositions of Mantuano far beyond his age, and his premature death is therefore much to be regretted, as he was considered the most complete artist of his time. So eminent were the talents of this painter, that it was even supposed he borrowed his outlines from his master Giulio Romano.

MANZUOLI (MASO), by some denominated *Maso di San Friano*, was a disciple of Pier Francesco da Jacopo, and subsequently of Carto Portelli. He was born at Florence

in 1536, and considered equally eminent with Battista Naldini, and Alessandro Allori. This praise will not appear exaggerated to those who have inspected his beautiful work of the Virgin's Visit to St. Elizabeth, heretofore in the church of St. Peter at Florence, but subsequently transported to the Vatican at Rome. This admirable painting was executed when Manzuoli was only thirty years old; it is the best of his compositions, and the most finished painting from the School of Florence of that period. This painter died in 1575.

MARACCI (GIOVANNI). He was born at Lucca in 1637, and taught the principles of design by Pietro Paolini; but at the age of fourteen he went to Rome and entered the academy of Pietro da Cortona. By the precepts and admirable example of that excellent master, the proficiency of his pupil appeared surprising; and Maracci having experienced the advantages to be derived from so able a director, continued with him eleven years. At his return to Lucca he found immediate employment, and his works were uncommonly applauded. The judicious commended him highly, as well for the excellence of his taste and design, which was entirely of the Roman School, as for the goodness of his invention and expression; the elegant disposition of his figures; the graceful airs of the heads; and a tint of colour that was exceedingly agreeable. He died in 1704.

MARATTI (CARLO), *Cavaliere*. This eminent painter was born at Camerino, in the marquisate of Ancona, in 1625, and was the disciple of Andrea Sacchi; with whom he pursued his studies for a great many years, and was so fondly attached to that great master, that nothing but the death of Andrea could separate them. The most admired statues of the ancients, and celebrated paintings of the best of his predecessors, were the objects of his perpetual attention and imitation; till he had made himself master of the most beautiful forms, and graceful attitudes and airs of heads. Those he sketched with the utmost facility, and conveyed such dignity, beauty, and elegance to his own compositions, as surpassed the works of all his contemporaries. Maratti's manner of designing was grand, and his mode of thinking and composing truly noble as well as judicious; his ordonnances were rich and magnificent, and his expression lively and affecting. His colouring generally displays uncommon clearness and brilliancy, and his

carnations are tender and delicate, especially in his early and middle time of painting; but many of his pictures appear at this day rather too strongly tinted with red, which takes off considerably from the lustre of his colouring. His touch is lively and exquisite, and his draperies have a noble variety, being managed with peculiar art and judgment. In the attire and ornaments of the heads of his figures, and in the distribution of the hair, there is somewhat that looks great, and at the same time natural, easy, and becoming; and although in several of his compositions an accidental incorrectness may be found in the extremities, yet, generally speaking, they are correct and elegantly turned; and the *tout ensemble* displays a grace that can scarcely be enough admired. As his first performances were principally Madonnas, the contemporary artists, who began very early to observe and envy his merit, gave him the nickname of Carluccio delle Madonnine, as if his genius in composition was limited to that one subject, and could rise no higher. However, he soon gave such manifest proofs of an extensive and enlarged genius as convinced the world of the superiority of his talents. Maratti received the honour of knighthood as a public testimony of his merit, and he has been more respected and admired than any of the modern painters. While he was alive his works were sold at prodigious prices, and they still retain their value in every part of Europe: they are in the greatest esteem with the present age, and are likely to be equally sought after by posterity. The last work of Carlo is in the Carthusian convent at Naples, representing the Baptism of Christ. It is finely designed, yet one cannot help observing the decay of that masterly hand in the style of its execution. A very capital picture by Maratti is in the cathedral church of Siena; its subject is the Visitation of the Virgin; the principal figure, equally with that of St. Anne, being extremely beautiful; the draperies are elegantly cast in broad folds, the colouring good, while abundance of grace appears in the airs and attitudes. There are, however, defects in the feet and head of another of the figures in the composition, though, upon the whole, it is an excellent performance. In the same church also, is a Flight into Egypt, by this master, in which the head of the Virgin is in a fine taste, and of a noble character, but that of Joseph cannot be commended. In the Palazzo Arnaldi at

Florence is preserved a very pleasing picture, representing Venus on a couch. The figure is lovely, and the attitude graceful, though the colouring is a little too red. He died at Rome in 1713.

MARC (ESTEVAN), was born at Valencia, in Spain. He painted many historical subjects, as well as battles, the latter being his best performances. Palomino says he was a pupil of Pedro Ormento; there is an altar-piece by him of the Last Supper, in the church of San Juan de Mareado, at Valencia, much admired; he also executed a large painting of the Marriage at Cana, for the Buena Retiro; and some battle-pieces are also to be seen in the above place. This painter lived to an old age, and died in 1660.

MARC (MIGUEL), painted battles, as well as history, though far inferior in excellence to his father, the foregoing artist. His most complete picture is the Death of St. Francis, which may be seen at the Franciscan church at Valencia. Marc was born in 1633, and died at Valencia in 1670.

MARCA (GIOVANNI BATTISTA LOMBARDELLI), was a pupil of Mareo Marehetti da Faenza. Baglioni observes that, during the time of Gregory XIII., he closely followed the works of Raffaellino da Reggio, in conjunction with whom he painted some frescoes in the Vatican. Mareca also completed several pictures descriptive of the Life of St. Francis, belonging to the church of St. Pietro Montorio. There is, besides, another from his pencil, displaying the Resurrection, at St. Maria de Monti; while many more of his paintings are to be found in churches at Montenuovo. This artist was fifty-five at the period of his death, which occurred about the year 1587.

MARCEL (N.). He was born at Frankfurt in 1628, and became the disciple of George Flegel, or Vlughels, whose manner he imitated, but proved far his superior in the subjects which he painted, such as vases filled with different kinds of fruit and flowers, and curious shells, all which he copied exactly from nature, and finished highly, with a light touch and natural colouring. He died in 1683.

MARCELLUS (OTHO). There is considerable difficulty in endeavouring to ascertain to whom this Dutch painter was pupil, his excellence being of a singular description, extending itself to extraordinary ramifications of the art, as he delineated plants, insects, and reptiles, which

were imitated with such peculiar exactitude, that they excited universal admiration. Marcellus visited Paris, upon which occasion his abilities received from the French queen the most ample remuneration. He also repaired to Florence, where innumerable favours were conferred upon him by the grand duke, and at which city he remained some time. This painter copied only from nature, and was consequently obliged to keep by him all kinds of scarce animals, and every species of curiosity. His pictures are particularly prized in Holland, as there is scarcely any good collection without them. Marcellus was born at Amsterdam in 1613, and died there in 1673.

MARCHESI (GIUSEPPE IL SANSONE). This artist was born at Bologna about the year 1699. He commenced his career under Marc Antonio Franceschini and subsequently practised with Aureliano Milani; he combined the brilliant colouring of Marc Antonio with the perfect outline of Milani, and painted many beautiful pictures for the churches of Bologna. There is also a fine performance of St. Ambrose resisting the Entrance of the Emperor Theodosius into the Temple. The Nativity of the Virgin in La Madonna di Galeria, as well as that of the Resurrection in St. Croce, are finished after the best manner of Franceschini: his celebrated picture of the Martyrdom of St. Prisca, in the church of Rimini, seems to be an imitation of the St. Agnes of Domenichino. The Four Seasons, by this painter, are considered by Lanzi as the most complete specimens of the Bolognese School.

MARCHESINI (ALESSANDRO). This artist was a native of Verona, and born, says Orlandi, in 1664. He was in the first instance a pupil of Biagio Falaeri, and, when young, received some instructions from Carlo Cignani at Bologna. This artist was very successful in historical pieces, and composed several works for the churches of La Madonna della Scala, Biagio, and other buildings. Marchesini lived for a period at Venice, and employed himself on historical and other subjects, which partook of more celerity in execution than neatness or merit in style. He died in the year 1740.

MARCHETTI (MARCO DA FAENZA), so named by Baglioni, lived at Rome during the pontificate of Gregory XIII. He was very eminent in grotesque and arabesque designs, and painted the loggia of the Vatican in that style; this artist was

also clever in other branches of the art, particularly historical subjects, which were well imagined and ably executed. There is a picture by Marchetti in the Vatican, representing Herod's Slaughter of the Innocents and several others of the History of St. Francis di Paola, in Trinità di Monti; he also painted for some time in the Palazzo Vecchio at Florence, for Cosmo I. He died in 1588.

MARCHI (GIUSEPPE FILIPPO LIBERATI). This worthy man was a native of Rome, where he became the pupil of Sir Joshua, then Mr. Reynolds, and accompanied him to England. The first picture exhibited in London by that great artist was a portrait of Marchi, in a Turkish dress, of which there has been an engraving. About 1770 he attempted business on his own account, first in the metropolis, and next in Wales; but not meeting with success as a portrait painter, he returned to Sir Joshua, and continued to live with him till his patron's death. Marchi died in 1808: he engraved some plates after the pictures of Sir Joshua; but as a painter he never rose above mediocrity.

MARCHIS (ALESSIO DE), was a painter in the year 1710, and born at Naples. He imitated Salvator Rosa, and produced landscapes, towns in flames, and views of seaports. The works of Marchis, at Perugia and Urbino, are much extolled; and he was so fond of following nature, that he caused a barn to be fired for the purpose of copying the conflagration; which act being traced to him he was condemned to slavery for some years; but under Pope Clement XI. he was released, and adorned the palace of Urbino with many of his best paintings. In the Palazzo Scmpronio is preserved a beautiful picture of this artist, being a most masterly representation of the Burning of Troy, which very justly holds a distinguished place in that collection.

MARCELLA, OF MARSIGLIA (GUGLIELMO DA), was born at Marseilles, and became a monk, when very young, in consequence of having been engaged in a rencontre, which proved fatal to one of the parties. He afterwards fled from the monastery, and was secularized in Italy, where he made himself famous at Arezzo by his wonderful paintings on glass, for which he was invited to Rome by Julius II. This artist painted for his patron several pictures in fresco, and many on glass. He also designed and finished the Evangelists, in the manner of M. A. Buonarroti. His

frescoes, like his master's, are deficient in brilliancy and tone; but his performances on glass, when opposed to the sun, produce all the glowing tints of the most exquisite colouring. Marcella was born in 1475, and died in 1537.

MARCONI (ROCCO), was born at Trevigi, and painted about the year 1505. Zanetti observes, with great probability, that he was a pupil of Giovanni Bellini; but Ridolphi classes him with the scholars of Palma. Marconi was famous as a colourist, and a good designer, but hard in his figures, and mean in characteristics. One of his first works is preserved in the church of St. Nicolo, bearing date 1505; but his most perfect figure is the Adulteress before Christ, in the Georgio Maggiore.

MARCUCCI (AGOSTINO) was educated at Bologna, though a native of Siena, and brought up in the school of Caracci. He attached himself, however, to a rival establishment under the management of Pietro Facini. Some of the works of this painter are in the churches at Bologna, the subject of one being the Death of the Virgin.

MARESCOTTI (BARTOLOMEO). This artist was born at Bologna in 1591, and educated in the school of Guido Reni, whom he attempted to copy, without success. Some of his pictures are preserved in the churches at Bologna; the Martyrdom of St. Barbara is in St. Maggiore; in the church of St. Stefano, the Virgin Crowned; and the Condemnation of St. Sigismund adorns the edifice dedicated to that saint. He died at Bologna in 1630.

MARGARITONE (—). This ancient master was born at Arezzo in 1198, and painted in the taste and manner of those Greek artists who contributed to the revival of painting in Italy. He worked in fresco and distemper; painted in a small as well as a large size; and was eminent also as a sculptor and architect. The art of gilding with leaf-gold upon Armenian bole was first invented by him; and at Pisa he painted the legendary history of St. Francis, with a number of small figures, on a gold ground. Many of his works were at St. Peter's, and in the church of St. John Lateran, at Rome: several were likewise in his native city, and others at Florence and Pisa; by which he gained the reputation of being the best painter of his time. When Pope Gregory X. died at Arezzo, Margaritone was appointed to erect his monument, and to adorn the chapel where he was interred; by which means, a lucky

opportunity was afforded him of displaying his abilities; for he not only sculptured the statue of the Pope, which was placed on his tomb, but he also decorated the chapel with the portrait of that pontiff, and many other paintings. He died in 1275.

MARI (ALESSANDRO), was a native of Turin, and born in 1650. He studied first under Domenico Piola, of Genoa, and afterwards at Venice, with Cavaliere Liberi. He then visited Bologna, and spent some time in the school of Lorenzo Pasinelli; many of his works adorn the churches of that city; the Crucifixion, and Martyrdom of St. Sebastian, in St. Barbaziano, being the most admirable of his performances. This painter resided principally at Milan, and gained great success in imitating the ancient masters. He died at Madrid in 1707.

MARIA (CAVALIERE ERCOLE), sometimes named *Ercollino di Guido*, was born at Bologna, and became a very able pupil of Guido Reni, whose works he copied with such astonishing fidelity and judgment, that his master frequently mistook them for his own performances. Guido having left a picture unfinished, Maria imitated it so exquisitely, that, placing the canvass upon the easel, Guido prepared to finish the design without discovering the imposition. His talents, although limited to copying, acquired him great patronage at Rome, where Urban VIII. signalized and knighted him. Maria died at the above city in 1640, quite young, though his age is not ascertained.

MARIA (FRANCESCO DI), a Neapolitan, was born in 1623. He was a pupil of Domenichino, and studied the same subjects as his master with the greatest attention. He endured with patient fortitude the insults of contemporary painters, who accused him of a want of energy, and these revilings followed this artist to the grave. His pictures are not numerous, but those identified as being from his pencil are highly valued, and sometimes taken for the works of Domenichino. Maria was also an excellent portrait painter; and Lanzi observes, that one performance by him, shown at Rome, with two others from the pencils of Vanduyck and Rubens, claimed the preference from the fiat of Nicolo Poussin, Andrea Sacchi, and Pietro da Cortona. This painter died in 1690.

MARIANI (GIOVANNI MARIA), lived about the year 1655, and was born at Ascoli, when Valerio Castelli painted under

Domenico Fiasella; when he joined with him, and acquired great fame at Genoa, both in fresco and oil painting. In St. Jacopo is a picture of the Christening of that saint, considered a very good specimen of the time. Mariani resided for a period at Rome, and was admitted a member of that academy in 1650. He painted some historical subjects, which are still extant at Genoa and Florence; and an admirable picture of the Rape of the Sabinnes is also in the Gallery of the latter city.

MARIENHOF (—). This artist was a Dutchman, and born at Goreum in 1650. He entirely employed himself in imitating the works of Rubens, and resided chiefly at Brussels, where he painted many historical pictures after the school of that master, and several good ones, from his own designs, in small. He died at Brussels, in 1712.

MARIESCHI (MICHELE), was a Venetian artist, who painted in perspective, and acquired great celebrity in sketching architectural plans. He resided in Germany for a considerable time; but on his return to Venice, executed many beautiful views, some of which he etched in a very superior manner.

MARIESCHI (JACOPO), was a native of Venice, and son of Michele: he received the first rudiments of the art from his father, and was afterwards pupil of Gaspard Diziani; his forte, like his father's, consisted in architectural designs, and scenes in Venice, and he also copied Canaletti. Jacopo was born in 1711, and died in 1794.

MARINARI (ONORIO.) He was born in 1627, and was the disciple of Carlo Dolce, by whose instruction, and his own assiduity in studying the works of the old masters, he acquired a good taste and great correctness of design. His ambition was to imitate the style of his instructor, and his endeavours were attended with a success equal to his wishes. There appeared so great a similitude in the colouring and high finishing of these two artists, that it proved no easy matter to distinguish their pencils; though, in the choice of his subjects, in disposing them with elegance, and in giving them harmony and expression, Marinari was thought to have the superiority. In portrait painting his style was excellent, and the resemblances astonishing: his colouring was life itself; and he showed an equal degree of merit in historical compositions. Two charming pictures painted by him are the Judgment

of Paris, and Diana with her Nymphs Bathing. These are said to have been sent to England. After the death of Carlo Dolce, Marinari finished several pictures which were left imperfect by that master, and executed them with exact similarity of touch and colour. He possessed a fruitful and fine invention, and was universally esteemed for the beauty of his colouring, the happy distribution of his lights, the noble airs of his heads, the decency and grace of his naked figures, and the correctness of his design. He died in 1715.

MARINAS (ENRICO DE LAS). This Spanish painter was born at Cadiz in 1610, and obtained the name of Marinas from his subjects, which were ships, boats, storms, and calms with views of seaports, which he painted with great spirit and exactness. He died at Rome in 1680.

MARINI (BENEDETTO). This artist was born at Urbino, and was a pupil of Claudio Ridolfo. He resided some time at Piacenza, where he combined the Lombard and Venetian Schools, in which style he designed several altar-pieces. That of the Loaves and Fishes is the most perfect of his pictures, and combines the greatest skill and art; which performance decorates the refectory of the Conventuali. This picture was painted in 1625, and affords incontestable proof that his genius was more brilliant than that of his master, although in the principles of the art he was not so perfect.

MARIO (DA FIORI), *see* NUZZI.

MARIOTTI (—). We believe this painter was an Italian, who etched, as well as designed, in a very spirited manner. He has prefaced a book, containing a set of altar-pieces, by an etching admirably executed; the original design of which is by *Ciro Ferri*.

MARMOCCHINI, *see* CORTESI.

MARMOLJA (PEDRO DE VILLEGAS). This artist was a Spaniard, and born at Seville about 1520. It was erroneously supposed, from the grandeur of his style, that he had been a pupil of Raffaele, whose death, however, was coeval with the birth of Marmolija, who improved himself considerably by travelling to Italy. Many of this artist's pictures are preserved in the churches, and some in the Hospital of St. Lazaro, at Seville, being uniformly eminent for symmetry in the figures, and a sublimity of character. His death occurred in 1599.

MAROLI (DOMENICO). This artist, born

in 1622, was a disciple of Antonio Ricci; and, on quitting his instructor, travelled to Venice, and devoted all his attention to that school. Being a native of Messina he returned to Sicily, where he acquired the complete art of colouring: the delicate tints of his carnations are exquisite, and the contour of his heads finely characteristic. His pictures of the Nativity, in Chiesa della Grotta at Messina, and the Martyrdom of St. Placido, in St. Paolo, express the great powers of this painter. While at Venice, Maroli undertook some pastoral pieces after Giacomo Bassano, which were very highly extolled. This celebrated painter unfortunately suffered under the revolutionary anarchy which spread through Sicily in 1674.

MARON (THERESA DA), a sister of the celebrated Raphael Mengs, was possessed of pictorial skill. From her earliest youth she excelled in enamel, miniature, and crayons; and she retained her talents in full vigour till her death, which took place in 1806, at the age of eighty. She was the wife of the Cavalier Maron, an Italian artist of merit.

MARONE (JACOPO), painted from the year 1431 till 1484. Though born at Alessandria, his residence was mostly at Genoa, where he designed many altar-subjects for churches; he also produced in distemper a fine painting of the Nativity, which is in the church of St. Jacopo at Savona; and there are two in St. Brigida at Genoa, which bear the dates of 1481 and 1484.

MAROTTE (FRANÇOIS). He was born at Paris in 1668, and had for his instructor Charles de la Fosse, whose manner he constantly followed. He died at Paris in 1719.

MARTIN (DAVID). He was born in Scotland, and studied under Allan Ramsay, with whom he went to Italy. On his return he attended the drawing academy in St. Martin's-lane, and obtained some premiums. He afterwards practised both as a painter and engraver in mezzotint. In the latter department were a portrait of Roubilliac the sculptor; a whole length of Lord Bath; and another of Lord Mansfield. He died at Edinburgh in 1797. His best picture was a half-length of Dr. Franklin, from which there was a mezzotint print published in 1775. He was the Scottish Hudson, if that is any distinction or merit.

MARTINELLI (GIOVANNI), was a Florentine artist, and figured during the middle

of the seventeenth century. Lanzi says, historians do not allow him the praise to which he is entitled. There is a grand picture by this painter, of Belshazzar's Feast, in the Gallery at Florence; his finest composition, however, is the Miracle of St. Anthony, at the Conventuali Pescaia; while another, representing his Guardian Angel, adorns St. Lucia de Bardi.

MARTINEZ (SEBASTIAN), was a good historical painter, born at Jaen, in Spain, about 1602. He passed the early part of his life at Cordova; and Palomino observes that he painted several pictures for the churches, and three altar-pieces for the convent of Corpus Christi, which represent the Immaculate Conception; the Nativity; and San Francisco de Assisi. He visited Madrid upon the death of Don Diego Velasquez, and was nominated painter to Philip IV. He died at Madrid in 1667.

MARTINEZ (AMBROSIO), was born, in 1630, at Granada, and became the disciple of Alonzo Cano. Under that great artist he acquired distinguished reputation as an historical painter, his best pictures being preserved in the churches of the monastery of San Geronimo, and of the Carmelites at Granada, in which city Martinez died, A.D. 1674.

MARTINEZ (JUSEPE), was a Spaniard, and born at Saragossa in 1612. When young he visited Italy, and practised some years at Rome, and upon his return to his native country produced some fine works for the convents and churches at Saragossa: Palomino particularly speaks of a Legendary Life of our Saviour, at St. Geronimo, from the pencil of this artist, who died in 1682.

MARTINI (GIOVANNI), was born at Udina, and painted with great success from 1501 to 1515. He was fellow-student with Pelligrino di St. Daniello, and Giovanni Bellini. His best composition is painted in rivalry with his brother artist Daniello, and represents St. Marco, on the dome at Udina, which Vasari pronounces equal in excellence.

MARTINI (SIMONE DE), a painter of the Siena school, the delineator of Laura, and the friend of Petrarch, is supposed to have studied under Mino; his style bears an analogy to that of Baroccio.

MARTINOTTI (EVANGELISTA), was born at Castel Monferrato in 1634, and died in 1694. Orlandi states that he excelled in landscape painting, as well as in human figures and animals. This painter was a pupil of Salvator Rosa, and Lanzi

highly commends him for his historical designs, particularly extolling his picture of Christ's Baptism by St. John, which ornaments the dome of Casalo. His brother, *Francesco Martinotti*, was likewise a scholar of the great Salvator Rosa, and figured as an historical painter: the latter died in 1674, at the age of thirty-eight.

MARTIRELLI (—), was born at Naples in 1670, and instructed by Giacomo del Po; but not finding his genius inclinable to historical composition, and as he despaired of arriving at perfection in that style, he applied to landscape, in which he became an excellent master. Here he found room to exert all the powers of his imagination and invention, and acquired an extraordinary readiness of hand. His colouring was natural; his sites full of pleasing variety; his figures were elegant, and always introduced with propriety and judgment; the incidents of his light have generally a lovely effect, and his perspective is true. He died in 1720.

MARTIS (OTTAVIANO), born at Gubbio, flourished in 1400, and practised till 1444: there is a picture in fresco, mentioned by Lanzi, from the pencil of this master, in the church of St. Maria Nuova, dated 1403, representing the Virgin and Child surrounded by Angels in a glory, which, though hard, is as elegant as the productions of any of his competitors.

MARUCELLI (GIOVANNI STEFANO), was born in 1646, and was the disciple of Andrea Boscoli, by whom he was taught design, colouring, and perspective. He soon distinguished himself in that school, and became so eminent, that he was invited to Pisa to paint a grand altar-piece, which he executed in a manner that established his reputation throughout all Italy. Another admired picture from his hand was the History of Abraham entertaining the Three Angels; which performance is designed in a grand style, the expression good, and the taste of the composition elegant. He excelled also in architecture, and was the inventor of many useful machines. He died in 1706.

MARZIALE (MARCO), was born at Venice, and, from the authority of Lanzi, flourished from 1488 till 1506. He copied Giovanni Bellini, designing historical subjects, and was rather stiff in his manner. A picture of the purification, bearing the signature of Marcus Martialis Venetus, is in the Conservatorio delle Penitenti at

Venice, and another of Christ and his Disciples at Emmaus, bearing date 1506, adorns the Contarini collection, which prove this artist to have been still living at the last mentioned period.

MASACCIO (TOMASO), called *Da San Giovanni*. This ancient painter was born at St. Giovanni di Valdarno in 1401. He was the disciple of Masolino da Panicale, but proved superior to his master, and is accounted the principal artist of the second or middle age of modern painting, from its revival under Cimabue. His genius was extensive, his invention ready, and his manner of design had unusual truth and elegance. He considered painting as the art of representing nature with truth, by the aid of design and colouring; and therefore he made nature his most constant study till he excelled in its perfect imitation. He was the first who, from judicious observations, removed the difficulties that impeded the knowledge of the art, by setting painters an example in his own works of that beauty which arises from a proper and agreeable choice of attitudes and motions; and likewise from such a spirit, boldness, and relief, as appears truly just and natural. He was also the first who studied to give the draperies of his figures more dignity, by omitting the multitude of small folds practised by preceding artists, and designing them with greater breadth and fulness. He was likewise the first who endeavoured to adapt the colour of his draperies to the tint of his carnations, so as to make them harmonize with each other. His colouring was agreeable, his draperies loose and broad, and the actions of his figures much more graceful than any of his predecessors. He was skilled in perspective, and performed several designs in that way, which excited general admiration; particularly a painting of the Annunciation, in the church of St. Nicholas, at Florence, in which the eye is pleasingly deceived by the receding of every object, with abundance of truth and artifice. His works procured him universal approbation; and his death, which happened in 1443, or, according to Sandrart, in 1446, was much regretted, at a time when there was the highest expectation of his arriving at perfection as he advanced in years. But the same merit which promoted his fame, produced envy; and he died, not without strong suspicions of having been poisoned. The most capital

work of Masaccio is the representation of Christ curing the Demoniacs. He may be considered as one of the great fathers of modern art, for he led the way to every excellence to which it has since arrived. He was so absorbed in the pursuit of his art, that he acquired the name of *Masaccio*, from his total neglect of dress, his person, and all the common concerns of life. He was as remarkable for diligence and industry, as for the natural faculties of the mind, and was a signal instance of what well-directed diligence will do in a short time. Vasari gives a long catalogue of painters and sculptors who formed their taste, and learned their art, by studying his works; among whom he enumerates Michel Angelo, Leonardo da Vinci, Pietro Perugino, Bartolomeo, Andrea del Sacchi, Il Rosso, Picirino del Vaga, and Raffaele. Two noble figures were adopted by the latter painter from the designs of Masaccio; one of which he took for St. Paul preaching at Athens, and the other for the same saint when chastising the Sorcerer Elymas. Another figure in the same work, whose head is sunk on his breast, with his eyes shut, appearing deeply wrapt up in thought, is introduced among the listeners to the preaching of St. Paul; as is also the proconsul Sergius Paulus. For the sacrifice at Lystra he took the whole ceremony. Masaccio carried the art so far beyond what it had before attained, that he appears to stand as a model for his successors.

MASCAGNI (DONATO), denominated *Fra Arsenio*, was a Florentine, born in 1579, and one of the best pupils of Jacopo Ligozzi. After quitting his master, he entered a monastery, and became a monk of the Servi, taking the name of Fra Arsenio, by which he is commonly known. He executed many altar-pieces for his monastery, and the churches at Florence. Lanzi gives a partial account of a fine picture by this master, in the library of the Servi at Vallombrosa: it is a beautiful work, and represents Matilda, Countess of Ferrara, resigning her princely honours to the Romish see. This painter is more eminent for exactness and precision than graceful design, or softness of colouring. He died in 1636.

MASSAC, or MASSE (JEAN BAPTIST). This artist was born at Paris in 1687. He excelled in miniature painting, and copied in that size the large pictures of Le Brun, at Versailles. He died in 1767.

MASSARI (ANNIBAL), was born at Bologna in 1569, and having studied in the school of Passerotti, removed to that of Lodovico Caracci, after which he completed his studies at Rome. On his return to Bologna, he adorned the cloister of St. Michael in Bosco, and many of the churches and palaces of that city, with his performances; whereby he obtained an established reputation. His works did honour to the academy of the Caracci, particularly the copies he painted after some of the finest compositions of Lodovico; and which have such an uncommon spirit, freedom, and exactness, as to make several of them pass for originals of that illustrious artist. Massari died in 1633.

MASSARO (NICOLA), was born at Naples, and studied under Salvator Rosa: he painted landscapes in the style of his master, adopting his forms and the sublime picturesque, more than his colouring, which was tame and vapid. Not succeeding in the outline of the human figure, he had recourse to other painters, in order to complete his compositions, among whom was Antonio di Simone, an artist very little known. Massaro died in 1704.

MASSAROTTI (ANGELO), was a native of Cremona. He visited Rome, where he became the pupil of Carlo Cesi; previous to which he had been under Agostino Bonisoli. He painted an altar-piece for St. Salvatore in Lauro, and, notwithstanding his long residence at Rome, was more partial to the Cremonese than the Roman School. Seldom influenced by imagination, he usually painted from a portrait before him, which subservient taste caused him to be considered a mere copyist. His picture of St. Agostino distributing his Regulations to the different Orders is in the church of the saint of that name. Massarotti died in 1723.

MASSE (SAMUEL). He was born at Tours in 1671, and became a good painter in miniature, at Paris, where he died in 1753.

MASSI (JOHN BAPTIST), born at Paris in 1681, was a miniature painter and engraver: when young, he studied the latter art; but, as he executed miniatures with considerable success, he entirely adopted that branch, though he had acquired so much eminence as an engraver, that he was admitted a member of the Academy at Paris. He superintended the engraving of the pictures of Le Brun at Versailles, of which many of the designs were from the pencil of this master.

MASSEI (GIROLAMO), was a native of Lucca, and, according to Baglione, flourished at Rome, under Paul V., and composed many works for the public buildings and churches. An altar-piece of the Martyrdom of St. Sebastian is in St. Luigi de Francesi, and the Life and Miracles of St. Francis de Paula, in the Trinità di Monti. Massei is mentioned by Agostino Taja, in his *Descrizione del Vaticano*, to have been one of the painters appointed by Fra Ignazio Danti, guardian of the works that adorn the loggie of the Vatican, upon which he was several years engaged. At the close of his life he returned to Lucca, and died there, at the age of eighty.

MASSOLINO (PANICALE DA), born at Florence in 1413, was at first a disciple of Lorenzo Ghiberti; but, at the age of eighteen, he learned the art of colouring from Gherardo della Starnina at Florence, and afterwards went to Rome to finish his studies. There he improved himself considerably, and soon met with encouragement; but the air of that city not agreeing with his constitution, compelled him to return to Florence. In that city he undertook a grand design of the History of St. Peter, in the different parts of which he introduced all the memorable incidents in the life of that apostle. This performance gained him great honour; as it not only pleased by the novelty of the design, but by the excellence of the keeping. It was painted in the manner of Giotto; the figures had much grace, and every part of the work possessed grandeur of taste, union, and harmony in the colouring, with very good relief; but it was much lamented that, by the death of this artist, some part was left unfinished. Massolino had an extraordinary genius, a good invention, and an expeditious manner of working. He was superior to any of his contemporaries in the dignity of his characters, and the disposition of his draperies; in that sweetness of countenance which he gave to his female figures; and in the agreeable turn of the limbs, and the life which he diffused through the eyes; in his knowing how to manage his lights and shadows so properly, as to give his objects a commendable relief; and in his knowledge of perspective. He died in 1450.

MASUCCI (AGOSTINO), was born at Rome in 1691, and became the pupil of Carlo Maratti. As a painter he did not possess much strength or power, but his

energies were sufficient for the subjects he selected, which usually consisted of the Virgin, and Holy Families. He was equal to his master in small pictures, and the features of his Madonnas are beautifully composed. The most excellent of his works at Rome are, St. Anna, in the church Il Nome di St. Maria, and the Holy Family, in St. Maria Maggiore. There is an admirable picture of St. Francesco, in the Observanti at Macerata; but his most finished composition is a St. Bonaventura, at Urbino. Lanzi speaks of his productions in the highest strain of panegyric. He died in the year 1758.

MATHIAS (GABRIEL). This artist was the brother of Vincent Mathias, a gentleman of distinction at court. He went to Rome, and in the exhibition of 1761, in the Strand, there were some pictures by him—one of a Sailor Splicing a Rope, of which M'ArdeLL engraved a print. He continued to exhibit after this; but, having a respectable office in the royal household, he was released from following the profession. He afterwards became deputy paymaster to the Board of Works. He died at Acton in 1804, at an advanced age.

MATHYSSENS (ABRAHAM), was a Flemish artist, and born at Antwerp in 1570. He was a respectable painter of landscape and historical subjects; the Death of the Virgin, in the cathedral at Antwerp, and an altar-piece of the Virgin and Child, with St. Francis, in the church of the Recollets, being the best of his performances. He died at Antwerp in 1619.

MATTEI (PAOLO DA), called *Paoluccio*, was born at Naples in 1661, and for some time studied at Rome; but afterwards became a disciple of Luca Giordano; from whom he acquired an expeditious hand, and a free pencil; resembling him also in that wonderful expertness of imitating Raffaele, Guido, Titian, Corregio, Caracci, and other famous painters, so exactly as to deceive even good judges. Several of his original works are much esteemed, being well composed, and correctly designed; but there is a remarkable inequality in his performances, some being abundantly better than others. His fault was that of not well adapting his lights and shadows to the production of a striking effect; those parts which demanded a strength of shadow being perhaps a small degree deeper in the tint than the lighter parts which they were intended to

oppose; by which means the beauty of the colouring is in a great measure destroyed, and the whole appears weak. Yet he was a considerable master; and his works in the churches at Rome and Naples are highly commended, and will always afford a proof of the grandeur of his taste and the freedom of his pencil. In the church of St. Xavier, at Naples, is a fine composition by him, of which some parts are deservedly admired. The figure representing the Deity is ingeniously disposed, and in a becoming attitude; but the head of the Saint is very indifferent, as well as the Boys on the ground. Most of the ceilings of the same church are likewise by this master; but though exceedingly well composed, and possessing great harmony, yet, from a want of broad masses of light and shadow, they have but feeble effect. He died in 1728.

MATTHIEU (PIERRE). This French artist was born at Dijon in 1657. He painted history with some degree of credit, though his pictures now are as little known as valued. He died at Paris in 1719.

MATSYS (QUINTIN). He was born at Antwerp in 1460, and followed the trade of a blacksmith or farrier till he was in his twentieth year. Authors vary in their accounts of the cause of his quitting his first occupation, and attaching himself to painting. Some affirm that the first unfolding of his genius was occasioned by the sight of a print, which was shown to him by a friend, who came to pay him a visit while in a declining state of health from the labour of his former employment; and that by his copying the print with some degree of success, he was animated with a desire to learn the art of design. Others say he fell in love with a young woman, the daughter of an artist, and they allege that this passion alone wrought the miracle, as he had no prospect of obtaining her, except by merit in the profession of painting. He applied himself therefore with incessant labour to study and practise the art, till he became so eminent as to be entitled to demand her in marriage, and succeeded. Whatever truth may be in these accounts, it is certain that he had an uncommon genius: his manner was singular, not resembling that of any other master; and his pictures are strongly coloured, and carefully finished, though somewhat dry and hard. By competent judges it was believed, when they observed the strength of expression

in some of his compositions, that if he had studied in Italy, and acquired a knowledge of the antique, and the great masters of the Roman school, he would have proved one of the most eminent painters of the Low Countries. But he only designed from ordinary life, and seemed more inclined, or qualified, to imitate the defects than the beauties of nature. Some historical compositions of his deserve commendation; particularly a Descent from the Cross, which is in the cathedral at Antwerp, and justly admired for its spirit, skill, and delicacy. Sir Joshua Reynolds says there are heads in this picture equal to any painted by Raffaele. But the most remarkable and best known picture of Matsys is that of the Two Misers, in the Gallery at Windsor, which has been engraved, a duplicate of which is at Hagley, the seat of Lord Lyttleton. He died in 1529.

MATSYS (JOHN), was the son of Quintin Matsys, and born at Antwerp. He painted in the same style and manner as his father, but not with a reputation equal to him; though many of his pictures are sold to unskilful purchasers for the paintings of Quintin. His most frequent subject was the representation of misers counting their gold, or bankers examining and weighing money.

MATURINO (—), was born at Florence in 1490, and was the disciple of Raffaele, who not only instructed him in the principles of the art, but afterwards employed him in executing several of his grand designs. He studied the antique statues and basso-relievos so effectually, that from them he imbibed a taste for elegant and graceful nature; proved a master of the first rank, and associated with Polidoro da Caravaggio, who had been his fellow disciple in the same school. Those two artists lived together, as inseparable in their affection as their labours; their taste of composition and choice of subjects being similar; and even their ideas, as well as their handling, had so great a resemblance, that it seemed impossible to determine the pencil of the one from the other in their united performances. No painters could better design the ancient habits, vases, characters, arms, or sacrifices, than Maturino and Polidoro; and though they borrowed the hints from the most celebrated of the Grecian sculptors, yet even the imitation of the true antique taste appeared original in their compositions; a peculiar air of

antiquity was observable in them all, and they were usually painted only in two colours, resembling the bas-relief carved on marble. As the knowledge and advantage of the chiaro-oscuro began about that time to be discovered, Maturino took great pains to obtain a competent power of using it in his own works; he had the happiness to find himself successful in his endeavours, and would probably have brought that part of the art to a much higher degree of perfection, if his life had been prolonged. But the troubles which involved Rome in distress compelled him to flee from thence, and tore him away from his beloved companion Polidoro, though Vasari says their souls were so united by a sincere friendship that they were determined to live and die together: Maturino was carried off by the plague, when he had only arrived at the age of thirty-seven, in 1527.

MAUPERCHE (HENRY), was born at Paris in 1606, and acquired considerable encomium as a landscape painter. He designed several works in fresco for the apartments at Fontainebleau, and was received into the academy at Paris in 1655; there are also some etchings from his own designs, and others executed after Swanevelt.

MAURER (CHRISTOPHER), was born at Zurich in 1558. He was initiated in the first rudiments of the art by his father, Joshua Maurer, who was an artist of considerable genius. Maurer exercised his talents under Tobias Stimmer, at Strasburg, whose manner he imitated, and painted well, both on glass and in distemper, although more celebrated as an engraver on copper and wood. Maurer published some animals of the chase in conjunction with Stimmer; and executed many woodcuts for the Bible, which are remarkable for their correctness: he also etched a set of emblems, in 1622, which, after his death, were made public, under the title of *Emblemata Miscellanea Nova*. Maurer died at Zurich in 1614.

MAYNO (JUAN BAPTISTA), a Spanish artist, was born at Toledo in 1594. He studied under Domenico delle Greeche, or Domenico Teotocopoli, from whose tuition he acquired great excellence. This painter became a monk of the order of Predicadores at a very youthful period; but retirement did not preclude the exercise of his genius, and he ranked as one of the best artists of that period. Mayno was drawing-master to Philip IV., and

designed, for the monastery of San Pedro the Martyr, four beautiful works, viz.: the Nativity; the Resurrection; the Descent of the Holy Ghost; and the Mystery of the Trinity: there is also another fine picture by this artist in the same church, representing the Repentance of St. Peter. Philip IV. engaged Mayno to paint his grand battle-piece in the Bueno Retiro, wherein the Duke d'Olivarez is delineated in the act of encouraging the troops to conquer, by displaying the portrait of King Philip. Mayno died at Toledo, in 1654.

MAYO, *see* VERMEYEN.

MAZO (DON JUAN BAPTISTA), born at Madrid in 1620, was the pupil of Don Diego Velasquez. Palomino says he was a general artist, equally clever in portrait, landscape, and historical painting: he imitated with admirable talent the works of different masters, more especially those of Paul Veronese, Tintoretto, and Titian; and was ordered by Philip IV. to make copies from the royal collection of all the finest Venetian pictures, which he performed with so masterly a hand that it was impossible to discriminate them from the originals of those masters. He died at Madrid in 1670.

MAZZA (DAMIANO). He was born at Padua, where he acquired the rudiments of painting; but afterwards travelled to Venice, and became a disciple of Titian, whose manner he carefully studied, and imitated with success. Having in a few years improved himself under that incomparable master, he returned to Padua, and was employed to paint the history of Ganymede; which subject he designed with so much elegance, and with such a charming tint of colour, that it might deservedly be taken for the composition and hand of Titian. But while he was thus giving promise of being one of the greatest masters of Italy, he was cut off in the flower of his age.

MAZZIERI (ANTONIO DI DOMINO). This artist was a Florentine, and pupil of Francia Rigio; he rendered himself conspicuous in painting battle-pieces and landscapes, which he executed with great vigour and strength of colouring. He lived about 1520.

MAZZOCHI (PAOLO), *see* UCCELLO.

MAZZOLINI (LUDOVICO), denominated *Mazzolini di Ferrara*, was born at Ferrara in 1481. The reader must not mistake this artist for Mazzolino, a Milanese, spoken of by Lomazzo in his *Idea del*

Tempio della Pittura. Mazzolini di Ferrara is mentioned by Barrufaldi to have been the pupil of Lorenzo Costa; he was more successful in his easel pictures than in those of a larger size, the former of which Lanzi greatly extols. An altar-piece of Christ disputing with the Doctors; and another of the Nativity, much smaller, are in the church of St. Francesco at Bologna. Mazzolini's works are in general very fine compositions, and executed with the greatest accuracy. In the Gallery at Florence there is a Holy Family by this artist, finely finished. He died in 1530.

MAZZONI (GIULIO). This painter was born at Piacenza, but studied the art, and was a disciple under Daniele di Volterra, at Rome. He flourished in the year 1568, and Vasari speaks of him in the highest strain of panegyric. Mazzoni's best picture is in the dome of Piacenza, the subject representing the Four Evangelists. Though incorrect in foreshortening, this artist was nevertheless a great painter.

MAZZONI (CESARE). This painter was born at Bologna in 1678, and studied successively under Lorenzo Pasinelli, and Giovanni Giuseppe dal Sole. There are many of his pictures in the public buildings and churches at Bologna, which clearly prove him to have been a good historical painter. Among the best performances of Mazzoni are an altar-piece of the Virgin and Child, in St. Colombano; the Crucifixion, in St. Tommaso di Strada Maggiore; and St. Peter taken out of Prison, in St. Giovanni in Monte. He died in the year 1763.

MAZZUCCHELI (PIER FRANCESCO), *Calliere*, called *Morazzone*. This painter was born at Morazzone, in the Milanese, in 1571; but his origin was so poor that he was unable to procure a master to instruct him in painting, to which art his genius prompted him. However, he took every opportunity, by seeing artists at their work, to gain some knowledge of design. He next took pains to improve himself by studying after the antiques which were open to his observation, and the grand paintings in the churches; by pursuing which course for some years he formed his taste and perfected his hand, so as to appear an expert and ingenious artist, working equally well in fresco and in oil. He might have risen to the highest excellence, if his morals had been more correct; but when his reputation was almost established, he was unhappily

stopped in his progress by an indiscreet amour, which compelled him to flee precipitately from Rome to Venice, where he added considerably to his knowledge, and united the colouring of that school with true taste of design. Several grand altar-pieces at Milan from his hand are much admired, and procured him the esteem of the Duke of Savoy, who took him into his service, bestowed on him many gratuities, and finally honoured him with the title of Chevalier. In the Chartreuse at Pavia, is a noble altar-piece by Morazzone, which is composed in an exceedingly grand style, and is charmingly coloured. His Epiphany, in the church of St. Antonio, at Milan, is a masterpiece for colour, design, and breadth. It is clear that he was an imitator of Tintoretto, as well as of Titian and Paolo Veronese. He died in 1626. See MORAZZONE.

MAZZUOLI (FRANCESCO), see PARMEGIANO.

MAZZUOLI (GIROLAMO), called *Parmegianino*. He was a native of Parma, and the cousin and scholar of Francesco Mazzuoli, whose style and manner he happily imitated, and executed a great number of elegant designs for the churches of Parma, Pavia, Mantua, and other cities. He was an excellent painter, although he did not give to his figures that lovely air and grace which distinguished the works of his master; but he sufficiently evidenced the greatness of his abilities, by finishing some of the works of Parmegianino, which had been left unfinished at his death. There is reason to believe that many pictures which pass under the name of Francesco, were the production of his cousin, who, however, was more attached to the style of Correggio than to that of Francesco, of which he gave a proof in the Marriage of St. Catherine, in the church of the Carmelites at Milan. In the refectory of the convent belonging to the monks of St. John the Evangelist, in Parma, he painted a piece of perspective in fresco, and a Last Supper in oil, both admirably designed and executed; and in the chapel of the Franciscans he painted a noble piece of the Conversion of St. Paul. He lived to a great age, and died about 1590.

MAZZUOLI (ALESSANDRO), was the pupil and son of the foregoing master: his historical pictures were after the manner of his father, though he proved greatly his inferior. Alessandro was engaged in 1571 to adorn the dome of the cathedral at Parma, in fresco.

MAZZUOLI (GIUSEPPE), denominated *Il Bastaruolo*, from his father being a dealer in grain. This artist was born at Ferrara in the year 1525, and was, conjointly with Giovanni Francesco Surehi, pupil of Dosso Dossi. With the exception of not adhering to perspective, a defect which is extremely palpable in his productions, he may be ranked with the best artists of the school of Ferrara. As he advanced in life, he corrected this fault, and adopted a softness in his colouring which imitated the chastity of Titian, and a comprehension of the chiaro-oscuro equal to the excellence of Correggio. Mazzuoli's pictures were so highly prized that there is scarcely a public building at Ferrara which is not adorned by some of his works. The cathedral at Ferrara presents a fine painting of the Virgin and Child crowned by Angels; for the church of the Capuchins in St. Maurelio, the Ascension is a beautiful composition: a finished picture of the Madonna and Bambino; with Mary Magdalen and St. John; as also the Annunciation, is in *Il Gesù*; but his most admirable piece of art is in the Conservatorio of St. Barbara, portraying that Saint and St. Ursula, with a group of figures, designed and executed with unequalled elegance and chastity. This astonishing painter was drowned while bathing, in 1589.

MECHAN (JAMES), was born at Leipsic in 1748, being a German painter and engraver of modern date. He studied in the academy at Leipsic, though previously he had been a disciple of Bernard Rode at Berlin. He gained much repute in Germany as a landscape and historical painter, but is more universally recognised for his productions as an engraver. Of this artist there are a considerable number of aquatintas, comprising Italian scenery, with many etchings from his own designs, and he also managed the burin with great adroitness.

MEDICI (PIETRO), was born of an illustrious family at Florence in 1586, and learned design and colouring from Cigoli; by whose instruction he acquired a strong and pleasing manner of colouring, a correctness of outline, and an expression that was truly natural. He died in 1648.

MEDINA (GIOVANNI BATTISTA), *Chevalier*, was born at Brussels in 1660; his father was a Spanish officer. After having learned the principles of design under the direction of Du Chatel, he made consider-

able progress, and applied himself to study the works of Rubens; making that eminent master his particular model, in preference to all other painters. He was indefatigable in his studies, through an ardent desire to imitate the beautiful tints of Rubens, especially in his carnations, to acquire his judicious manner of adapting the draperies of his figures to the difference of nations and times, and to habituate himself to that grandeur of thought and that variety of attitudes, discernible in the works of that famous artist. By that method of conducting his studies, his subsequent works procured him great reputation throughout Flanders, and recommended him to persons of the best taste in England, where his performances were considered not far inferior to those of Rubens. They produced such prices as did honour to the artist; and were esteemed, not only for the invention, but for the harmony that subsisted throughout the whole. He also excelled in portraits; painting those subjects with remarkable freedom of touch, and producing a strong resemblance of the person. Most of the princes of Germany held him in extraordinary esteem, and distinguished his merit by several marks of honour. In the year 1686 he came to England, where his abilities were already well known, and was amply encouraged during his residence in London. By the favour of the Earl of Leven, who procured for him a subscription of five hundred pounds, he was at last induced to visit Scotland, where he painted the portraits of the principal nobility. He might have enriched himself by the variety of historical pictures and portraits which he finished at the different courts where he was employed, if the largeness of his family, and perhaps some want of necessary economy, had not prevented it. By order of the Grand Duke of Tuscany, the portrait of Medina, painted by himself, was placed in the Gallery at Florence, among those of the most memorable artists; and as a public acknowledgment of the merit he possessed in his profession, he was knighted by the Duke of Queensberry, then lord high commissioner; being the last knight made in Scotland before the union of the two kingdoms. He died in 1711. His portraits, many of which are in Scotland, are much in Kneller's style, never equalling his best nor sinking so low as his worst. He drew, in general, extremely well.

MEER (GERARD VANDER). This old artist was born in 1450, and died in 1512.

MEEREN, OR MEER (JOHN VANDER). This painter, who is called *the Old*, was born in 1627; but the master under whom he learned the art of painting is not mentioned. His subjects were sea-pieces and landscapes, which he designed with great truth, sketching every scene after nature. The situations of his landscapes are agreeably chosen, frequently solemn, and generally pleasing. The forms of his trees are easy and natural, his distances well observed, and the whole scenery has a striking effect, by a happy opposition of his lights and shadows. He perfectly understood the construction of ships, and represented their natural appearance in every position, so that his performances in that style are in high esteem. The figures which he inserted in his landscapes are well designed; and though they may want elegance, yet they are placed with judgment, and well adapted to their situations. His battle-pieces are also in a good style of composition, touched with spirit, and have considerable transparency in the colouring. The fault of Vander Meer, is that in some of his pictures the backgrounds are too blue, and his landscapes have rather a yellowish tint. He died in 1650.

MEEREN, OR MEER (JOHN VANDER). This artist, also surnamed *De Jonghe*, is supposed to have been the son of old John Vander Meer, and to have learned the rudiments of the art from that painter, being partly instructed by him; but before he had made any great progress, he became a scholar of Nicholas Berchem, and was accounted the best of those who were educated in the school of that admired master. He not only applied himself with assiduity to imitate the style of Berchem, but also took care to study nature with attention. In the manner of his master, he painted landscapes and cattle, and his usual subjects are cottages, with peasants at their occupations and diversions, or tending flocks of sheep and goats, which are excellently designed, drawn with correctness, and delicately finished. His skies, trees, and figures are in a good taste, and his grounds are diversified and broken with judgment and skill; but it is observed that he rarely introduced cows, horses, or any other species of animal, except goats and sheep; the latter of which are so highly finished,

that one would imagine the wool might be felt, by its softness. His touch is scarcely perceptible, and yet the colours are admirably united. The genuine works of this painter bear a high price, and are esteemed even in Italy, where they are admitted into the best collections; their scarcity, however, has occasioned many moderate copies after his works to be passed on the undiscerning for originals. He died in 1688.

MEER (JOHN VANDER), was born at Schoonhoven in 1650, and was taught design and colouring at Utrecht; but he went to Rome very early, accompanied by Lievin Verschuur. For some time he studied under Drost and Carlo Loti at Rome, where he painted historical subjects, with figures as large as life, as well as portraits; having a strong, firm, and bold style of painting. Possessing an ample fortune, he was not very attentive to the profits that might arise from his profession; and was apparently much more anxious to acquire a lasting reputation than riches. He died at Utrecht in 1711. His son, *John Vander Meer*, was born at Utrecht in 1665, and became the disciple, first of his father, and afterwards of Berchem. He died at Haerlem in 1722.

MEHUS, or MEUS (LIVIO). This painter was born at Oudenarde in 1630; but his family being forced to flee from that country on account of the wars, he accompanied his parents to Milan, where he discovered his genius for painting, which made him desirous to go to Rome, but he was obstructed by several incidents, and particularly by the poverty of his friends. At last, however, he had the good fortune to obtain admittance into the school of Pietro da Cortona at Florence; under whom he practised design and colouring for some years, and became a good proficient. Having gained such a degree of skill in the art as might qualify him for further improvement, he went to Rome, in company with Stefano della Bella; and by observing the variety of works in that city, formed a style of his own, correct and firm, with a peculiarity of pencilling that was free and agreeable. He adorned many of the chapels at Florence with historical compositions, and the grand duke having employed him in several works, was so highly satisfied with his performances, that he ordered his portrait, painted by himself, to be placed in his Gallery. The picture of Bacchus and Ari-

adne, which he painted in concurrence with Ciro Ferri, his fellow pupil under Cortona, is accounted admirable. The history also of Hagar and Ishmael; the Engagement of Achilles with the Trojans; the Triumph of Ignorance; and others from his hand, are esteemed excellent performances. In the chamber of Flemish artists in the ducal palace at Florence is a grand composition of Mehus, the figures of which are as large as life, representing the Sacrifice of Abraham. Some connoisseurs say it was painted in imitation of Lanfranc, but it seems rather in the taste of Salvator Rosa, the composition having the character of that master's spirit and force, designed also in an elevated style, and with considerable fire; the expression throughout the whole being good, particularly in the figure of Isaac. His pencil is broad and free, the colouring strong, and every part shows the execution of a great master; though it were to be wished the contours had been more distinct and perceptible. Mehus seldom painted for churches, but was principally employed by the court and nobility. He had but little of Cortona in his manner of composition, nor of the Venetian school in his colouring. His tints are moderate, his attitudes animated, his shadows transparent, and his genius conspicuous. He died in 1691.

MEI (BERNARDINO), was born at Siena, and rendered himself most conspicuous from the year 1636 until 1653. Padre della Valle says he much resembles the Caracci, though his master remains unknown. Many of his pictures adorn the churches of Siena; and he also painted a beautiful ceiling in fresco, of Aurora, which is preserved in the Bandinelli Casa.

MEIRE (GERARD VANDER). This ancient artist was born at Ghent, and proved one of the first painters in oil, in the style of Van Eyck, having flourished in the year 1450. Van Mander eulogises a painting by this artist, of the Death of Lucretia, which, according to that writer, was well designed, beautifully coloured, and admirably finished.

MELANI (GIUSEPPE and FRANCESCO). These artists were born at Pisa. Giuseppe became a disciple of Camillo Gabrielli, and was a good historical painter, which is clearly proved from his oil picture of the Death of St. Ranieri, that adorns the dome of Pisa. Lanzi states that the performance in question, although not the first in that collection, is, notwithstanding, a beautiful labour of the artist,

and more free from mannerism than appears in the works of most of his competitors. Melani painted best in fresco, and more particularly in the figures sketched for the architectural views of his brother Francesco; in fact, they combined a complete imitation of the brilliant style of Pietro da Cortona, and as a perspective painter, Francesco was inimitable. The vault of St. Matteo at Pisa is conjointly the work of these brothers, and admirably executed. Francesco died first, in 1742, and Giuseppe soon after, in 1747.

MELCHIORI (GIOVANNI PAOLO). This historical painter was born at Rome in 1664, and became a disciple of Carlo Maratti, to whose school he proved an ornament, as he had a lively and fertile invention, and possessed all the grandeur and sweetness of his master's style; to which accomplishments he added a singular correctness of design, and an expression full of propriety and spirit. He died at Rome in 1721.

MELDER (GERARD), was born at Amsterdam in 1693, and had so early a tendency to painting, that he devoted even the playful time of life to practise after prints and books of designs. He painted many pictures in oil with success; but, by the advice of his friends, afterwards applied himself to miniature, as the branch which would probably procure him more employment and fewer competitors. Having met with some paintings of Rosalba, he improved his taste by copying them, and they were sold as dear as the originals. He also imitated the works of Rothenhamer and Vander Werf with equal success; and designed historical and allegorical subjects in so good a taste, that his works were purchased at large prices. The landscapes of Melder are composed in an agreeable style, with figures elegantly designed, and pleasingly introduced; and for the King of Poland he painted a considerable number of pictures. He is accounted one of the best artists in the miniature style. He designed well; his composition is agreeable, and his colouring beautiful and true. He painted in enamel as well as water colours; but discontinued that branch of the art, from an apprehension that it would be prejudicial to his sight. He died in 1740.

MELISSI (AGOSTINO). This artist was born at Florence in 1658, and was a pupil of Bilivet. Baldinucci says he was engaged by the grand duke to paint cartoon tapestry, after the manner of Andrea del

Sarto, and that writer particularly praises his picture of Peter denying Christ, in the Palazzo Gaburri, which was executed after his own design. He died in 1738.

MELONE (ALTOBELLO), was born at Cremona in the year 1497. Vasari says that for the churches of Cremona he composed legendary pictures of our Saviour's Passion, which the same author describes as eminently excelling those of all contemporary artists of his country. Melone's frescoes are by no means so good as his oil paintings; Christ's Descent from the Cross, in the church del Sacramento, ranks among his most perfect works, being composed of numerous figures, and though not accurately designed, is well coloured, and possesses a softness and elegance in the display of the forms, quite foreign to the school of Cremona at the period when this artist flourished.

MELOZZO (DA FORLI). Lanzi believes the Christian name of this artist to have been *Francesco*, and adds, with some probability, that he was a pupil of Ansovino da Forli, though he is conjectured by many to have been a disciple of Pietro della Francesca. According to Vasari, he was born at Forli, where he was best known in the year 1472. Scannelli, in *Il Microcosmo della Pittura*, declares that he was of a distinguished and rich family, but the ardent wish he entertained of cultivating and acquiring the highest excellence in his art, induced him to descend to the mean office of becoming colour-grinder to some of the great painters of that period. This ancient artist first invented foreshortening, which was afterwards so successfully followed by Corregio. Pietro della Francesca considerably improved the art of perspective after its first introduction by Paolo Uccello, a Florentine: but the sublime idea of figures in perspective on domes and vaults, which renders deception so sublime, was perfected and completed by the pencil of Melozzo. He lived at Rome a short time before the year 1472, and Vasari speaks of a work executed about that period, painted in fresco, for Cardinal Riario, nephew of Sixtus IV., on the dome of his chapel in the church of the Apostles, on the subject of the Ascension, the effect of which was wonderful in the extreme. This picture, in the year 1711, was carefully separated from the wall when the chapel was taken down, and arranged in the pope's palace at Monte Cavallo, with the following inscription: *Opus Melotii*

Foroliviensis, qui summos fornices pingendi artem vel primus invenit vel illustravit. Melozzo's manner greatly resembles that of Andrea Mantegna, being eminently correct in design, and the heads nobly distinguished. This sublime painter was living in 1494, according to Luca Paccioli's account, called *Summa d' Aritmetica e Geometria*, published in the same year, in which he states that Melozzo da Forli, among other conspicuous painters, was still in existence.

MEMMI (SIMONE), was born at Siena, in 1285, and taught by Giotto, whose manner he afterwards imitated, and was employed by him as an assistant in the mosaic paintings which he undertook for the church of St. Peter, at Rome. He there rose into high favour with the pope, who retained him in his service while he resided at Avignon: and at that court he had the opportunity of painting the Laura of Petrarch, for which that poet celebrated Memmi in such a manner as has rendered his name immortal. On his return to Siena, he was employed to execute a picture for the cathedral, of which the subject was the Virgin and Child, attended by Angels. The air and attitude of the Virgin is lovely, and the composition and ornaments are in a grand style. He finished many portraits of the pope, cardinals, and other illustrious persons of that age, among which was that of Petrarch; and as he spent the major part of his life at Florence, many of his greatest works are in the churches of that city. The chief excellence of this master consisted in his fresco painting; and Vasari testifies that though he was not a good designer, his principal attention being engaged in studying nature, and painting portraits, yet the airs of his heads were good, and his colouring agreeable. He died in 1345. The following inscription is on his tomb, "*Simoni Memmio, pictorum omnium omnis aetatis celeberrimo. Vixit ann. 60, mensibus duobus, diebus tribus.*"

MEMMI (LIPPO), was born at Siena in 1300. He was the pupil, and a near relation of the before-mentioned artist. Inferior to Simone Memmi in design, he was an able copyist of his manner, and, by the assistance of his productions, composed several works, which would have passed for those of Simone, had not Lippo Memmi affixed his signature to them. Unassisted by Simone, his works proved deficient in the component parts, although the colouring was brilliant. From a Latin

inscription on a picture in St. Ansano di Castel Vecchio at Siena, but lately in the Gallery at Florence, inscribed A.D. 1333, it is supposed that Lippo worked conjointly with his relative. At Assisi are also some pictures finished by Lippo Memmi, which appear to have been commenced by Simone; and at Ancona there are many of the joint works of these artists.

MENAGEOT (FRANCIS WILLIAM.) This artist, the son of French parents, was born at London in 1744, but went to France when six years of age. He studied under Augustin, Deshayes, Boucher, and Vien, and afterwards proceeded to Rome. On his return to France he became a member of the Royal Academy, and was subsequently sent again to Rome, as director of the French Academy in that city. In 1800, he finally settled in his native country, where he deservedly acquired fame by his talents, and affection by his disposition and manners. His pictures, principally historical, are numerous, and are much valued. He had a remarkable talent for allegorical subjects. Menageot died in 1816.

MENGS (ANTONIO RAFFAELLE). This eminent artist, a native of Auszig, in Bohemia, was born in 1728. Ishmael Mengs, his father, a miniature painter of little note, gave him the first instruction in geometrical figures, and took him to Dresden, while still a youth. This artist sought every method of perfecting himself by application, and studying the performances of the ablest masters in that famous gallery. In the year 1741, when only thirteen, Mengs went to Rome, where he copied in miniature some works of Raffaele, by command of Augustus III., King of Poland, that were greatly extolled at Dresden, to which place they were sent. He continued at Rome three years, and was appointed painter to the elector and king, upon his return to Saxony, with a considerable annuity, and the monarch's consent to his revisiting Rome, where he again continued four years, and, during that period painted a beautiful picture of the Holy Family, which gained him the greatest applause. As Mengs married at Rome, he became solicitous of entirely fixing his abode in that city; but not being suffered to follow his inclinations, he was under the necessity of revisiting Saxony, which occurred in 1749. After continuing three years at Dresden, the insupportable conduct of his father destroyed his spirits and health, and he obtained the king's

leave to return to Rome. The circumstances of Mengs at this period became extremely embarrassed, from the stoppage of his pension, in consequence of the elector and king's treasury being reduced by the war. He laboured at low prices for mere support, and was then engaged by the Duke of Northumberland to make a copy of the School of Athens, by Raffaele. At this epoch he painted the vault of the church of St. Eusebius, and soon after composed his beautiful fresco of Mount Parnassus, in the Albani villa, so finely engraved by Raphael Morghen. Mengs performed a journey to Naples for the Elector of Saxony, where he was noticed by the king, subsequently Charles III. of Spain; who, on his accession to the latter throne, invited Mengs to Madrid, and granted him a considerable salary. The ceiling of the king's antechamber, representing the Graces, was his first essay; and in the queen's apartment are many of his most admirable pictures, comprising the Aurora, which is a most splendid composition. The air of Spain being inimical to his health, Mengs obtained the king's permission to revisit Rome for its re-establishment; and, immediately upon his arrival there, he was engaged in the Vatican by Clement XIV., where he painted his picture, representing Janus dictating to History, who appears in the act of writing; as well as a Holy Family. He resided three years at Rome, and was loaded with favours upon his return to Madrid, by his royal patron. On arriving in the latter city, he commenced his celebrated work in the dome of the grand saloon in the palace at Madrid, where the Apotheosis of the Emperor Trajan is executed with the most wonderful judgment, every component part being highly felicitous in its execution, while the colouring and effect of this splendid work are matchless. The frescoes of Mengs are infinitely superior to his oil pictures; the finest being his Nativity, in the royal collection of Spain. It is in the style of the famous *Notte*, by Corregio, in which the glory emanates from the Infant Jesus. This work was so much prized by the king, that he commanded for it a covering of glass, in order to preserve the performance from injury. Mengs, throughout his whole career, gave himself up to the attainment of the science of painting, neglecting the necessary care of his health, and totally abandoning all society and rest. In consequence of this, two years after his return to Madrid,

continued toil, combined with an unhealthy climate, rendered it absolutely necessary that he should seek the Italian temperature, his disposition always inclining him to that centre of all art and science. With the sincerest gratitude he acknowledged his patron's goodness on being permitted to revisit Rome, after having been favoured with an addition to his salary, and receiving signal proofs of that monarch's bounty. The emaciated constitution of Mengs seemed to experience returning health as he approached Rome, and his spirits revived at the prospect of passing the remainder of his life in that renowned asylum of the Muses. This perspective was, however, blighted by the death of his wife, whom he dearly loved; which event plunged him into the deepest affliction, so that, his mind desponding, illness returned with increased suffering. When debilitated to the last extreme, he unfortunately consulted an ignorant quack, who accelerated his death, in 1779.

MENTON (FRANCIS). Van Mander says this artist was born at Alkmaer about 1550, and was a pupil of Francis Floris. His works are well designed, and his composition just: he painted portraits and historical subjects; but being much admired and sought after as a portrait painter, he too much neglected the study of the latter. Those, however, which he did execute were finished with a considerable degree of merit. He died in 1609.

MERANO (GIOVANNI BATTISTA), was born at Genoa in 1632, and was a pupil of Valerio Castelli. One of his best compositions is the Massacre of the Innocents, preserved at Genoa; of which performance Lanzi speaks as being a most harmonious composition, characteristically expressive, and beautifully coloured. Merano died in 1700.

MERANO (GIOVANNI BATTISTA), called *Molinaretto*. He was born at Genoa in 1666, and became eminent as a painter of portraits, landscapes, and sea-views. He died in 1712.

MERANO (FRANCISCO), surnamed *Paggio*. He was born at Genoa in 1710, and became the scholar of Domenico Fiasella, whose style he followed with success. He died at Genoa in 1764.

MERCATI (GIOVANNI BATTISTA), was a native of Florence, and an engraver as well as painter. He was born at Città San Sepolero, in the year 1000, and closely followed Pietro da Cortona in historical subjects. At his birthplace he painted two

pictures of the Virgin; and an altar-piece in San Lorenzo, portraying that saint, and many others, much after the manner of the Caracci. There are some etchings by this artist, most of which are from his own designs.

MERCIER (PHILIP). This artist sprang from a French family, though born at Berlin in 1689, and received his education at the academy of that city. He travelled to France and Italy, and subsequently to Hanover, when Frederic, Prince of Wales, appointed him his portrait painter, and took him to England, where he was afterwards named one of the royal suite. Mercier painted several of the princesses, which performances were mezzotinted by I. Simon. After a lapse of time he lost the prince's patronage, and resided in Covent-garden, executing portraits in the manner of Watteau. He died in the year 1760.

MERIAN (MATHEW, Junior), born at Basle in the year 1621, was son of Matthew Merian, an engraver and glass painter, and supposed to have been the pupil of Vandyck, Rubens, and Sandrart, alternately. He was clever as a portrait painter, as well as in designing historical subjects; his outline being sufficiently correct, his tone and colour vigorous, while in dignity of conception he has very seldom been surpassed. Merian's Artemisia mixing the Ashes of Mausolus in her Cup, in the possession of Joseph Werner, his scholar; and the Martyrdom of St. Lawrence, for the cathedral of Bamberg, are the most admirable of his historical pictures. This artist was employed by the most distinguished persons in Germany; his equestrian portraits, particularly that of Count Serini in an Hungarian dress, with his right arm bared, and a sabre in his hand, is the most conspicuous, uniting the depth of Rembrandt with the tone of Rubens.

MERIAN (MARIA SIBYLLA). She was born at Frankfort in 1647, being the daughter of Matthias Merian, an engraver and geographer. Showing an early fondness for painting, she was instructed by Abraham Mignon, from whom she learned neatness of handling, and delicacy of colour. Her genius particularly led her to paint reptiles, flowers, and insects, which she designed after nature, and studied every object with an inquisitive observation; so that her works rose every day in reputation. She frequently painted her subjects in water-colours on vellum; and finished an astonishing number of

designs, being as indefatigable in her work as in her enquiries into the curiosities of nature. She drew the flies and caterpillars in all the variety of changes and forms in which they successively appear, from their quiescent state till they become butterflies; and also drew frogs, toads, serpents, ants, and spiders, with extraordinary exactness. She even undertook a voyage to Surinam, to paint the insects and reptiles peculiar to that climate; and, at her return, published two volumes of engravings after her designs. Her daughter, Dorothea Henrietta Graff, who painted in the same style, and accompanied her to Surinam, published a third volume, collected from the designs of Sibylla; which work has always been admired by the learned, as well as by the professors of painting. This ingenious lady published her account and description of European insects before her departure from Holland. She died at Amsterdam in 1717.

MERZ (JAMES), the son of a Swiss peasant, in the canton of Zurich, was born in 1783, and, when very young, manifested a fondness for drawing. His talent was encouraged by a clergyman of the name of Veith, whose patronage enabled him to acquire instruction. Merz made a rapid progress both in painting and engraving. He then went to Vienna, where he met with warm friends, and continued his career of improvement. His genius and his amiable disposition made his death, at the early age of twenty-four, a subject of deep regret. He left several pictures and portraits, meritorious for correctness of design and delicacy of expression.

MESA (ALONZO DE). Palomino says this artist was a native of Spain, and born at Madrid in the year 1628; he was a pupil of Alonzo Cano, and composed several works for the public buildings at Madrid. He was also an historical painter of considerable genius; his legendary Life of St. Francis, in the monastery of the Franciscans, is his best performance. He died in 1668.

MESSINA (ANTONELLO DA), was a native of Messina, who, while studying in Sicily, having acquired the praises of Masaccio, the latter invited him to visit Rome, where he practised for a considerable period, and from thence proceeded to Naples. The discovery of oil painting by John of Bruges caused an insurmountable desire in Messina to possess that mystery; wherefore, armed with this resolution, he proceeded

to Bruges, and, gaining the favour of Van Eyck, who was then very old, acquired from him the process of the art, and was the first, upon revisiting Italy, who painted in oil colours. Domenico Veneziano is also said to have learned from this painter the secret in question. This account is, however, considered as questionable, although Vasari appears to regard it as correct. We have but a short list of the works of Messina; two altar-pieces being noticed by Lanzi, and some pictures of the Virgin, in select hands; he also mentions a portrait in the possession of Signor Martinengo, with the following inscription:—*Antonellus Messenius me fecit, 1494*; and a Pietà, signed *Antonius Messeniensis*.

MESSINA (SALVO DA), lived in the year 1511. Haskert observes, that he was most probably the nephew of Antonello; that he imitated Raffaele; and makes mention, with great encomium, of a picture painted by him for the cathedral at Messina, portraying the Death of the Virgin.

METELLI (AGOSTINO), was born at Bologna in 1609, and was a disciple of Gabriello d'Occhiali. His excellence consisted in painting perspective and architecture, and, in conjunction with Michel Angelo Colonna, he executed several magnificent works, which contributed highly to their honour. The friezes, foliages, and other ornaments of architecture, were performed by Metelli, in a grand style of design, and painted in a free and elegant manner. Metelli and Colonna were also jointly employed at the Bueno-Retiro, and other palaces in Spain, by Philip IV., during several years; and received there remarkable instances of the favour of that monarch, who was so delighted with their painting that he frequently went on the scaffold to see them at work. Metelli died in 1660.

METRANA (ANNA). This lady lived in the year 1718, and is mentioned by Orlandi as an eminent painter of portraits.

METZU (GABRIEL), was born at Leyden in 1615, but the artist under whom he first studied is not mentioned. The masters he chose for his models were Gerard Douw and Mieris; and he endeavoured to imitate them, as well in their style of composition as colouring: yet there is a remarkable difference in the touch and pencilling, which readily distinguishes the works of those painters from the labours of Metz. He had, however, generally, such exactness in his drawing, such nature, truth, and delicacy, in his design and pencil, such a

pleasing tone of colouring, and so good an expression, that his pictures are in universal esteem. He approached near to Vandyck in his manner of designing the hands and feet of his figures; the countenances had usually infinite grace, a distinguishing character, and strong expression; and his pictures have abundance of harmony. His subjects were usually taken from low life, but they were designed after nature, and surprisingly well represented: such as women selling fish, fowls, or hares; sick persons attended by the doctor, chemists in their laboratories, dead game, painters' rooms, shops, and drawing-schools hung with prints and pictures; all which subjects he composed well, and finished with neatness, as he also did his portraits. He spent much time on his pictures, which has occasioned their scarcity; and it is said that the Dutch prevent their being carried out of their own country as much as possible. On this account the paintings of Metz, which are sometimes seen in collections, are either obtained by chance, or purchased at large prices. The value set upon the works of this master has induced several painters to endeavour to imitate him, whose productions others have circulated abroad, and, being a little mellowed by time, they are called originals. Metz commonly painted in a small size. The subject of his largest picture is a number of Men and Women in a Mercer's Shop. It is described as being excellent in the disposition, and correct in the design; the naked flesh being so soft and melting, and the colouring so clear, that it is admirable: the silks and stuffs are curiously and neatly distinct, and their different texture and folds represented with such truth and ease, that the painting affords entertainment to examine it. The attitudes of the figures are well chosen, and every thing appears so natural, that nothing seems wanting to its perfection. Another picture of Metz, representing a Lady washing her Hands in a Silver Basin, held by her Woman, is an exquisite performance, and thought to be painted in his best time. But one still more capital is, a Lady tuning her Lute: the face is beautifully formed, and painted with the utmost delicacy, the flesh and life being imitated with uncommon force and spirit; and, if the hands had been more correct, the whole would not have been unworthy of Vandyck. By confining himself to a sedentary life, with little intermission, he was severely afflicted with the

stone; and, having consented to undergo the operation of cutting, he was of too feeble a constitution to survive it, and died in 1658.

MEULEN (ANTHONY FRANCIS VANDER). This artist, born at Brussels in 1634, was a disciple of Peter Snyders, a battle-painter, by whose instructions he made such a rapid progress that several of his juvenile pictures were excellent performances. While he followed his profession at Brussels, some of his compositions happened to be carried to France, and were shown to M. Colbert, who invited him to Paris, where he was employed by Louis XIV., and had a pension of two thousand livres, besides a remuneration for his work. He attended the king in most of his expeditions, and designed on the spot the sieges, attacks, encampments, and marchings of the royal armies, also taking views of the cities and towns rendered memorable by success; from which sketches he composed the paintings that were intended to perpetuate the remembrance of those exploits. In his imitation of nature he was exact and faithful; his colouring is excellent, and in his landscape the skies and distances are clear and natural; and though his figures are dressed in the mode of the times, they are well designed, and grouped with so much judgment that his pictures have always a striking effect. His design is generally correct; his touch free and full of spirit; and, in the distribution of his lights and shadows, there appears so good an understanding, that the eye of the spectator is constantly entertained. The works of Vander Meulen have not, perhaps, the spirit and fire of Borgognone and Parrocel, but they appear to have more sweetness; nor could any painter excel him in describing the various motions, actions, and attitudes of horses, as he carefully studied every object after nature, and knew how to express them with truth and elegance. His principal works are at Versailles and Marli; but many of his easel pictures are dispersed through England, France and Flanders. He died in 1690.

MEULEN (PETER VANDER). This painter was a relation and pupil of Anthony Vander Meulen. He was first intended for a sculptor, but relinquished that study for the pencil. He painted scenes of the chase and battlepieces, and came to England in 1690, when he was engaged to delineate the warlike feats of King William. There was a likeness of this

painter executed by Largilliere, from which a print has been engraved.

MEUSNIER (PHILIP), was born in 1655, and was a disciple of Jacques Rousseau. He became an eminent painter of architecture, having spent several years at Rome to complete his knowledge of that art; and, by carefully examining the magnificent buildings about that city, ancient and modern, and likewise designing after the works of those masters who excelled in that particular branch, he acquired a considerable elegance of taste. His style of composition is of the Roman School; his colouring good, and he had a great felicity in managing his shadows and lights, so as to produce an extraordinary effect; he was also remarkable for a freedom of hand, and displayed abundant spirit in his touch. He died in 1734.

MEYER (FELIX), was born at Winterthur in 1653, and received his first instructions from a painter at Nuremberg; after which he became a disciple of Ermels, a landscape painter, whose manner he followed, though he did not neglect the study of nature. In search of improvement he travelled to Italy, but the climate not agreeing with his constitution, he retired to Switzerland, where there are abundant materials to aid the imagination, and improve the taste of an artist, by the infinite variety of prospects of plains, mountains, craggy rocks and precipices, with rivers and falls of water, sufficient to furnish the fancy of a painter with subjects for compositions. Being indefatigable in surveying the beauty, wildness and magnificence of nature in those romantic regions, he made a multitude of noble designs, which procured him high reputation, and amply supplied his demands. His freedom of hand, and singular readiness of execution, equalled the vivacity of his imagination, of which he gave a remarkable proof at the abbey of St. Florian, in Austria, while on his travels. The abbot being desirous to have two grand apartments painted in fresco, and consulting another artist, who seemed very dilatory, applied to Meyer for his advice in what manner he should have it executed. Meyer for a few minutes viewed and considered the place, and then, taking a long stick, to which he fastened a piece of charcoal, immediately began to design, saying, "Here I would have a tree," which he marked out as quick as possible; "at the remote distance I would represent a forest, as thus: here a fall of

water, tumbling from great rocks, and so on." As fast as he spoke he designed, and deprived the abbot of the power of expressing his approbation, so much was he lost in astonishment, to behold a design executed with such elegance and taste, without any time allowed for reflection. At the abbot's request, Meyer undertook to finish the sketch; the other painter was dismissed, and the whole work completed during the same summer. This adventure spread his reputation throughout all Germany; and he was thenceforward continually employed by the first nobility and princes in Europe. But, at the latter part of his life, by endeavouring to fix on a manner still more expeditious and pleasing than that of a former period, his works had neither the same ease, freedom nor semblance of nature, though they might produce more immediate profit. His first performances, however, deserve to be ranked with those of the best painters of landscape. He was not expert at delineating figures, and those which he inserted in his pictures are very indifferent: such, therefore, of his landscapes as were embellished by Roos, or Rugendas, are most esteemed. Meyer died in 1713.

MEYER (ANDREW). This painter was born at Zurich, in Switzerland, as mentioned by professor Christ. He also engraved some towns and cities, and his monogram generally accompanies his views.

MEYER (DIETRICH). This artist was an engraver, as well as painter, and born at Zurich, in Switzerland, in 1571. He acquired great repute by his historical pictures and portraits, of which latter there are a considerable number, representing the most celebrated characters in Switzerland, which are generally distinguished by his initials.

MEYER (JOHN). This painter, supposed to have been related to the foregoing artist, resided for the most part at Nuremberg, and there also exist various prints engraved from his own sketches. Of these the principal are his battles, finished in a very peculiar and beautiful manner. Meyer likewise produced several engravings of the fountains at Rome, which were published at Nuremberg in the year 1600.

MEYER (RODOLPH). This painter, a native of Zurich, the son and pupil of the foregoing artist, was born in 1605, and more celebrated as an engraver than a painter. Notwithstanding this, Rodolph acquired great repute by his historical

pictures and portraits. Among his etchings, we have the Dance of Death, afterwards engraved by his brother Conrad, as well as a series of emblems, and many portraits, which were subsequently published.

MEYER (CONRAD). This painter studied at Frankfort, and after being the scholar of his father, became the pupil of Matthew Merian. Conrad was junior brother of Rodolph, and the youngest son of Dietrich Meyer. He was chiefly employed in painting portraits, the colouring of which is highly esteemed; and, with respect to his engravings, he was regarded as the most industrious artist of his time. There are a vast quantity of his prints which were collected together by Caspar Fuessli, who made every attempt to have them completed; he could, however, assemble together no more than nine hundred impressions from his plates. This artist was born at Zurich in 1618, and died at the same place in 1689. His multifarious engravings consist of emblems, landscapes, and scenery.

MEYER, OF MEYERLE (FRANCIS ANTHONY). This artist was a native of Prague; but it was at Turin, where he resided some time, that he acquired the appellation of *Francesco Antonio Meyerle*. He was born in 1710, according to Lanzi. He was remarkable for his diminutive pictures, and always chose domestic scenes; some few portraits, however, exist, which, although beautifully painted, did not meet with so much success as those executed in smaller dimensions. Several of his productions are at Vercelli, where he remained the best part of his life; and his performances are highly valued. This artist died in 1782.

MEYERS (JEREMIAH). At the age of fourteen this painter came to England, and studied under Zinck, who at that period had acquired great fame as a painter of miniatures, and particularly excelled in enamelling. Meyers was considered one of the first of his period, and appointed miniature designer to the queen. He was a native of Tubingen, and one of the first who patronized the Royal Academy in the year 1768. He was born in 1728, and died in 1789.

MEYERING (ALBERT), was born at Amsterdam in 1645, and learned the art of painting from his father, Frederick Meyering, an artist of some abilities; but when he had acquired a certain knowledge of his profession, he went to Paris, where he con-

tinued a few years, finding little encouragement, and labouring very hard for subsistence. From thence he travelled to Rome, as the only place where he could hope for real improvement. There, though in a necessitous situation, he pursued his studies industriously; and, having met with his friend John Glauber, they associated together, and visited most of the cities and towns of Italy, making observations in every place, on such parts of nature as might be most useful to them in their performances. After an absence of ten years, Albert returned to Holland, and was immediately employed on several considerable works. In Italy he had acquired a free pencil, and a ready manner of painting, which was particularly useful to him, as his designs were usually of a large size, for halls, saloons, and grand apartments; though he often painted easel pictures, which were excellently handled. His compositions had a striking effect; his subjects were well disposed; and, in some of his pictures, he designed an abundance of figures. In general, the grandeur of his taste in trees and buildings, the richness of many of his ornaments, and a peculiar transparency in his representation of water, gave singular satisfaction to the beholder. Meyering died in 1714.

MEYSSENS (JOHN), born at Brussels in 1612, was taught the principles of painting by Anthony Van Opstal; he afterwards became a disciple of Nicholas Vander Horst. When he commenced painter, he undertook both history and portrait; but the latter seems to have been his principal employment; and by having successfully executed the portraits of Count Henry of Nassau, the Countess of Stirum, the Count de Bentheim, and other noble personages, his reputation in that style was effectually established. His remarkable excellence consisted in his producing a striking resemblance; in finishing his pictures with great care; and giving them a lively and good expression. He died at Brussels in 1666.

MEYSSONNIEN (JUSTUS AURELIUS). Basan speaks of this artist, as not only excelling in painting, but in the different branches of sculpture, architecture, gold-working, and engraving. He was a native of Turin, and born in 1695. At Paris, where he lived some time, he was appointed gold-worker to the king, from whom he received a brevet, and was nominated chief draughtsman of his cabinet. He left several ornamental plates, various designs

of architecture, and plans for gold-workers, which Haquier afterwards engraved.

MEZZANDRI (ANTONIO). This artist was born at Bologna, and lived about 1688. Lanzi states that he so particularly excelled in fruits and flowers, that the famous Gobbo of the Caracci was scarcely superior to many productions of this painter.

MICHALLON (ACHILLES ETNA). This artist was born at Paris in 1796, studied under David, and other eminent painters, and when only twelve years old produced a painting of such merit, that Prince Youssupoff rewarded him with a yearly pension. After having gained several prizes, he proceeded to Rome, to complete his studies. His Orlando at Roncesvalles, the Combat of the Centaurs and Lapithæ, the Ruins of the Circus, and a View in the Environs of Naples, were much admired. He died at the age of twenty-six.

MICHAU (THEODORE). This artist painted landscapes, and low scenes of merriment. He was a native of Brussels, and born in 1676. He studied under Francis Bout, and endeavoured to copy the manner of the younger David Teniers, but neither succeeded in the softness of his landscapes, nor the peculiar characteristics of his boorish groups. He was living in 1730.

MICHELE (PARRASIO). This artist was a Venetian, and lived about 1590. He studied under Paolo Veronese, whose taste and manner he succeeded in imitating. Rodolfi makes mention of his paintings, some of which are in the churches at Venice.

MIEL (JAN), called *Giovanni della Vite*. This eminent artist was born in Flanders in 1599. He was first a disciple of Gerard Seghers, in whose school he made a distinguished figure; but he quitted it, and went to Italy for further improvement in the taste of design, and to obtain a more extensive knowledge of the several branches of his art. At Rome he particularly studied and copied the works of Corregio and the Caracci, and was admitted into the academy of Andrea Sacchi, where he gave proofs of such extraordinary genius, that he was invited by his master to assist him in a grand design, which he had already begun. Miel, however, through some disgust, rejected those elevated subjects which at first had engaged his attention, refused the friendly proposal of Sacchi, and chose to imitate the style of Bamboccio, as having more of that nature which pleased

his own imagination. His general subjects are huntings, carnivals, gipsies, beggars, pastoral scenes, and conversations; and of these he composed his easel pictures, which are the finest of his performances. But he also painted history in a large size in fresco and in oil; and though his pieces seem to want elevation of design, and more grace in the heads, yet they appear superior to what might be expected from a painter of such low subjects as those which he was fond of representing. His pictures of huntings are most admired; the figures, and animals of every species being designed with uncommon spirit, nature, and truth. The transparence of his colouring, and the clear tints of his skies, enliven his compositions; nor are his paintings in any degree inferior to those of Bamboccio in force or lustre. Charles Emanuel, Duke of Savoy, invited him to his court, appointed him his principal painter, honoured him with the order of St. Mauritius, and made him a present of a cross set with diamonds, of great value. Many capital pictures of this master, in his best style, are said to be in the imperial collection at Vienna; and at Turin, in a grand saloon, called the hunting-room, are several of his noblest performances. They represent the chase of various animals, in different views; some pursued, others killed, and the huntsmen returning from the sport. In those compositions there are numerous figures; which, though dressed in the mode of the times, yet the subject is treated in a grand style, and the colouring is lively and strong, though somewhat darkened by time. Miel died in 1664.

MIERHOF (FRANCIS VAN CUYCK DE). This painter was of high birth, and born at Bruges in 1640. He, in the first instance, merely designed for recreation; but from the natural taste he had imbibed for painting, he persevered, and met with considerable success; when adversity, having unfortunately overtaken his family, he experienced the benefit arising from his cultivation of the art. The feelings of this painter, on receiving such a shock, obliged him to leave Bruges, and he repaired to Ghent, where he acquired very great repute. He followed the style of Francis Snyders, and produced compositions of fish, fruits, game, and animals, many of which greatly resemble the works of that master. At Ghent, in the monastery of the Alexines, is a beautiful painting by this artist,

portraying dogs, fish, and dead game; and, so exquisitely finished is this performance of his peneil, that it has very frequently been mistaken for one of the best pictures of Snyders. He died at Ghent in 1701.

MIERIS (FRANCIS), called the *Old*. This admirable painter was born at Leyden in 1635, and not at Delft, as Deseamps asserts. He was first placed under Abraham Toorne Vliet, one of the best designers of the Low Countries; under whom he made remarkable progress, and next entered the school of Gerard Douw, where in a short time he surpassed all his companions, and was by his master called the prince of his disciples. Being eager for improvement in peneilling, he went to study with Adrian Vanden Tempel; but finding his expectations were not realized, he returned to Douw, whose taste and genius corresponded more nearly with his own; and he continued with him, till he wanted no farther instruction, except in studying after nature. He had an unusual sweetness of colouring, a neat and wonderfully delicate touch, and the same transparence that characterizes the paintings of Douw, to whom he was superior in many other respects, being more delicate and extensive in his design, and correct in his drawing. His colouring is more clear, his touch more animated, and his pictures have more freshness and force. His manner of painting silks, velvets, stuffs, or carpets, was so singular, that the different kinds and fabric of any of them might easily be distinguished. His pictures are rarely to be met with, and, of course, fetch high prices. Besides portraits, his general subjects were conversations, persons performing on musical instruments, patients attended by the doctor, chemists at work, mercers' shops, &c. The usual valuation he set on his pictures was at the rate of a ducat an hour. Houbraken mentions an incident in his life, which, as it tends much to his honour, may not be unacceptible to the reader. Mieris had conceived a real friendship for Jan Steen, and delighted in his company, though he was by no means so fond of drinking freely, as Jan was accustomed to do every evening at the tavern. Notwithstanding this, he often passed whole nights with his friend, in a joyous manner, and frequently returned very late to his lodging. One evening, when it was

very dark, and almost midnight, as Mieris strolled home from the tavern, he unluckily fell into the common sewer, which had been opened for the purpose of being cleansed, and the workmen had left it unguarded. There he must have perished, if a cobbler and his wife, who worked in a neighbouring stall, had not heard his cries, and instantly run to his relief. Having extricated Mieris, they took all possible care of him, and procured the best refreshment in their power. The next morning, Mieris, having thanked his preservers, took his leave; but particularly remarked the house, that he might know it another time. The poor people were totally ignorant of the person who had been relieved by them, but Mieris had too grateful a spirit to forget his benefactors; and having painted a picture in his best manner, he brought it to the cobbler and his wife, telling them it was a present from the person whose life they had contributed to save, and desired them to carry it to his friend Cornelius Plaats, who would give them the full value for it. The woman, unacquainted with the real worth of the present, concluded she might receive a moderate gratuity for the picture; but her astonishment was inexpressible when she received the sum of eight hundred florins! The finest portrait from this master's hand is that painted for the wife of Cornelius Plaats, which is still preserved in that family, though great sums have been offered for it. In the possession of the same person was another picture of Mieris, representing a lady fainting, and a physician applying the remedies to relieve her. For that performance he was paid fifteen hundred florins, and the grand duke of Tuscany, who wished to purchase it, offered three thousand, but they were not accepted. That prince procured several of the pictures of Mieris, which are still an ornament to the Florentine collection—one of the most curious being a Girl holding a Candle in her Hand; a performance that is accounted inestimable. This artist died in 1681.

MIERIS (JOHN), was the eldest son of Francis Mieris, born at Leyden in 1660, and learned the art of painting from his father. He was stimulated to exert the utmost efforts of his genius to arrive at eminence in his profession, by having the example of his father perpetually before him, and the abilities of his younger brother to excite his industry. Yet John

neither imitated the manner of the one nor the other; for he could not hope to possess the patient perseverance which his father showed, in finishing his pictures as highly as he did; and as his brother painted in small, he determined to paint in a large size, to avoid competition. Francis appeared very desirous to place John with some very eminent historical painter, particularly with Lairesse, whose works he held in the highest esteem. But as he knew him to be a man of dissolute life and corrupt morals, he was unwilling to risk those of his son, who might perhaps be deluded into vice by the power of bad example; and therefore undertook that employment himself, affording him all the aids in his power, and laid before him those models from which he had formed his own successful manner. The young artist, unhappily, was much afflicted with the gravel and stone; and those complaints greatly impeded him in the progress of his studies. But after the death of his father, he travelled to Germany, and from thence to Florence, where the fame of his father's merit procured him a most honourable reception from the grand duke, who, when he saw some of his paintings, endeavoured to retain him in his service; but Mieris declined the offer, and proceeded to Rome, where his abilities were already well known, and his works exceedingly coveted. In that city his malady increased; yet during the intervals of ease, he continued to work with his usual application, till the violence of his distemper ended his days in 1690.

MIERIS (WILLIAM), called the *Young Mieris*, was the younger son of Francis Mieris, and born at Leyden in 1662. During the life of his father, he made remarkable progress; but being deprived of his director when only nineteen, he had recourse to nature, as the most instructive guide, and, by studying with diligence and judgment, he approached near to the merit of his parent. At first he took his subjects from private life, such as tradesmen in their shops, or a peasant selling vegetables and fruit, and sometimes a woman looking out at a window, all which he copied minutely after nature, nor did he paint a single object without his model. One of his first attempts was the picture of a Woman feeding her Child, and another standing by, encouraging it to eat; the father sits by the fire, attentive to the actions of other children, and the chamber is neatly furnished. The whole is finished

with exquisite art and delicacy, and that single picture established his reputation. Mieris having observed the compositions of Lairese, and other historical painters with delight, attempted to design subjects in that style; and began with the story of Rinaldo sleeping on the Lap of Armida, surrounded with the Loves and Graces, the foreground being enriched with plants and flowers. This work proved a new addition to his fame, being sold for a very great price; and it was so highly admired, that he was prevailed on to repeat the same subject, for three other persons of distinction, though in every picture he took care to make some alteration. He also painted landscapes and animals with equal truth and neatness; and modelled in clay and wax in so sharp and accurate a manner, that he might justly be ranked among the most eminent sculptors. In the delicate finishing of his works he imitated his father, as he likewise did in the lustre, harmony, and truth of his paintings, which makes them almost as highly prized; but they are neither equal in design nor effect, neither is his touch so exquisite as that of his father. The works of the elder Mieris are better composed, the figures better grouped, and they have less confusion; yet the younger Mieris is acknowledged to be an artist of extraordinary merit, though inferior to his parent, who indeed had scarcely his equal. He died in 1747.

MIERIS (FRANCIS), called the *Young Francis*, was the son of William, and the grandson of Francis Mieris, and born at Leyden in 1689. He learned the art of painting from his father, whose manner and style he imitated; choosing the same subjects and endeavouring to resemble him in his colouring and pencil. But, with all his industry, he proved far inferior, and most of those pictures which, at sales, are said to be of Young Mieris, and many also in private collections, ascribed to the elder Francis, or William, were perhaps originally painted by this artist, or are only his copies after the works of those excellent painters, as he spent abundance of time in copying their performances.

MIERS (——). He was a native of Holland which country he was obliged to leave, for having engaged too deeply in the revolutionary troubles there in 1788. He then came to London, where he acquired a reputation by his landscapes, in which the figures, cottages, and trees were finished with care and neatness. He evidently

aimed at an imitation of Ostade, but without approaching his model. He executed several drawings, or rather pictures, in water-colours, in which the extreme neatness of handling is the more observable, being produced by the process generally called body-colours. He died in 1793.

MIGLIONICO (ANDREA). This artist painted historical subjects, which acquired him great repute. Dominici says he was born at Naples, and studied under Luca Giordano, whom he did not long survive. There are many paintings of this artist in the different churches of his birthplace, the most celebrated being that of the Descent of the Holy Ghost, which adorns the church of St. Nunzio.

MIGNARD (NICOLAS), called *of Avignon*, was born at Troyes in 1608, and instructed in design and colouring by the best painter in that city, to whom Mignard proved himself much superior in a short time. He, therefore, to acquire a greater degree of knowledge, and an improved taste, studied after the antiques at Fontainebleau, and the paintings of Primaticcio and Rosso, preserved in that palace. But he finished his studies at Rome, where he resided two years; being aided in his practice by the advice of Fresnoy, and his brother Peter Mignard. He painted a number of portraits; but his genius inclined him more strongly to historical compositions, particularly poetic subjects. Though he had a good invention, he had no great fire of imagination, which defect was compensated in some degree by the correctness and neatness of his pictures. His colouring was agreeable, his carnations lively, his ideas sometimes elevated, and abundance of union and harmony appeared in his works. He resided several years at Avignon, but left that city on being invited to the court of France; and at the time of his death, in 1668, he was rector of the Royal Academy at Paris. Several of his works are in the palace of the Thuilleries.

MIGNARD (PIERRE), called the *Roman*, was the younger brother of Nicholas Mignard, and born at Troyes in 1610. He was a disciple of Vouet; but, having an opportunity of seeing some capital paintings of the Italian masters, he quitted that school, and went to Rome, to study after Raffaele, Buonarroti, and Annibale Caracci; endeavouring to transfuse into his compositions whatever appeared to him excellent in each of those artists. He studied at Rome twenty-two years, which

circumstance, with his manner of designing so much in the taste of the Italian School, procured him the name of the *Romana*. He possessed a finer genius than Nicolas; and had the honour of painting the portraits of Popes Urban VIII. and Alexander VII., besides many of the nobility at Rome. Being invited to Paris by Louis XIV., he returned through Tuscany, Modena, and Parma, in all which courts he painted the portraits of the princes and their families. In France, his patron sat to him ten times, and had such a respect for his talents and accomplishments, that he ennobled him; and, after the death of Le Brun, appointed him principal painter, and director of the manufactories. The colouring of Mignard was in general good; he was rich in his ordonnances; and those paintings which are at St. Cloud are honourable proofs of his being an artist of eminence. He died in 1695.

MIGNARD (PAUL). This artist, who was born at Paris in 1666, was the son and disciple of Nicolas Mignard, and became a good painter of portraits. He died at Lyons in 1691.

MIGNON, or MINJOHN (ABRAHAM). This delicate painter was born at Frankfurt in 1639. His father having been deprived of the greater part of his substance by losses in trade, left his son in very necessitous circumstances, when he was only seven years of age. From that melancholy situation he was rescued by the friendship of James Mural, a flower painter, who took Mignon into his own house, and instructed him in the art till he was seventeen. Mural, observing an uncommon genius in Mignon, took him with him to Holland, where he placed him as a disciple with David de Heen, whose manner he imitated, and ever afterwards adhered to; only adding daily to his improvement, by studying nature with exact observation. When we consider the paintings of Mignon, we are at a loss whether most to admire the freshness and beauty of his colouring, the truth in every part, the bloom on his objects, or the perfect resemblance of nature visible in all his performances. He always displays a beautiful choice in those flowers and fruits from which his subjects are composed, and he groups them with uncommon elegance. His touch is exquisitely neat, though apparently easy and unlaboured; and he was fond of introducing insects among fruits and flowers, so wonderfully finished, that even the drops of dew appear as round

and translucent as nature itself. Wycerman, who had seen many admired pictures of Mignon, mentions one of a most capital kind. The subject is, a cat having thrown down a pot of flowers, which lie scattered on a marble table. This picture is so wonderfully natural, that the spectator can scarcely persuade himself that the water spilled from the vessel is not really running down from the marble. This picture is distinguished by the title of Mignon's Cat. He died in 1679.

MILANESE (FELICE). It is supposed that this artist was a painter. There is an etching by him of the Virgin and Child, with several children, and a bishop in front of the female figure. This production is marked *Felice Milanese fec.*

MILANI (GIULIO CESARE). This artist was a native of Bologna, and born in the year 1621; he copied Flaminio Torre, and completely succeeded. There are several of his pictures in different churches at his native place; and his principal works are, St. Antonio di Padova, in the church of St. Maria del Castello; the Marriage of the Virgin, in Giuseppe; and, at the Servi, a painting of the Holy Family, accompanied by St. John. He died in 1678.

MILANI (AURELIANO). This artist was a native of Bologna, and nephew to Giulio Cesare Milani. He was born in the year 1675, and studied under Cesare Gennari, as well as Lorenzo Basinelli. He was attracted by the school of the Caracci, and paid little attention to the style of his master; so that he came closer to the rules of that school than any other artist, with the exception of Carlo Cignani. The abilities of this painter maintained the superiority of the Bolognese School, and his best pictures are, the Girolamo, in St. Maria della Vita; St. Stephen Stoned, in St. Maria; and at Mascanella, the Resurrection, in La Purità. He died in the year 1749.

MILANI (GIUSEPPE MARIA). This master was born in 1678, and learned design from Camillo Gabrielli, who was the disciple of Pietro da Cortona. When he quitted the school of Camillo, he applied himself to study perspective, and made designs after the most magnificent buildings, ancient and modern, that merited his attention in Pisa, and other cities of Italy. These he applied occasionally in his compositions, and gained great reputation by the truth and grandeur of the architecture, which he introduced into his

paintings. His figures were designed in an elegant style; but he seemed to borrow so much from Pietro da Cortona, as to be accounted a plagiarist. His colouring was in a good taste, his disposition judicious, his perspective fine, and he had much union and harmony. At Pisa, in the church of St. Matthew, is a grand ceiling painted by this master; the composition is noble, and has great effect; the disposition of the several groups is good, and the architecture excellent. But many of the figures are taken from Cortona; and the glory which is represented in the design, appears too yellow. Though particular parts, however, may justly be censurable, the whole is striking and beautiful.

MILE, or MILLE (FRANCESCO), called *Francisque*, was born at Antwerp in 1644, and at an early age placed under Laurentius Franck, with whom he studied industriously, and showed so apt a genius, that, in a few years, he became equal to his master. Having contracted a friendship with Genoels, they studied together after nature, and increased each other's ardour by a friendly emulation, and unreserved communication of ideas, sentiments, and observations, which, in the end, rendered both very eminent. Milé was remarkable for a most tenacious memory; so that, whatsoever scene he observed in nature, or whatever designs of any other master engaged his attention, they became ever after so strongly impressed on his memory, as never to be forgotten. But, what was more extraordinary, he could readily recollect the shape and form of any particular cloud, or those tints in the skies, and evanescent beauties, which pleased his eye and imagination, so as to represent them at any distance of time, with all the truth and force of nature. He travelled through England, Holland, and France; and, in each country, left sufficient evidence of his excellence in the art. His landscapes show that he had made Poussin his model, most of them being designed in the style of that master; and he adorned them with figures elegantly designed and judiciously disposed. His favourite study was heroic landscape, like Nicolo Poussin; and, whatever subject he represented, he took pains to adapt the scenery to it with skill and propriety. His pencil is light, his tone of colouring agreeable in many of his pictures, and his manner pleasing; yet his works generally have no great

effect, by not having a proper body of light, or, at least, the light is so managed that they usually appear too brown, and of one colour. His best works, however, possess much merit in taste and correctness of design, in freedom of pencil, pleasing tints of colouring, as also in the figures and keeping; and it was a loss to the art, and to the world, that he was poisoned by some of his own profession, who envied his merit. He was for some time deprived of his reason, and soon after of his life, in 1680. A very agreeable landscape of Milé, and perhaps one in his best style, is in the collection of the Marquis of Hastings.

MIND (GOTTFRIED). This singular artist was a native of Berne, in Switzerland, where he studied under Feudenberger. His favourite subjects were animals, and particularly cats, which he painted in a great variety of attitudes. When at work he had always a favourite puss at his elbow; and even at his meals he was attended by a number of the feline race, old and young, to which he was much attached. Madame Le Brun, the celebrated female painter of Paris, purchased many of his pictures, and conferred on him the title of the *Raffaëlle of Cats*. Mind also painted bears and other animals with equal accuracy and spirit. He died at Berne in 1814.

MINDERHOUT (—). This ingenious artist was born at Antwerp about 1637, but followed his profession at Bruges, where he was admitted into the society of painters in 1662. His subjects were sea-ports and harbours, with a number of vessels and figures, especially the prospects of different ports in the Netherlands. He also painted particular views of Antwerp and Bruges. He seemed to take a singular delight in studying the construction of every kind of shipping; and the drawing and design of all the vessels he painted appear to be copied from real objects, with great precision. Being very industrious, he painted a number of pictures, which in general, had a good effect, though not always an equal proportion of merit; for some of them cannot be too highly prized, whilst others are so slight as to be little more than unfinished sketches, and the figures, as well as the skies, are indifferent. He died at Bruges in 1696.

MINGOT (TEODOSIO), was a Spaniard, born in Catalonia, in the year 1551, and became a pupil of Gaspar Becerra. Palomino has very incorrectly advanced, that

this artist studied under Buonarroti, who died when Mingot was only thirteen years old. It is supposed he went to Italy, where he perfected himself in design, and became a good colourist. He was engaged by Philip II. in the palace of the Prado, where his best pictures were burnt in the fire which destroyed that building. He died in 1590.

MINZOCCHI (FRANCESCO), denominated *Il Vecchio di San Bernardo*. This artist's birthplace was Forli. He first practised in the manner of Marco Parmegiano, and a defect in grace is extremely palpable in his early productions, especially in his picture of the Crucifixion, at the Osservanti. He afterwards improved himself in the school of Girolamo Genga, and coloured well, after the manner of Pordenone. The Sacrifice of Melehisedeek, and the Miracle of the Manna, are his best works in fresco, preserved in the Basilica de Loretto, in which the prominent figures have a characteristic brilliancy of colouring. Minzocchi was inimitable as a copyist of Pordenone, though, in other pictures, he is found wanting in the grandeur and correctness which the subjects demanded. Scannelli highly extols a fresco painting by this artist, in the church of St. Maria della Gracia, at Forli, representing the Trinity; the whole being well coloured, excellently foreshortened, and claiming more praise than is generally bestowed upon his productions. His two sons, *Pietro Paolo*, and *Sebastiano Minzocchi*, were historical painters, but far behind him in the pictorial art. In the churches of St. Agostino, and the Franciscans, at Forli, are some very mediocre works from the pencils of these artists.

MIRADORO (LUIGI), was a Genoese, stated by Lanzi as having been most conspicuous from 1639 till 1651. Studying the first rudiments of the science at Genoa, he afterwards travelled to Cremona, at the commencement of the seventeenth century, where he imitated Panfilo Nuvolone. He then adopted the Caracci style, but without much exactness in his figures, or expression in his characters. Bold in design, and delicate in colouring, this painter was highly prized in Lombardy and at Cremona, although he is totally passed over by Orlandi. Miradoro selected and acquired the greatest success in all terrifying subjects. His best pictures are a Dead Christ in the Virgin's Lap, in the hall at Piacenza, and St. Giovanni Damascene, in St. Clement's, at Cremona.

MIREVELT (MICHAEL JANSEN). This painter of history and portrait, born at Delft in 1568, was a disciple of Anthony Blochland, and for some time employed his time in painting historical subjects but finding a continual demand and a profitable return for portraits, he gradually discontinued the former, and adhered to the latter. He studied and imitated nature happily, gave a strong resemblance to his portraits, finished them highly and designed them in a good taste. His pencil is free, his touch has neatness, and the merit of his performances so effectually spread his reputation, that he was invited to the court of London by Charles I.; but the plague raging at that time through London, he was prevented from accepting the offer. He lived entirely at Delft and never quitted that city except at particular times, when he went to the Hague to paint the portraits of some of the princes of Nassau, by whom he was much esteemed. It may readily be conjectured that the works of Mirevelt must have been extremely admired when the extraordinary number of his paintings is considered, amounting to five thousand; for the smallest of which he never was paid less than one hundred and fifty guilders—about fifteen pounds sterling; and for those of a larger size, half or whole lengths, his price was proportionably enlarged. Sandrart, and after him, Descamps, with the author of the *Abrégé*, affirm that Mirevelt painted above ten thousand portraits—an incredible number for one hand to finish; but Houbraken, with greater probability, limits the number to five thousand. Sandrart also says that he lived to be ninety years of age, though all other writers agree that he died at seventy-three. The author of the *Abrégé de la Vie des Peintres*, vol. iii. p. 102, fixes the birth of Mirevelt in 1588, and then says he died in 1641, at the age of seventy-three; which must be an oversight; for, according to those dates, he could have been only fifty-three in the year 1641; and, supposing him to die at seventy-three, he must have died in 1661. contrary to the testimony of all writers.

MIREVELT (PETER), was the son of Michael Mirevelt, and born at Delft in 1596. In his manner of design, in his style of colouring, and in the delicacy of his pencil he resembled his father; and by the best judges of that time was accounted in no degree inferior to him. He died in 1632.

MIRUOLI (GIROLAMO). Vasari states this painter to have been born at Roma-

gna, and best known in the year 1570. He was a tolerable historical artist, and a scholar of Pellegrino Tibaldi. He composed fresco works for the church of the Servi, at Bologna, being also well known at Parma and Modena. He died under the patronage of the grand duke.

MITELLI (AGOSTINO), a celebrated painter, was born at Bologna in the year 1609. Eminent as an artist in perspective and architectural scenery, he was by no means deficient in the human figure, which science he acquired in the Caracci school. He frequently designed the figures, and often the perspectives, conjointly with Michel Angelo Colonna, in the decorations of the archiepiscopal palace at Ravenna: he, however, ultimately gave up his mind completely to perspective, in which he excelled. However inferior the compositions of Mitelli may be to those of Il Dentone, as regards force and strength, they enchant by the ease and beauty of his selections, and the softness of his colouring. His decorations were always elegantly adapted to the style of the building he had to ornament, and he correctly adhered to the sombre magnificence of the cathedral, the gracefulness of the saloon, and the brilliancy of the theatre. In all these he was supported by M. A. Colonna, with whom he formed a friendship, which existed twenty-four years, and only terminated with the death of Mitelli. The most admired of their combined works are in the Capella del Rosario, and the Palazzo Caprara saloon at Bologna. They rendered themselves equally eminent at Parma, Modena, and Genoa. In 1653 they repaired to the court of Philip the Fourth of Spain, where they decorated the palaces with many of their most finished compositions, especially a fine saloon, in which Colonna painted the story of Pandora. Mitelli died at Madrid in 1660.

MITELLI (GIUSEPPE MARIA), a native of Bologna, born in 1634, was the son of the preceding painter. After gaining some knowledge from his father, he studied in the academy of Flaminio Torre. He was a tolerable historical painter, and frequently placed figures in the perspective views of Agostino. There are many works of this artist in the churches at Bologna; the best of which are, St. Riniero curing the Sick, in St. Maria della Vita; a Pietà, in the Annunciata; and Christ taken in the Garden, at the Capuccini. Mitelli was, however, better known as an engraver than a painter, and etched many plates

designed by himself, after the best of the Italian painters; they are executed in a very weak style, and the drawing is very faulty. This artist, notwithstanding, possessed great genius, and his works are worthy of the consideration of amateurs.

MOCETTO (GIROLAMO), or HIERONYMUS MOCITUS. This painter was a Veronese, and born about the year 1454. He studied under Giovanni Bellini; but his works are little known. One picture from his pencil is mentioned by Lanzi, in St. Nazario e Celso, at Verona. Mocetto was also a neat, though stiff, engraver; and his works, which are extremely difficult to be met with, appear to possess no other merit than their rarity.

MODENA (MUNARI PELLEGRINO), denominated *Da*. This artist was frequently called Aretusi, but more commonly recognised by the name of Pellegrino da Modena, that city being the place of his nativity, which occurred about the year 1585. It is uncertain who was his master at Modena; but, in the year 1509, when young, he composed an altar-piece for the church of St. Giovanni, which procured him considerable applause. The great reputation of Raffaelle, then at its climax, induced Modena to visit Rome, when he became a pupil of that sublime master. His genius being quickly developed to that exquisite painter, he was appointed to assist him in the grand works in which he was engaged in the Vatican. He executed, from the designs of Raffaelle, the Lives of Jacob and Solomon, in a capital style, and, upon the demise of Raffaelle, painted from his own compositions for the churches at Rome, and in St. Giacomo degli Spagnuoli, the History of St. James, in fresco. Upon his return to Modena he was engaged to paint for many of the public buildings; and his picture of the Nativity of the Virgin, which adorns St. Paolo, is imagined with all the elegance and grandeur of his great preceptor. This admirable painter, who stood so high in popular estimation, was snatched from the world by a dreadful and calamitous event. His son, engaging in a quarrel, a fatal duel ensued, which finished by Pellegrino's offspring killing his adversary, when the father, running to the succour of his child, was attacked by the relatives of the deceased, who, wreaking their fury upon him, put an end to his existence. This shocking catastrophe occurred about 1323. Pellegrino was the only pupil of Raffaelle who came

near him in sublimity of style and chastity of design.

MODIGLIANI (FRANCESCO). This artist was born at Forli, and lived about the year 1600. Lanzi speaks of his being called Francesco da Forli, at Urbino, in consequence of some pictures painted by him in that city, and several frescoes in the church of St. Lucia. His best compositions are at the Osservanti at Forli, and in the church of St. Maria del Rosario, the subjects of which are taken from the Bible; namely, Adam and Eve driven from Paradise; the Deluge; the Tower of Babel; together with many more.

MOELART (JACOB), was born at Dort in 1649, and learned the art of painting from Nicholas Maas, with whom he continued several years. Neither labour nor study were wanting in this master to acquire a competent knowledge in his profession: he observed nature with care; and at length was esteemed a good painter, both of history and portrait. Houbraken mentions two compositions of Moelart; the one, Pharaoh and his Host drowned in the Red Sea; and the other, Moses striking the Rock; both deserving commendation. He died in 1727.

MOI (PETER VAN), born at Antwerp in 1590, was a disciple in the academy of Rubens, and painted historical subjects for several of the churches in Flanders, as well as Brabant. In the cathedral at Antwerp is the Adoration of the Magi, beautifully executed in the style of Rubens; and a Christ after Crucifixion, with the Maries, Joseph of Arimathea, and St. John, also adorns the Gallery of the Louvre. Peter Moi died in 1650.

MOINE (PIERRE ANTOINE LE). He was born at Paris in 1605. His talent lay in painting fruit-pieces, which were remarkable for their beauty of colouring and liveliness of expression. He died at Paris in 1665.

MOINE (JEAN LE). He was born at Paris in 1635, and died there in 1713. He had some merit as a painter of history.

MOINE (FRANCIS LE), was a native of France, and born at Paris in the year 1688. He was a pupil of Louis Galloche, under whom he acquired great eminence, and obtained the best prize at the academy. The poverty of his parents, and the difficulty of the times, precluded his enjoying the advantage of studying under the king's pension; but a constant attention to the best originals in his native place very soon gained him great reputation,

and he was admitted a member of the Academy at Paris, about 1718. His passport to this honour was his picture of Hercules and Cacus, which, though by no means his most perfect production, was remarkable for correctness in the design. Le Moine was invited, in 1724, to accompany M. Berger to Italy, which offer he accepted with avidity; but he did not continue there long enough to fix his studies or principles in the art. During the short stay he made at Rome, he seems to have been more enchanted with the grandeur of Pietro da Cortona, and the celerity of Lanfranco, than the sublime talent of Michel Angelo, or the elegance and grace of Raffaello. He was chosen at Paris to paint the dome of the Virgin's Chapel in St. Sulpice, when he made himself conspicuous by the grouping of his figures, and the beauty of his colouring. This labour, which occupied him three years, crowned his reputation, and he was appointed by Louis XV. to paint the vault of the grand saloon at Versailles, portraying the Apotheosis of Hercules; an immense undertaking, deemed the largest in Europe, being sixty-four feet by fifty-four. The subject is composed of nine divisions, and was completed in four years. At the death of Louis de Boullongne, Le Moine was appointed painter to the king, with a large salary; and although so highly favoured, he became melancholy and dejected, which affliction his friends in vain endeavoured to assuage. On one occasion, being called upon by his patron, M. Berger, for the purpose of inviting him to his country seat, he imagined the officers of justice were coming to seize him, and, snatching up his sword, inflicted so many wounds upon his body, that he fell dead as his friend entered the apartment, in the year 1737.

MOLA (PIETRO FRANCESCO). This great painter was, according to some writers, born at Lugano in 1609; but others make him a native of Coldra, in the district of Como, in 1621. The former account, both in regard to place and date, is however the most correct. He was at first instructed by Giuseppe d'Arpino, and afterwards became the most distinguished disciple of Albano; but having observed, with admiration, the grand effect produced by the colouring of Guercino, he went to Venice, and applied himself with ardour to study the works of Titian, Tintoretto, Bassan, and Paolo Veronese. He formed for himself a peculiar style, at once

elegant, bold, and beautiful, which spread his reputation through all Italy. He studied colour with intense application, and excelled alike in fresco and oil. At Rome, several churches and chapels were enriched with historical pictures, designed by him from the sacred writings; and for Pope Alexander VII. he painted the History of Joseph and his Brethren, for which he received the greatest encomiums, besides a noble recompense. Though Mola painted history with such success, yet his genius principally inclined him to landscape, in which he was uncommonly excellent. His scenes are generally solemn, his trees designed in a grand style, and his distances conducted with judgment, and a look of true nature. His design is correct, and the figures with which he has adorned his landscapes are in a fine taste, and have a good expression; though sometimes the dark parts of his pictures are rather too black. His imagination was lively, his invention ready and fertile, and in his design, as well as pencilling, he shows abundant spirit and freedom. Two noble pictures by Mola are in the church of Santa Mariadella Vittoria, at Milan: one is the representation of St. John in the Desert, in which the figure is designed with nature and truth, and finely coloured; the other represents St. Paul the Hermit, a truly fine production; the landscape has a charming effect, and the trees are painted in a grand taste, with large spreading branches, in the style of Salvator Rosa. He died in 1665.

MOLA (GIOVANNI BATTISTA). This artist who was brother to Francesco Mola, was born in 1620, and also received his instruction in the school of Albano. He proved a good painter in history, as well as in landscape; but was far inferior to his brother in style, dignity, taste, and colouring. Giovanni Battista, in his manner, had more resemblance to his master Albano, than to that of Francesco; yet his figures are rather hard and dry, and want the mellowness of Albano. There are, however, four of his pictures in the Palazzo Salviati, at Rome, which are universally taken for the works of Albano. He died at Rome in 1678.

MOLINAER (JOHN), was a Dutch artist of considerable merit, whose subjects were generally low mirth, the colouring of which is fine, and the component parts are so admirably expressive, as nearly to vie in perfection with the productions of Adrian Ostade.

MOLINAER (NICHOLAS MINS). He was born at Amsterdam in 1627, and in his style came very near to Adrian Ostade. He painted the interior of farmhouses, with rustic sports and employments, which he represented admirably. He died at Amsterdam in 1686.

MOLINAER (NICHOLAS). He was related to the preceding, and was born at Amsterdam in 1629. His subjects were landscapes.

MOLYN (PETER), the *Elder*, was born in 1600, at Haerlem. He was a beautiful landscape painter, and his ethereal tints and perspectives are executed with chastity and airy gracefulness. He etched many clever designs in the manner of Vanderfelde, those plates being mostly signed with his name.

MOLYN (PETER). This artist, who was also called *Cavaliere Tempesta*, and *Pietro Mulier*, was born at Haerlem in 1637, but the chronological tables fix his birth in 1640. At first he imitated the manner of Francis Snyders; and while he continued in his own country, painted huntings of different animals, as large as life, with singular force and success. Afterwards he changed his style, and followed the impulse of his natural genius, which inclined him to paint tempests, storms at sea, and shipwrecks, with such circumstances as are apt to excite pity and terror. These subjects he executed in such a free, natural and spirited manner, as procured him the technical appellation of *Peter Tempesta*. He travelled through Holland, to observe the works of the best Flemish artists, and then went to Rome, where he changed his religion from Calvinism to Popery. This, with his professional merits, recommended him to the favour of many of the nobility, and secured him the friendship of the Count Bracciano, who became his patron. Persons of the first rank employed him incessantly, for whom he painted his usual subjects of animals and landscapes with the utmost applause. At last he grew rich, and received the title of Cavaliere, with a chain of gold. Having spent several years at Rome, he went to Genoa, where he met with a most honourable reception, and obtained as much work as he could execute. There he might have lived in affluence, superior even to his hope, if he had not, unhappily, grown dissolute and vicious. He fell deeply in love with a Genoese lady, and left no art untried to debauch her; but finding all his attempts ineffectual, he proposed to marry

her, though it was sufficiently known that he had been married at Rome a considerable time before, and that his wife was then alive. When that objection was urged by the lady and her friends, he was exceedingly mortified, and resolved to have his wife assassinated, to remove the obstruction. A person proper for the villanous purpose was soon engaged, and, to conceal the transaction as much as possible from public notice, Tempesta wrote an affectionate letter to his wife by that messenger, requesting her to accompany the bearer to Genoa. As she had a real affection for her husband, and wished to be with him, she readily obeyed his commands, and was murdered on the road. Notwithstanding the secrecy with which this deed was perpetrated, the affair became suspected, and Tempesta was seized, imprisoned, and, after full conviction, sentenced to be hanged. But, by the interest and application of the nobility, who regarded him for his extraordinary talents, the severity of the sentence was mitigated, and he was retained in prison a long time, nor would he probably have ever been released, had it not been effected by a critical accident; for when Louis XIV. bombarded Genoa, all the prisons were set open, and Tempesta seized that opportunity to escape to Placentia, after a confinement of sixteen years. From this affair he was nicknamed *Pietro Mulier*, or *De Mulieribus*, by which he was ever after known through Italy. It was observed, that the pictures which he painted in prison, where he diligently followed his profession, were accounted more excellent in taste, composition, and colouring, than any of his preceding performances. A capital picture of this master, in the possession of Count Algarotti, was a representation of Noah leaving the Ark. The animals in this picture, though numerous, are well designed, as likewise are the figures, and the expression is exceedingly good. It is difficult to meet with any of the genuine works of Tempesta, most of them being preserved, and highly valued, in Italy, where they generally bring large prices. This artist died in 1701.

MOMMERS (HENRY). This Dutch painter was born at Haerlem in 1650, and became the disciple of Karl du Jardin, on leaving whom he went to Italy, where he improved himself considerably, but still adhered to the style of his master. His subjects were landscapes with animals,

Italian views, with figures and fruits. He died in Holland in 1708.

MOMPERT (JOOS, or JODOCUS), was born in 1580; but authors are silent in regard to the place of his nativity; nor do any of them mention the master by whom he was instructed, though his works are sufficiently known in many parts of Europe. He studied after nature, and became a considerable painter of landscape; his pictures show great freedom of pencil, and his grounds are frequently well broken; but there is a stiffness in his compositions, which cannot be pleasing to a judicious eye, though in several other respects he is justly commendable; and such of his works as are carefully finished have many admirers. Though some of his paintings are well handled, and pencilled with transparency and neatness, yet, in general, his pictures are neither laboured nor highly finished, but are intended to produce a good effect at a competent distance from the eye. His landscapes show an immense tract of country, and the imagination is often agreeably amused with the extensiveness of the prospect, which is always well conducted. The freedom of his touch seems, to most observers, to have too much the appearance of negligence; and, therefore, his works are not in an equal degree of esteem with those of many of the Flemish painters, who not only express the distances in their compositions agreeably and naturally, but render them more beautiful, by careful and exquisite finishing. The pictures of this master are very unequal: sometimes he appears worthy of being admired, and at others seems inferior to himself, and contemptible. The figures in his landscapes were frequently inserted by Breughel; and Teniers often retouched the landscapes, thereby adding to their value. He died in 1638.

MONA, otherwise MONNA (DOMENICO). This artist, born at Ferrara, in 1550, was the pupil of Giuseppe Mazzuoli, denominated *Il Bastaruolo*. Mona was as clever in executing, as he was quick at invention; this is verified by his numerous performances in the churches of Ferrara. There is, however, considerable difference in his works, which is proved in his pictures of the Nativity of the Virgin, and the Birth of Christ. Lanzi ascribes this palpable deviation to mental derangement, and also states that Mona unfortunately killed an officer, which obliged him to seek refuge in flight. He died in the year 1602.

MONANY (PETER). This artist, who was an excellent delineator of sea-pieces, was born in Jersey; and, from the views and circumstances of his family, had little reason to expect the fame he afterwards acquired. He learned the first rudiments of drawing from a sign-painter residing on London-bridge: but where nature endows with talents, they burst forth in the lowest situations; and the shallow waves which rolled beneath his window enabled him to imitate the turbulence of the ocean, and taught him those truths which his master did not possess the art of dispensing. In the Painter-stainers' Hall is a large picture by this artist, painted in 1726. He died in 1749.

MONANNI (MONANNO). This painter was a Florentine, and a scholar of Cristofano Allori. He visited Rome at an early age, where he became a good historical painter and a member of the academy in 1652. St. John Baptizing Christ, from the hand of this master, is preserved in the church of St. Giovanni at Rome.

MONDINI (FULGENZIO), was born at Bologna, and distinguished himself about the year 1658. He excelled in delineating historical subjects, and studied under Guercino. Malvasia speaks of Mondini in terms of commendation, and there is no doubt that he would have attained the highest walk of his profession had the period of his life been prolonged. The churches at Bologna abound in specimens of this artist, and, among many others worthy of notice, are two frescoes from the subject of St. Antonio di Padova, in St. Petronio. This painter died at Florence in the prime of life.

MONERI (GIOVANNI). This artist was born at Piedmont in the year 1637, and was the scholar of Romanelli at Rome. Upon his return to Acqui, he painted for that cathedral a picture of the Assumption; and, at a later period of life, and with increased abilities, he produced an admirable picture of the Presentation in the Temple. He died in 1714.

MONNICKS, or MONNIX. According to some writers, this painter was a native of the Hague, but others affirm that he was born at Bois-le-Duc, in 1606, and that, after learning the principles of his art in his own country, where he made a tolerable progress in design and colouring, he travelled through Italy to study the works of the most eminent artists, and at last settled at Rome. There he refined his

taste of composition and design, and gradually divested himself of the greatest part of his Flemish ideas and style. He particularly attended to perspective, and acquired a great degree of elegance in that branch; but he likewise studied after nature, till he became distinguished as an artist of great merit. The pope, having seen some of his works, was so much pleased with them, that he took him into his service, with an honourable appointment, and retained him as his painter thirteen years. At Rome, and through all Italy, his pictures were universally esteemed, not only for their being well executed, but because they represented the principal palaces, squares, churches, monuments of antiquity, and grand edifices of modern architecture, which he copied exactly from nature; and in the areas before them introduced figures employed in different occupations and amusements. His subjects were, views of the noted parts of Rome, the Campo Vaccino, the streets where the pillars of Antoninus and Trajan stand, and the adjacent buildings, the public fountains, the Colosseum, and other noble fabrics; together with the representation of herb or fruit markets, sports, carnivals, or processions. In the choice of his scenes he showed an elegance of taste; the perspective part is firmly and truly executed; his pencilling is free, and in many parts delicate; and his colouring transparent, showing also a good knowledge of the chiaro-oscuro. His figures are well designed and grouped; but exhibit in their air and countenances some remains of the Flemish ideas of the artist. His paintings are somewhat scarce in these kingdoms, as most of his works were produced in Italy; though in the latter part of his life he followed the profession in his own country, to which he returned when he was advanced in years; but many of his later paintings are not equal in merit to those which he performed in the early or middle time of life. He died in 1686.

MONNOYER (JOHN BAPTIST), otherwise denominated *Baptist*. This artist was born at Lisle about the year 1635, and after studying at Antwerp, commenced historical painting; but finding his talents were differently directed, he applied himself to fruits and flowers, in which branch he acquired great fame. When young, Monnoyer went to Paris, and became a member of that academy in 1663. He adorned the palaces of

Trianon, Marly, Meudon, and Versailles. At the invitation of Lord Montague, then our ambassador to France, he accompanied that nobleman to England, where the first essay of his talents was displayed in painting fruits and flowers for Montague-house, which are the finest of his works. He executed many pictures while he resided in London, occupying a period of nearly twenty years, which are mostly in the collections of the nobility. His pictures are not so exquisitely finished as those of Van Huysum, but his composition and colouring are in a bolder style. His flowers have a remarkable freedom and looseness, as well in the disposition as in the pencilling, with a tone of colouring almost as lively as nature itself. The disposition of his objects is surprisingly elegant and beautiful; and in that respect his compositions are easily known and distinguished from the works of others. A celebrated work of this artist is a looking-glass in Kensington palace, which he decorated with a garland of flowers, for Queen Mary II., who sat by him during the greater part of the time that he was engaged in painting it. For the Duke of Ormond he painted six pictures of East Indian birds, after nature. They are painted in water-colours, on vellum; and nothing can be more delicate in the colouring, pencilling, or spirited expression of every species. He died in the year 1699.

MONNOYER (ANTHONY), by some named *Young Baptist*, was the pupil and son of the preceding painter. He copied his father tolerably well, but was far his inferior in excellence.

MONSILIO (SALVATORE). This artist was a native of Messina, and flourished about the year 1700. He was a pupil of Sebastiano Conca, at Rome, whose manner he copied with great success. Many of his pictures adorn the public buildings in that city, and he also painted the dome in St. Paolo della Regola. One of his best works is the Conversion of St. Paul. The period of this artist's death is unknown.

MONSIGNORI (FRANCESCO) was born at Verona in 1455, and studied under Andrea Mantegna, by whose precepts he acquired a good taste for historical composition, and an excellent manner of painting portraits. His extraordinary talents procured him the patronage of the Marquis of Mantua, who allowed him a large pension, and employed him several years. That prince was not only a lover of the art, but had also a critical judgment, which enabled him to examine

the beauties and defects of a composition with taste. He was accustomed to amuse himself often in observing Monsignori at work, and, one day, taking particular notice of a picture representing the Death of St. Sebastian, the marquis acknowledged every part of the painting to be elegant, but objected that the expression of the figure was not natural, as neither in the look, the limbs, nor attitude, appeared the agony of a person in such a situation, bound with cords, and pierced with arrows. The painter asserted the truth of his figure, and endeavoured to justify it, by affirming that he had taken every part from nature, having engaged a porter for his model, who was tied in the posture described in the painting. The marquis desired to see the porter in the proper position the next day, that it might be determined which of them judged best, according to truth and nature. As soon, therefore, as the marquis was informed that the apparatus was ready, he rushed suddenly into the room, having in his hand a cross-bow fixed for execution; and with a countenance distorted with fury, cried aloud to the porter, "Traitor! prepare for death! you shall die instantly!" As he approached, the terrified porter struggled, and strained every muscle, joint, and limb, to disengage himself, each line of his face expressing the agony of his mind. "Now," said the marquis to the painter, "compare your two models; what he was yesterday, while unterrified; and what he is now, under the dread of execution; and do you determine which has most of nature and which expression is most suitable to the situation of Sebastian." The painter profited by the experiment, confessed the justice of the observation, altered his design, and improved it so much that it was allowed to be the most capital of all his performances. Monsignori copied animals with such astonishing accuracy, that he is said to have imposed upon a real dog with one of his own making. He died in 1519.

MONSIGNORI (GIROLAMO), was born at Verona about the year 1460. When young he became a Dominican monk, and composed several altar-pieces for that monastery. He was a painter of great merit, and his copy of the Last Supper of Leonardo da Vinci, in the great library of St. Benedetto, is perhaps the best that remains. He died in 1540.

MONT (DEODATO DEL), was born at St. Tron in 1581, of a noble family, and educated in a manner suitable to his rank;

having, from his infancy, been instructed in every branch of polite literature, in astronomy, geometry, natural philosophy, and the languages. As his genius inclined him to painting, he became the disciple of Rubens, with whom he lived some time in the closest connexion of friendship, and accompanied him to Italy, till by the advantage he derived from so accomplished a companion and director, and also by his own studious application, he proved an extraordinary artist. Rubens gave him a most honourable testimonial under his hand, expressing how high an opinion he entertained of his abilities, which introduced him to the favour of Duke Albert and the Infanta Isabella, who received him into their service, appointing him their principal painter and architect, with the title of chevalier. His style of composition was elevated and grand; his design correct; and in his colour and pencil he resembled his master. In the church of Notre Dame, at Antwerp, is a Transfiguration excellently designed and coloured; and in the church of the Jesuits, in the same city, is a representation of Christ bearing his Cross, both by the hand of Del Mont, and accounted capital performances. He died in 1634.

MONTAGNA (IL), *see* PLATTEN.

MONTAGNA (BENEDETTO), was born at Vicenza, and figured about the year 1500. He painted many pictures for the churches at Vicenza, so much after the manner of Giovanni Bellini, that they are frequently confounded. Montagna engraved as well as painted; and although his execution is very deficient, and his design incorrect, he is worthy of attention, from being one of the first who practised the art in the Venetian states. It is supposed the works of Marc Antonio induced Montagna to attempt engraving, then little known in Italy, although Marc Antonio had not at that time arrived at his zenith. There are many prints by Montagna, which are very rarely to be met with.

MONTAGNA (MARCO TULLIO). This artist was born at Rome, and flourished during the pontificate of Clement VIII. He studied under Federigo Zuccaro, and succeeded in fresco as well as oil painting. He executed the dome of St. Cecilia and an altar-piece from the life of St. Nicolas in Carcere. The time of his death is unknown.

MONTAGNANO (JACOPO), was born at Padua, and arrived at his zenith between 1495 and 1508. It appears that he was

sometimes called *Jacopo Montagna*, but his right appellation was Montagnano, as there appears on a picture painted by him of the Resurrection, in the Vescovada, at Venice, the signature *Jacopus Montagnano*, 1495. There is also a work of this artist from the history of Rome, under which some author of the time wrote a very flattering Latin epigram. It is a beautiful composition, and from the correctness of the costume and design, might be ascribed to Andrea Mantegna. The time of his death is unknown.

MONTANINI (PIETRO), called *Petruccio Perugino*, was born at Perugia in 1619, and at first instructed by his uncle, Pietro Barsotti; but he was afterwards placed with Ciro Ferri. He did not long adhere to the manner of either of those masters, choosing to study under Salvator Rosa; whose style he imitated with great success. The taste of his landscapes was generally admired; the rocks, situations, torrents, and abrupt precipices, were designed with spirit, and in a grand style; his figures recommended themselves to the eye by their correctness, propriety, and elegance; and the whole of his composition appeared to be greatly in the manner of Salvator. He died in 1689.

MONTERO (DON LORENZO). This Spanish artist was born at Seville in 1640. He was an excellent painter of flowers, fruits, architecture, and landscape. He died in 1710.

MONTILATICI (FRANCESCO), by some denominated *Il Cecco Bravo*, was a Florentine, and born about the year 1600. On the authority of Orlandi we learn that he was a disciple of Giovanni Bilinert, and combined the manner of his master with the taste of Dominico Cresti. This artist was accurate in his designs, and bold in his colouring. He acquired the appellation of *Il Cecco Bravo* from an irritable and testy disposition which he possessed in fomenting feuds and strife. There are two good pictures from the pencil of this artist at Florence, one in the church of the Teatini, delineating the Fall of Lucifer, and another in St. Nicolo Vescovo, of St. Simone. He died at Inspruck in 1661.

MONTEMEZZANO (FRANCESCO). This artist, a native of Verona, was born in 1555, and although he acquired under Paolo Veronese some of that artist's capaciousness of style and brilliancy of costume, he is nevertheless languid and inefficient in colouring and effect. His picture of the Annunciation, in the Osser-

vanti alla Vigna, at Venice, and another of the Magdalen, in St. Giorgio, in Verona, are his best works. He died in the year 1600.

MONTERO DE ROXAS (JUAN). This artist was born at Madrid in 1613, and became a pupil, in Italy, of Pedro de las Cuevas. Palomino speaks highly of his Assumption of the Virgin, in the church of the College de Atocha; as well as of his Destruction of the Host of Pharaoh, in the convent de la Merceda. This artist died in 1683.

MONTI (GIOVANNI BATTISTA). This artist was born at Genoa in the year 1610, of very poor parents. When quite a youth, he manifested a great genius for painting, by frequently delineating subjects upon the walls of buildings, which being noticed by a noble Genoese, Monti was placed by him as a scholar under Luciano Borzoni. His abilities expanding under this master, he ultimately became a good historical designer, but as a portrait painter he greatly exceeded his efforts in the former branch. Monti unfortunately caught the plague, of which he died in 1657.

MONTI (FRANCESCO), denominated *Il Bresciano delle Battaglie*, was born in 1646, at Brescia, and was successively the pupil of Pietro Ricchi and Il Borgognone. The genius of Monti was particularly directed towards painting horses and battles, which he executed with a vigour and spirit very uncommon. Some of his pictures are at Parma and Rome, where they are much valued. He died in 1712.

MONTI (FRANCESCO BOLOGNESE), was a pupil of Giovanni Giuseppe dal Sole, one of whose finest pictures was composed for the Count Ranzzi, his patron, being a representation of the Rape of the Sabines. Invited by the court of Turin to that city, his first picture was the Triumph of Mordecai, which is admirably finished. There are many of this artist's paintings in the Madonna gallery. He was born in the year 1685, and died in 1768.

MONTICELLI (ANDREA), was born at Bologna in 1640, and became a disciple of Agostino Metelli. Of those subjects which suited his fancy and genius, he was esteemed a good painter, working with equal expertness in oil and in distemper. He painted fruit, vases, carpets, flowers, landscapes, perspective, and scenery, which subjects he executed with a free pencil, and natural colouring.

MONTICELLI (MICHEL ANGELO), was born at Bologna in 1678, and learned the

principles of his art from Domenico Maria Viani, a Bolognese painter. His favourite subjects were battles and landscapes, which he finished with great mellowness of colour, and a light free touch, usually filling his compositions with a number of figures, well designed and excellently disposed.

MONTORFANO (GIOVANNI DONATO), was born at Milan, and arrived at his zenith about the year 1495. He painted a fine picture for the convent of the Dominicans, of the Crucifixion, which would have acquired him greater fame, had it not been placed in competition with the Last Supper of Leonardo da Vinci, to whose superiority the finest artists might yield. There is good keeping in the heads of his figures, and had he attended a little more to the gracefulness of contour he would have been unrivalled. He has introduced into it a group of soldiers gaming, whose different countenances are all strongly expressive of the ardent desire of gain. The perspective, architecture, and gradation of distances, are not less happily rendered.

MONTPETIT (ARMAND VINCENT DE), a French artist, born at Macon in 1713 and died at Paris in 1800, was a portrait painter in considerable estimation. He invented a mode of painting in miniature, to which he gave the name of *Eluloric*. His knowledge of mechanics was also extensive, and he produced several valuable inventions.

MONVERDE (LUCA). This artist, who followed the style of Pellegrino di San Daniello, was a native of Udina, and born in the year 1501. He painted a beautiful picture for the altar in the church of St. Maria delle Grazie, his native place, the subject of which was a Virgin and Child, with St. Gervasio e Protasio. It is supposed that, had this painter lived, he would have acquired great fame; but he was not long allowed to enjoy the fruits of his study. He died at the early age of twenty-one, greatly regretted by all his contemporaries.

MONY (LOUIS DE). He was born at Breda in 1698, and studied successively under Van Kessel, Emanuel Biset, and Philip Vandyck; but painted in the style of Gerard Douw. His pictures are executed with spirit, and highly finished, with a good colour, and due regard to the chiaro-oscuro.

MOOJAERT, OF MOONYAERT, (NICHOLAS) born in the year 1600 at Amsterdam, was an engraver as well as painter, of whom several plates exist, executed from his own

works. It is also said that he instructed Jacob Vander Does, John Baptist Weenix, Solomon de Coninck, and several others, in the art of engraving. In his pictures he copied Adam Elsheimer, mingling figures with his landscapes, after the style of that artist.

MOOR, (CHEVALIER KARL DE,) was born at Leyden in 1656, and at first was the disciple of Gerard Douw, with whom he continued a considerable time; but placed himself afterwards with Abraham Vanden Tempel. The death of that master disconcerted Moor, and compelled him to return to Leyden from Amsterdam, where he studied some time with Francis Mieris, and at last went to Dort, to practise with Godfrey Schaleken. At the period when he repaired to the latter master, he was superior to him as a designer, but wished to learn Schaleken's manner of handling. When Moor began to follow his profession, the public soon did justice to his merit; and he took the most effectual method to establish his reputation, by working with a much stronger desire to acquire fame than to increase his fortune. He painted portraits in a beautiful style, in some of them imitating the taste, dignity, force, and delicacy of Vandyck; and in others, the striking effect and spirit of Rembrandt. In his female figures, the carnations were tender and soft; and in his historical compositions, the airs of his heads had variety and grace. His draperies are well chosen, elegantly disposed in natural folds, and appear light, flowing, and unconstrained. His pictures are always neatly and highly finished; he designed them excellently, and grouped the figures of his subjects with skill. His works were universally admired, and some of the first princes of Europe wished to employ his pencil. The Grand Duke of Tuscany desired to have the portrait of De Moor, painted by himself, to be placed in the Florentine gallery; and, on the receipt of it, sent him a chain and medal of gold. The imperial ambassador, Count Zinzendorf, by order of his master, engaged him to paint the portraits of Prince Eugene and the Duke of Marlborough on horseback; in which performances the dignity and expression of the figures, and the attitudes of the horses, appeared so masterly, that they were regarded with admiration, and produced many Latin poems in honour of the artist, who was rewarded by the emperor with the order of knighthood. He likewise painted the

portrait of Peter the Great, and a number of other portraits, for which he received large prices. The picture of Pyramus and Thisbe, by this master, is accounted a capital piece; as also the History of Brutus condemning his Sons; which subject he chose for the grand council hall at Leyden. This last is esteemed admirable, not less for the strong, natural, and true expression in every figure, than for the beauty of the design, colouring, and finishing. Though he was mostly employed on large works, he often painted small easel pictures, with subjects of history, or conversations; which are exceedingly valued, having all the merit of neat pencilling and sweet colouring, added to an elegant taste of design. He died in 1738.

MOOTEL (JOHN), was born at Leyden in 1650, and painted those particular subjects in which he delighted, in an exquisite manner. Every kind of fruit and flower he studied carefully after nature, and they appeared from his pencil so fresh, round, blooming, and relieved, that every object seemed to be real nature. Yet notwithstanding his merit, in delicacy of touch and clearness of colouring, he neither equalled Mignon in fruit, nor John Van Huysum in flowers. He died in 1719.

MORALES (LUIS), called *El Divino*. This artist was a Spaniard, and born in 1509, at Badajos, in Estremadura. He was a pupil of Pedro Campana, and as all his pictures were of a religious nature, he was styled *El Divino Morales*. Most of his works portray the head of the Virgin in sorrow, or that of our Saviour wearing a crown of thorns. In many respects his pictures resemble those of Leonardo da Vinci from the peculiar softness with which they are executed; neither is the expressive force of his works in any way lessened on that account, being finished with the utmost spirit. It is supposed that Morales scarcely ever designed whole-length pictures. His beautiful painting of *Ecce Homo* displays the acme of suffering endured with more than mortal resignation; while his *Mater Dolorosa* is expressive of the greatest anguish. He died, aged seventy-seven, in 1586. His works are dispersed all over Spain, and at the chapel of our Lady of Soledad; there is also a Santa Veronica in the Trinitarian convent at Madrid, and a representation of *Ecce Homo* in the convent of Corpus Christi in the same city.

MORANDI (GIOVANNI MARIA). This master was born at Florence in 1625,

and his first instructor was Sigismund Coccapani, whom he quitted for the academy of Antonio Biliverti. As soon as he found himself qualified to pursue his studies with advantage at Rome, he travelled thither, and after he had cursorily surveyed the marvellous works of art treasured in that city, he deliberately fixed on those from which he could hope for the greatest improvement, and endeavoured, by judiciously studying their particular excellences, to impress the idea of their perfections so firmly on his memory, as to keep them perpetually present to his imagination. By this method of studying, and diligent practice, he distinguished himself to such a degree, that the Emperor Leopold I. invited him to his court, where he painted the portrait of that monarch so well, that all the imperial family sat to him; and their example was followed by most of the German princes. He possessed the excellent parts of his art in a high degree; correctness of design; elegance and nature in his figures, whether historical or portraits; a fine taste in his composition; and a beautiful tone of colour. He died in 1715, or according to others, in 1717.

MORANDINI (FRANCESCO), called *Il Poppi*. This artist was a pupil of Giorgio Vasari, whose manner he copied. He was born in a little town called Poppi, in the vicinity of Florence, in 1544. Most of his pictures portray mirth and gaiety. There are, notwithstanding, several of his paintings in different churches in Florence. Vasari speaks highly of a much admired picture by this painter, representing the Visitation of the Virgin to St. Elizabeth, in St. Nicolo; and that of the Conception, in St. Michelino.

MORAZZONE (PIER FRANCESCO MAZZUCHELLI), was a Milanese, and born in 1571 at Morazzone, and from his birth-place was styled *Il Morazzone*. In his youth he lived at Rome, and painted the Assumption of the Virgin, with the Apostles, for the church of St. Maria Maddalena, at Corso; and the Adoration of the Magi, in St. Silvestro in Capite. He then repaired to Venice, and followed the style of Paolo Veronese, Tintoretto, and Titian, which was the means of his improving himself in colouring; and upon his return to Milan, he painted a beautiful picture for the church of St. Antonio Abate, representing the Adoration of the Kings, but in a manner so different from that executed at Rome upon the same

subject, as scarcely to appear by the same master. Morazzone was engaged at Piacenza, in 1626, to paint the cupola of the cathedral, but dying that year, without finishing the work, it was afterwards completed by Guercino. In the church of St. Giovanni, at Como, is a beautiful painting of St. Michael defeating the rebellious Angels. The King of Sardinia was his patron, and from that monarch's hands he received the honour of knighthood.

MORE (CHEVALIER ANTONIO). This eminent artist was born at Utrecht in 1519. He became the disciple of John Schooreel, and, having made a considerable progress under that master, went to Rome to improve himself in design, after which he visited Venice, to discover the true principles of colouring, for which that school is so deservedly famous. He imitated nature closely, and often happily; his manner is strong, true, and firm; and his portraits have character and life. He seemed to study Holbein, but never arrived at the delicacy of finishing which is observable in the works of that great master, though he finished his pictures with care and neatness. He designed with accuracy, and his colouring has all the truth of nature itself; yet in strength and force it is not equal to that of Titian; nor have his paintings that spirit which appears in the works of some other artists, there being something hard and dry in his manner. However, he excelled in many historical compositions, though they were not designed in a grand style; and one of them, the subject of which is the Resurrection, was publicly exhibited at St. Germain's, before it became the property of the Prince of Condé. He was particularly esteemed by the Emperor Charles V., who sent him to the court of Portugal, to paint the portraits of the king, the queen, and their daughter, who afterwards became queen of Spain. For these three portraits he received six hundred ducats, besides many valuable presents, with the honour of knighthood; and the Portuguese nobility presented him, in the name of that order, with a chain of gold, valued at a thousand ducats. Most of the princes of Europe employed him, and at every court his paintings were beheld with applause; but at none more than those of England and Spain. While here, he was highly honoured by Queen Mary, who presented him with a chain of gold, and allowed him a pension of one hundred

pounds a year. When he returned to the court of Spain, Philip II. treated him with such familiarity, that More, one day, while the king put his hand on his shoulder, smeared it with some carmine. The monarch withdrew his hand, the courtiers were petrified, and More recollecting himself, fell upon his knees to beg forgiveness. Philip only smiled, but the painter never enjoyed rest till he got out of the kingdom, nor could any inducement prevail upon him to return. While he was in Spain, he copied some portraits of illustrious women, which had been originally painted by Titian; and they were thought to approach near to the beauty of the originals. The portrait of More, painted by himself, in the Gallery of Painters at Florence, is charmingly coloured, and full of life and nature, yet it is not without somewhat of that stiffness, of which he could never divest himself. His last work was the Circumcision, intended for the cathedral church at Antwerp; but he left it unfinished at his death, in 1575.

MORE (JACOB), a native of Scotland, was born in 1740, and placed in the academy for designing that was established at Edinburgh, where he studied under Alexander Runciman. In the year 1770 he repaired to Italy, where he reaped great fame as a landscape painter. More selected Claude Lorraine for his model, and his subjects, after the style of that eminent artist, usually represented the Campagna and suburbs of Rome. A reasonable admirer of his works must allow that his scenery is beautiful, and his figures well selected; but there were many English noblemen in Italy, by whom More was engaged, that were so indiscreet as to rank the talents of the latter artist as equal to those of Claude. There is, however, a poverty of colouring in his tints, which leaves him far behind that admirable master. Jacob More ended his days at Rome, in the year 1795.

MORELZE (PAUL), was born at Utrecht in 1571, and was a disciple of Michael Mirevelt, whose manner he imitated in portrait painting; but his ambition leading him to paint history, he went to Rome, and there improved himself considerably in his style and taste, by studying design, and sketching the compositions of eminent artists. Yet he afterwards found so much employment in the portrait line, that very little leisure was allowed him either to study or to practise history. However,

by observing the magnificent buildings at Rome, and other cities of Italy, as also applying himself to the study of perspective, he became a good painter of architecture: the gate of St. Catherine, at Utrecht, was erected from one of his designs. He died in 1638.

MORELL (NICHOLAS). This painter was born at Antwerp in 1664, and studied under Verendael, an excellent painter of fruit and flowers; from whom he learned the art of imitating nature beautifully, and he always painted in the manner of his master. When he had sufficiently established his reputation at Antwerp, he removed to Brussels, where the court at that time resided; and soon became known to those of the highest rank, so as to have employment from every quarter. He lived to a very advanced age, but the precise year of his death is not mentioned. He composed his subjects well, and in his pictures appeared a great deal of harmony; his manner is broad, and shows freedom of hand and facility of execution; his touch is full of spirit, his colouring true to nature, and suitable to the subjects he represents. In some respects he was rather superior to his master, particularly in the foliage of his plants and flowers. Two capital flower-pieces of this master are painted on the folding-doors of the cabinet where the tapestries belonging to the church of the Abbey of St. Peter, at Ghent, are preserved. They are composed in a grand style, and are well executed. He died at Brussels in 1732.

MORELLI (BARTOLOMEO), surnamed *Il Sianon*. This artist was a native of Sianona, not far distant from Bologna, to which city he repaired in the year 1629, and became the pupil of Francesco Albano. He acquired great fame by his historical works, and especially his frescoes. Crespi states that many of his paintings were equal to those of Albano. He died at the age of sixty-three, in the year 1683. At Bologna there are several of his works, of which we may particularly remark his pictures of the Resurrection, in Buon Gesù; and the St. Teresa, in the church of La Madonna delle Grazie. His principal work, however, is in the chapel of the church of St. Bartolomeo di Porta, which is almost equal to his master, from the grace which is displayed in the design and delicacy of the colouring.

MORETTO (LE), *see* BONVICINO.

MORIER (DAVID). This painter was born at Berne in 1705, and, visiting

England immediately subsequent to the battle of Dettingen, procured, through the interest of Sir Edward Faulkener, an introduction to the Duke of Cumberland, who settled upon him a salary of £200 per annum. In battles, horses, and portraits, he eminently distinguished himself, and was amply recompensed, by experiencing the greatest encouragement. He died in 1770.

MORIN (JOHN). This artist, born at Paris in 1612, was equally clever in engraving as in painting. He was a pupil of Philip de Champagne, and painted a great many portraits, besides other subjects: he, however, relinquished that branch of study, and became an engraver.

MORINA (GIULIO), was born at Bologna, and was a pupil of Lorenzo Sabbatini. He acquired great fame by his historical works, and from the expression he conveys in his countenances, appears to have been anxious to emulate Corregio. There are several of his paintings in the churches of Bologna, of which the principal are, a Presentation in the Temple, at the Servi; the Visitation of the Virgin to St. Elizabeth, in St. Uomobono; and the Crucifixion, in St. Sebastiano e Rocco.

MORLAND (HENRY ROBERT). He was the son of a painter in St. James's Square, London, by whom he was instructed: he painted portraits both in oil and crayons, besides which he scraped in mezzotinto, and was much employed as a picture-cleaner. In 1760 he exhibited a boy's head in crayons, which was one of his best performances. By embarking in picture-dealing he ruined his affairs, and became a bankrupt. The common subjects of his pencil were conversations, and servants employed in domestic purposes. He died in December, 1797, aged about seventy-three. He was the father of that extraordinary artist, *George Morland*.

MORLAND (GEORGE). This celebrated English artist was born about the year 1764; and exhibited, when very young, the greatest proofs of eminent talent. His father was his only master, to whom he was apprentice, and he closely applied to the science during that period. On the conclusion of his articles, he quitted his father's mansion, when a life of superior talent, combined with the most flagrant intemperance, followed; so that we admire, while at the same time we condemn, a man whose conduct was so licentious and derogatory to human nature. The different epochs of Morland's talents

were from the commencement to their zenith progressively short; the whole being comprised in a period of about six years, during which he produced those compositions that completely stamped his fame. His biographers state that in 1790 he arrived at the climax of his abilities, devoting to his pictures all the time and thought requisite to render them perfect. Morland selected the subjects best suited to his talents; for as his knowledge of anatomy was very circumscribed, and he possessed no mental refinement from nature, he perhaps lost the little inherent feeling he possessed, by frequenting low company, and indulging in slothful inebriety. He matured a happy combination of figure and character; but his large pictures were generally deficient, as he never fixed upon any subject sufficiently energetic to employ characteristically all his objects. In portraying the broad and vulgar walks of life, he was inimitable; but his landscapes were not always critically exact, nor was his colouring uniformly good, as he had not sufficient knowledge of nature to give energy, or time to improve his labours, and cultivate the native talent he possessed: his animals were exquisite, but the designs are frequently wanting in extension of landscape. Never having visited romantic scenery, except in Derbyshire, he seldom attempted the sublime. His fields, hedges, ponds, and clay-banks are well portrayed; his storms are good, though not terrific; but the combination of common incidents, and consequent events, claim considerable commendation. Morland painted landscape only as a concomitant to his figures; in his distances, however, he was often extremely clever. His most admirable pictures are those comprising inland scenery, sheep, pigs, and asses; dwarf-trees he greatly excelled in, and he generally selected old and clumsy horses, being little acquainted with the anatomy of that noble animal. The pig is, however, the animal he has oftenest introduced in his subjects, and is always inimitable; neither are his sheep less admirably portrayed. His youthful productions display a knowledge of human nature that is rarely to be met with; but in the decline of his abilities, brought on by excesses, his paintings lost all their energies; added to this, he frequently copied his early productions, without displaying either their force or character; so that his dying genius may be traced throughout his latter works. He died in the year 1806.

MORO (MARCO), and **GIULIO (D'ANGELI)**. There is in the church of St. Apollinari, at Venice, the Quatro Coronati, by the last-mentioned painter; and likewise a picture of Paradise, in the church of St. Bartolomeo. He died at an early period of life, but the date is not ascertained.

MORONI (DOMENICO). This painter was a native of Verona, and received instructions in the art from several of the pupils of Stefano Veronese. There is an altar-piece in the church of St. Bernardino at Verona, from the pencil of this artist, which is very highly spoken of.

MORONI (PIETRO). From the authority of Averoldi, this painter was first a pupil of his father, the preceding artist, and subsequently a scholar of Paolo Veronese. He was considered one of the ablest artists of the Venetian School, and proved equally excellent with his competitors in the clearness of his colouring. His picture of Christ bearing the Cross, and many works in the public buildings at Brescia, are unrivalled. He died in the year 1625.

MORONI, or MORONE (GIOVANNI BATTISTA), was born in 1528, and instructed by Alessandro Bonvicino, who took unusual care to form his taste of design and colouring, by directing him to copy the works of the most celebrated painters; in which practice he spent several years with great industry. When he had established himself in the knowledge of his art, he composed historical subjects with success, but afterwards applied himself to the painting of portraits, in which he arrived at such perfection, that even Titian allowed the portraits of Moroni to be the nearest in merit to those of his own hand. He died in 1578.

MORONI (FRANCESCO). This artist was born at Verona in 1474, and was the son of Domenico Moroni, a Veronese painter, very famous, in his time, for working equally well in fresco and oil. Francesco inherited the taste of design and the science of his father, but proved far superior to him in the grace of his figures, and in the union and harmony of his colouring. He spent the greatest part of his life at Rome, and died in that city, where many of his best performances are still preserved in the churches and convents, of which they are accounted a principal ornament. He died in 1529.

MOROSINI (FRANCESCO), denominated *Il Monte Pulciano*, a Florentine artist,

is stated by Baldinucci to have been the pupil of Orazio Fidano, after whose manner he composed a work on the Conversion of St. Paul, at Florence.

MORTIMER (JOHN HAMILTON), was born at Eastbourne, in Sussex, about the year 1739. His uncle being a respectable artist, he imbibed at a very early period a great inclination for the science, and soon gained a sufficient proficiency in drawing to render him capable of sketching any thing that interested his fancy. In his youth he was much attached to sublime and romantic scenery, which gave his genius a turn for the terrible; and the hordes of savage robbers which abounded on the coast, opened a fine field for his inventive pencil. Upon his arrival in London, he became a scholar of Hudson, under whom he acquired but little addition to his natural talent. The Duke of Richmond's gallery afforded him the greatest improvement, being constantly open for the admission of all artists who wished to study from that nobleman's collection. Cipriani conducted, in the kindest manner, towards his improvement, and used every endeavour to gain the patronage of the duke, who invited Mortimer to become a member of his family. His historical picture of St. Paul converting the Britons, procured him the premium of one hundred guineas, bestowed by the Society for the Encouragement of Arts. Dr. Bates afterwards possessed that picture, and gave it to the church of Chipping-Wycombe, in Buckinghamshire. Mortimer's fame being established, he augmented his reputation by his pictures of Magna Charta, the Battle of Agincourt, and Vortigern and Rowena. He became a member of the Society of Artists, when an exhibition was established at the Lyceum in 1769, and, without any application, was appointed royal academician, by order of his Majesty. He died in Norfolk-street, in the Strand, February 4th, 1779.

MORTO (DA FELTRO), was born in 1468, at Florence, where he learned the first principles of painting; but went to Rome when young, and applied himself, with singular diligence, to search out every thing that was curious among the antiquities, which were scattered through every part of that city and its vicinity. As his genius directed him to paint in the grotesque style, he explored all the antique works of that kind in the vestiges of baths, monuments, temples, grottoes, sepulchres; and so effectually studied the

elegance of taste in the different ornaments, that he became exceedingly eminent in that manner of designing, being also the first of the modern artists who painted in that style. Nor can there be a better testimony of his abilities than his being employed by Giorgione to paint the ornaments of his grandest compositions. He died in 1513. It may be proper to observe here, that the term *grotesque* was introduced by the Italians, and appropriated to that peculiar manner of composition and invention observed in the antique ornamental paintings, which were discovered in the subterraneous chambers at Rome, Puteoli, Cumæ, or Bajæ, which had been decorated in the times of the ancient Romans; and as the Italians apply the word *grottu* to express every kind of cavern, cave, or grot, all the modern paintings, which were in imitation of the antique designs discovered in those chambers, which for ages had been concealed under rubbish and ruins, were called by them *grottesche*, and from thence *grotesque*, or *grottesque*, implying a style of painting in which the imagination, fancy, and invention, are principally exerted, without any strict adherence to nature or truth.

MOSER (GEORGE MICHAEL), was born in Switzerland, but coming very young to England, he followed the profession of a gold-chaser, painting also in enamel, and, upon the institution of the Royal Academy, was appointed to the office of keeper. This situation gave him considerable insight as to the structure of the human figure, owing to his contemplation of, and the instruction he gave the students respecting, the antique statues. He was a man of most unblemished character, and died about the year 1783.

MOSES, called *Little Moses*. This master is, by some authors, supposed to have been a disciple of Poelmburg, because he always painted in the style and manner of that artist, as well in design as in colouring and pencilling. His subjects were landscapes, in which he introduced historical figures, representing memorable stories from the Roman, Greek, or fabulous writers. His touch was extremely delicate, his colouring agreeable, and his pictures are frequently taken for the works of Poelmburg. He died in 1650.

MOSNIER (JOHN). According to Felibien, this painter was born at Blois, about 1600, where his father was a painter on glass, and initiated by him into the

principles of painting. Visiting Florence, Mosnier became a pupil of Cristofano Allori, and, upon returning to his native country, acquired considerable fame as an historical designer. In St. Martin's church at Paris are some of the best efforts from the pencil of this artist, who died in that city in 1656.

MOSTAERT (JOHN), was born at Haerlem in 1499, of an honourable family, and was instructed in the art of painting by Jacques de Haerlem. His personal accomplishments, and the politeness of his address, added to his distinguished merit in his profession, procured him the esteem of persons in the highest stations, particularly Margaret, sister to Philip I., King of Spain, in whose service he was retained eighteen years. He painted many portraits of the nobility, which were much applauded. He also designed landscape in a neat manner, with a number of small figures, which were well designed; and all his works have great spirit and judgment. A Nativity, by this master, is preserved in the church of the Jacobins at Haerlem, which is highly commended; and in the same city is a Banquet of the Gods, which is described as a grand composition, full of good expression, and extremely beautiful. He died in 1555.

MOSTAERT (FRANCIS and GILES). These Flemish artists were twins, and born at Hulst, near Antwerp, in 1520. Francis became the scholar of Henry de Bles, and his brother of John Mandyn. Francis excelled in landscape, and Giles in figures, which they painted for each other. Francis died in 1557, and Giles in 1579. The latter was a good painter of history.

MOUCHERON (FREDERICK), called the *Old*, was born at Embden in 1633, and a disciple of John Asselyn, called *Crabatche*, who, observing the genius of his pupil, took the utmost care to instruct him in the best principles of design and colouring. When he was at the age of twenty-two, he went to Paris, and there had the good fortune to recommend himself to the best judges of the art, by the beauty of his landscapes. Every scene and object he painted after nature, whenever he observed what suited his taste or pleased his imagination; but his choice in some was far preferable to that of others. He was careful to sketch the trees, plants, buildings, and sometimes the entire prospects of romantic dwellings, almost buried in groves, or surrounded with picturesque plantations, and by that means was en-

abled to give a great air of truth to his compositions. His foregrounds are generally clear and well finished, but his distances have frequently the appearance of mistiness or vapour. His trees are loosely and tenderly handled, and wherever he introduces water, the reflections of bodies in it are transparent. His situations are natural and pleasing, the buildings are usually well adapted to the scenes, and his distances have a good keeping. His touch is free and light, and his colouring good, except that in some of his landscapes he is too yellow or too green; and, either by time, or using some perishable colours, many of his pictures have acquired too dark a tint, which lessens their effect and value. But, on the whole, his compositions are well designed, agreeably coloured, extremely pleasing, and highly finished. From Paris he went to Amsterdam, and, during his continuance in that city, the figures in his landscapes were painted by Adrian Vandervelde, as, during his residence in France, they were inserted by Theodore Helmbreker. He died in 1686.

MOUCHERON (ISAAC), called the *Young*, was the son of Frederick Moucheron, and born at Amsterdam in 1670. Though deprived of his father when he was only sixteen years of age, even at that time he was qualified to enter upon the profession with credit. At the age of twenty-four he travelled to Rome, where he made designs from every beautiful scene round that city; and particularly sketched each lovely spot about Tivoli, so remarkable for the pleasing variety of its views, and the elegant wildnesses of nature. By this method of study and practice, he designed his subjects with extraordinary readiness, ease, and expedition; and having nature constantly as his guide, he was enabled to exhibit truth in all his compositions. Having made a multitude of choice designs, he returned to Amsterdam, where he executed them in grand halls, saloons, and the apartments of noble edifices, always having his landscapes enriched with figures and animals, though frequently those figures were painted by other artists. In style, taste, and execution, he surpassed his father, besides which, he was a perfect master of architecture and perspective. The leaves of his trees are touched with ease and spirit, and their branches are elegantly interwoven. His pictures are generally filled, in an ample manner, with objects of every kind, and

the eye is furnished with an agreeable variety of buildings, hills, rivers, and plants, copied from nature. His colouring appears extremely natural, and, with its freshness, has abundance of harmony and union. Verkolie and De Witt most frequently inserted the figures in his landscapes; but for some of them he employed other masters. His paintings are exceedingly prized in Holland, and much esteemed in all parts of Europe. He died in 1744.

MOYA (PIEDRO DE), was a Spaniard, and born about the year 1610. His ardent wish to view the productions of the artists of the Flemish School, as also those of Rubens, caused him to visit Antwerp, where he was enchanted by the pictures of Vandyck, who resided at that time in England. Moya, therefore, formed the resolution of immediately going to London, to commence his studies under that great master: these wishes, however, were frustrated by the death of Vandyck shortly after. Upon his return to Spain he composed several pictures for the churches; an altar-piece of the Conception being one of his best performances. He died at Granada in the year 1666.

MOYART (CHRISTIAN LOUIS). This artist, born at Amsterdam in the year 1600, was a painter and engraver. Some allegorical plates of Mary de Medicis are engraved by Moyart.

MUDO (HERNANDEZ EL). This singular artist from his infancy was deaf and dumb; and having afforded sufficient tokens of an earnest desire to learn the art of painting, he was placed as a disciple with Titian, and arrived at a high degree of perfection in colouring and design. He successfully imitated the manner of his master, and gained a considerable reputation; so that, for several years, he was employed by Philip II., King of Spain, to work in the Escorial, and his performances in that palace procured him a noble recompense and distinguished honour. His principal work is the representation of the Four Evangelists, which he painted in fresco.

MUGELIO (ANDREA DELCASTAGNE DI). He was born at Venice in 1655, and was deemed a good painter of history. He died in 1726.

MUGNOZ (SEBASTIAN). A Spanish artist and a disciple of Claudio Coello, was born at Naval-Carnero in 1654. He visited Italy in 1680, and practised in the academy of Carlo Maratti, and, on his return to Saragossa, Mugnoz, conjointly with Coello,

executed some considerable works. In 1688 he was appointed painter to the King of Spain, when he composed frescoes for the palaces, selecting for his subjects incidents from the story of Cupid and Psyche. He copied the light manner of the more modern Italian School, where much is given to floridness of colour, being divested of all regard to the graver composition of characteristic figure. He was killed by a fall from a scaffold in 1690.

MUNERO (GIOVANNI BATTISTA). He was born at Genoa in 1613, and had Luziano Bonzoni for his instructor. He excelled in portraiture, and died in 1657.

MUNTZ (J. H.) This artist resided some time with Lord Orford, at Strawberry-hill, and was much employed by him in making drawings for that villa. In the Exhibition at Spring-gardens, in 1762, he had a landscape in encaustic, on which process he published a volume in octavo. His last exhibition was in 1763.

MURA (FRANCESCO DE), denominated *Franceschiello*, was born at Naples in 1696. He was a pupil of Francesco Solimena, and subsequently adorned the public buildings at Naples. His best works are the frescoes in the palace at Turin, representing the life of Achilles, and the Olympic Games. He died in 1759.

MURANO (NATALINO DA). Ridolphi says this artist was a pupil in the school of Titian, and lived about 1558. He excelled as a painter of portraits, but occasionally executed some historical subjects.

MURANT (EMANUEL), was born at Amsterdam in 1622, and was a disciple of Philip Wouwermans, from whom he acquired the warmth and brilliancy of colouring, and exquisite pencil, which have rendered him deservedly eminent. His subjects were, views in Holland, villages, towns, cities, ruins of houses, and decayed castles, all of them sketched after nature, and so astonishingly neat in the finishing, that every minute part of a building was perfectly discernible, and even every particular stone or brick might be counted by the assistance of a convex glass. His patience and application can scarcely be imagined, being in that respect equal to Vander Heyden. But his inexpressible neatness in finishing every object demanded so much time, that it was impossible for him to paint many pictures; on which account they are exceedingly scarce, and sold for such prices as must place them out of the reach of ordinary purchasers. He died in 1700.

MURATORI (DOMENICO MARIA). This artist was a pupil of Lorenzo Pasinelli, and born at Bologna in 1662. His principal residence was at Rome, where he painted many pictures for the public buildings in that city. His Christ crowned with Thorns was so universally esteemed as to ensure him the appointment of painting one of the prophets for St. John de Lateran. An altar-piece in the church of the Apostoli, portraying the Martyrdoms of St. Philip and St. James, is finished in a masterly manner, and considerably larger than any picture in Rome. Lanzi considers his *Miracle of St. Ranieri* his best work. There are a few capital etchings by this master, who died in 1749.

MURATORI (TERESA), was born at Bologna in 1662. This lady early evinced a taste for the fine arts, particularly music and drawing. She was the daughter of a physician, and successively the scholar of Emilio Taruffi, Lorenzo Pasinelli, and Giovanni Giuseppe dal Sole. She composed many works for the churches at Bologna; the most admirable of which are, a Dead Child restored to Life; the Disbelief of St. Thomas; and the Annunciation. She died in 1708.

MURILLO (BARTOLOMEO-ESTEVAN), the greatest of all the Spanish painters, was born at Seville on the 1st of January, 1613. He received his first instructions in the art from his relation, Juan del Castillo: but the latter having gone to settle at Cadiz, Murillo was obliged, for the means of subsistence, to have recourse to painting banners and small pictures for exportation to America. In that line he obtained full employment, and began to distinguish himself as an able colourist. He was still very young, when he happened to see some works of Pedro de Moya, who was passing through Seville, on his way to Cadiz, which, being painted in the style of Vandyck, inspired him with the desire of imitating that great artist, under whom De Moya had studied shortly before his decease. The time he was able to avail himself of Moya's instructions was very short, and he resolved afterwards to repair to Italy for improvement. But his means were totally inadequate to meet the expenses of such a journey. Collecting, however, all his resources, he bought a quantity of canvass, divided it into a number of squares, upon which he painted subjects of devotion and flowers, and, with the produce of the sale of these, set out upon his journey, unknown to his relations

and friends. On his arrival at Madrid, he waited upon Velasquez, his countryman, and communicated his plans to him. Struck with the zeal and talents of the young artist, Velasquez treated him with the greatest kindness, and diverted him from his project of the journey to Rome, by assisting him in a more effectual way, procuring him full employment at the Escorial, and in the different palaces of Madrid. Murillo returned to Seville in 1645, after an absence of three years: the following year he finished painting the little cloister of St. Francis; and the manner in which he executed it produced sentiments of the greatest astonishment among his countrymen. His picture of the Death of Santa Clara, and that of St. James distributing Alms, served to crown his reputation. In the first he showed himself a colourist equal to Vandyck, and in the second a rival of Velasquez. They obtained him a multitude of commissions, which were not long in procuring him an independent fortune. His success, however, never led him to be careless of his reputation; he gradually perfected his manner, by giving more boldness to his pencil, and without abandoning that sweetness in his colouring which distinguished him from all his rivals, increasing its strength, and giving greater freedom to his touch. It is impossible within our limits to mention all the works with which he enriched the churches and convents of Seville, and other cities of Spain. Having been invited to Cadiz to paint the grand altar of the Capuchins, he there executed his celebrated picture of the Marriage of St. Catherine. As he was about to finish it, he wounded himself so dreadfully on the scaffolding, that he continued to feel the effects of it until his death, which happened at Seville, in April 1682. To the greatest merit as an historical painter, Murillo joined that of equal excellence in flowers and landscape. All his works afford incontestable proofs of the perfection to which the Spanish School had attained, and the real character of its artists; for, as Murillo never quitted his native country, he could not be influenced by any foreign style: and this originality of talent places him in the first rank among the painters of every school. He has neither the charming dignity of Raffaello, the grandeur of Caracci, nor the grace of Corregio; but, as a faithful imitator of nature, if he is sometimes vulgar and incorrect, he is always true and natural;

and the sweetness, brilliancy, freshness, and harmony of his colouring, make us forget all his defects.

MURRAY (THOMAS). He was born in Scotland about 1666, but went to London to place himself as a disciple with Riley, state painter to Charles II. He studied nature carefully, and in his colouring and style imitated his master. He painted portraits with great credit; and had the honour of being employed by the royal family, as also by many of the nobility, from whom he received particular marks of respect and esteem, and, by their protection and favour, was enabled to acquire a considerable fortune. The portrait of Murray, painted by himself, has a place in the Gallery of Painters at Florence. This artist died in 1724.

MUSS (CHARLES), an enamel painter, who ranked high in that branch of the art, and also in the department of painting on glass. His Holy Family, after Parmegiano, is the largest enamel that was ever painted. He died in 1824.

MUSSCHER (MICHAEL VAN), was born at Rotterdam in 1645, and instructed by Martin Zaagmoolen, an indifferent painter; but in a short time he quitted him, and became a disciple of Abraham Vanden Tempel, an artist of superior abilities, under whom he studied with remarkable application, and afterwards successively resorted to the schools of Ostade and Metz; yet he derived more advantage from the force of his own genius and assiduity, than the instructions of his different masters. He went through the various schools of Holland with too much rapidity, and too unsettled a turn of mind, which perhaps prevented him from profiting as much as he ought to have done had he deliberately attended to the instructions which he might have received from a single artist. However, from each he acquired something; from one an exceeding good manner of colouring; from another neatness of pencil; and from the rest beauty of finishing; so that some of his pictures are worthy of being placed in competition with Metz or Jan Steen. In Amsterdam, where he spent the greatest part of his life, there are many excellent portraits from his hand; but the most capital of all his performances in that style is his own family-piece representing himself, his wife, and children, which was sold for above a thousand florins. As every master under whom he studied painted subjects of conversations

in the manner of Bamboccio, taken from characters in low life, Musscher did the same, which sufficiently evinced the greatness of his abilities; and his works were so eagerly coveted, that he found it impossible to finish the pictures which were bespoke. In general he was not very correct, nor was the disposition of his figures extraordinary; yet, in some degree, he compensated for those defects by the brightness and beauty of his colouring, by the truth of his imitations of nature, and by the surprising resemblance in his portraits; but he is said to have had the art of flattering his employers, whose vanity could not remain insensible to the favourable touches of his pencil, which, perhaps, may have been one great cause of his constant employment. He died in 1705.

MUSO (NICOLA), was born at Casalmoferrato, and arrived at his zenith about 1618. In his early youth he became a pupil in the academy of Michel Angelo Caravaggio, when, after a long residence at Rome, he repaired again to Casalmoferrato, where he composed many pieces for the churches. Lanzi particularly speaks of his St. Francis paying Homage to a dead Christ, in which he has imitated Caravaggio; being, however, more perfect than that artist in his figures and heads.

MUTIANO (GIROLAMO), was born in 1528, at Aquafredda, in the territory of Brescia, where he was taught the principles of design and colouring by Girolamo Romanino. Afterwards he travelled to Rome, to improve himself in design, and there studied the works of Buonarroti and Titian. He also worked for some time with Taddeo Zuccherò, and became a distinguished master. His manner of design is great; his colouring good, both in fresco and in oil; and the heads of his figures have an elegant and fine expression. He studied nature with care and judgment; he painted landscapes and portraits in a noble style, and adorned his historical subjects with landscapes, which are always excellently understood, and happily introduced. It was observed, as a remarkable singularity in Mutiano, that the touchings of his trees were somewhat in the Flemish manner, a circumstance rarely known or practised in the Roman School. At Rheims is a celebrated picture of his composition in a grand style, and the figures as large as life. It is painted in distemper, on can-

vass; the subject is Christ washing the Feet of his Disciples. It is worthy of any master, and is universally admired, as well for the design as for the correctness and handling. In the church of St. Peter, at Rome, are four pictures, representing St. Anthony, St. Paul the Hermit, St. Basil, and St. Jerome; and in the church of San Martino del Monti is a picture of St. Albert, in which Mutiano has introduced a charming landscape. This master is likewise memorable for being the first projector of the Academy of Painting at Rome, which, through his solicitation, was founded by Pope Gregory XIII. He died in 1590.

MUZIO (ANTONIO). He was born at Verona in 1600, and became an imitator of Fiamingo. Being invited to Madrid, where he was much employed for the churches and palaces, he settled, and died there, in 1648.

MYN (HERMAN VANDER). This painter was born at Amsterdam in 1684, and a disciple of Ernest Stuken, a good painter of fruit and flowers; but when he had for some time studied under that master, and at last surpassed him, he grew ambitious of appearing in a higher character, as a painter of history and portrait. In each of those branches he practised for some years, with great application; and then astonished all the artists and connoisseurs at the Hague with a picture of Danaë, of his own painting, which was designed in a fine taste, extremely well coloured, and had great elegance of expression; but, as he fixed a most immoderate price on that performance, it remained unsold for two or three years, although exceedingly admired. He also painted the history of Amnon and Tamar, in a noble style, as well for composition as expression, and other subjects of sacred and profane history with equal beauty and delicacy. Yet his vanity and avarice concurred to make him expect such exorbitant sums for each picture, that few, among even persons of fortune, could think of becoming purchasers. The most capital performance of Vander Myn is the Denial of St. Peter, but, unluckily, it was much injured by an accident. In pursuit of encouragement he visited London, and, while there, painted the portraits of several of the nobility, particularly a whole-length of the Duke and Duchess of Chandos, for which he was paid five hundred guineas. The design of this fine piece represented a painter's chamber, in which

the duchess appeared as sitting before an easel, employed in painting the portrait of the duke; the whole being intended as a compliment to her taste in the arts. The vanity of Vander Myn was excessive: he was extremely covetous; and yet, when he found himself in affluence, he was profuse and prodigal. He was a good painter of history, and his fruits and flowers were in much esteem; but his greatest excellence consisted in portraits, which were agreeably coloured, and had great force, without his appearing a mannerist, as he always adapted his tints exactly to the complexions of his models. His draperies are natural, and well disposed in the folds; but in those he was frequently assisted by other artists, though he always retouched them with great care. The historical pictures of this master have great merit, but, in colouring, they are inferior to his portraits, the carnations being rather too red, and sometimes too gray. His design is not very correct; but it shows that he had copied nature, though he did not study it effectually. He lived in London splendidly, supported by his vast business and acquisitions; but, by an indiscreet conduct, and an imprudent marriage, he sacrificed his fortune and reputation, and died there, reduced to contempt and necessity, in 1741.

MYTENS (ARNOLD), was born in 1541, at Brussels, where he learned the rudiments of his art; but travelled to Italy for improvement, and visited Rome, Venice, and Naples, applying himself with so much diligence, that he was engaged for several grand works in each of those cities, and lived in high esteem. His style was entirely in the Roman School with figures usually as large as life, and sometimes of grander proportion. At Naples he painted an altar-piece, representing the Four Evangelists; and another of the Virgin crushing the Head of the Serpent; which were of wonderful beauty, and exceedingly admired for the design as well as colouring. At Abruzzo he finished a grand composition, representing Christ crowned with Thorns, by the light of flambeaux; the lights being judiciously and happily distributed, and the tone of colouring warm, and full of force. He died at Rome in 1602.

MYTENS (DANIEL), was born at the Hague in 1636, and went to Rome when very young, studying there under William Doudyns, and Vander Sehur. On quitting those masters, he employed himself

in designing after the antiques, copying the most celebrated paintings of the best artists, and adding considerably to his improvement by the instructions of Marratti and Loti, with whom he established an intimacy. Had the morals of this painter been as good as his genius, he would have made a great figure in his profession; but his attention was too much engrossed by the love of pleasure and extravagance. He had a lively imagination; his composition was good, his colouring agreeable; and he designed with great ease and readiness. But all those eminent qualities appeared only in such of his works as were painted while he resided in Rome, and within a few years after his return to the Hague; for latterly, by negligence, dissipation, and intemperance, his works became less estimable. He sketched a noble design for a ceiling of the Painters'-hall at the Hague, which gained him extraordinary credit. The work was begun, but unfortunately he left it for some years unfinished; and when he returned to the work he spoiled it. This thoughtless character died in 1688.

MYTENS (DANIEL THE ELDER), was principal painter to Charles I. before the arrival of Vandyek in England; but afterwards exerted himself to imitate that artist, and proved so successful, that several of the pictures of Mytens have been taken for the work of that famous master. Some portraits of the princes of Brunswick, at full length, by this artist, are at Hampton Court; and one of Hudson, the dwarf, holding a dog in a string, is at St James's; the landscape part being freely touched, and warmly coloured. When Vandyek came to London, Mytens modestly wished to retire; but the king continued him in his service some years longer, and he then returned to his native country.

MYTENS (JOHN). This painter was born at Brussels in 1612, where he at first learned the art of painting from Anthony Van Opstal, and afterwards from Nicholas Vander Horst. He had an apt genius, and practised with singular assiduity, so that he gradually became an eminent painter of portraits. The prince of Orange and many of the nobility of the first rank, sat to him, and he had the good fortune to acquit himself in all his performances to the satisfaction of his employers, and the approbation of the public.

MYTENS (MARTIN). This artist was born at Stockholm in 1695, and at eleven

years of age showed such an extraordinary genius for painting, that several of his designs were beheld with surprise by many of the best judges and principal nobility of that court. But when he had practised for some years, and observed that he could not receive a competent knowledge of the art by staying in his own country, he determined to seek improvement at Rome, and in his progress to examine every thing curious in other cities of Europe. His first excursion was to Holland, and from thence he proceeded to London, where he practised miniature and enamel painting, for which he had always a strong tendency; and by his performances gained a sufficiency to maintain himself, without being an incumbrance to his parents. He was naturally studious, devoting all his hours to design after the works of Vandyck, and other eminent masters, avoiding every thing that might impede his proficiency in the art which he loved. In 1717 he visited Paris, where he obtained the favour of the Duke of Orleans, and had the honour of painting the portrait of that prince, and those of Louis XV. and the Czar Peter. The latter monarch made him large offers to induce him to settle at Petersburg, which he politely declined, being determined to see Italy. In 1721 he arrived at Vienna, where he was graciously received, and painted the portraits of the imperial family. After a residence of above two years, he proceeded to Venice, where his merit soon distinguished him, and he might have had abundance of employment; but as he only went there to learn beauty and harmony of colouring, he spent his whole time in that study; and then visited Rome, to acquire a grand style of composition and correctness of design. There he exerted all his industry and skill to paint after the antiques, and to copy the most excellent modern productions, forming his hand to delineate in large, full as readily as he had already done in small, and in oil as well as in miniature. Having finished his studies at Rome, he went to Florence, where the grand duke showed him many marks of esteem, engaged him for some time in his service, made him considerable presents, and placed his portrait among the illustrious artists in his Gallery. He also received public testimonies of favour from the king and queen of Sweden; each of them presenting him with a chain of gold and a medal, when he visited that court,

after his return from Italy. He finally settled at Vienna, where he became painter to the court, and died, universally respected, in 1755. A capital picture from this master's hand is the history of Esther and Ahasuerus.

N.

NADALINO (DEL MURANO), was a pupil of Titian, and obtained great celebrity by the beauty of his colouring. His manner much resembled that of his master. He resided many years in England, according to the authority of the writers on this subject, where he met with encouragement, and had considerable employment, but he ultimately quitted the kingdom, and afterwards spent several years in the Low Countries.

NAIN (LE), was born in France, and portrayed groups of countrymen and village pastimes in all the simplicity of truth, nature, and exquisite colouring. The date of his birth and death is unknown.

NAIWINCK (HENRY), was born at Utrecht in 1620. This Dutch artist painted landscape after the manner of Waterloo, and was also well known as an expert engraver.

NALDINI (BATTISTA), was born at Florence in 1537, and was a disciple of Giacomo Pontormo. After the death of that master, he studied design at Rome with extraordinary application, and continued to practise with so much fervour that his reputation was thoroughly established before he left that city. He finished several very noble works at Florence, in concurrence with other eminent painters. In the chapel of the Black Monks is a fine composition by Naldini, representing Christ bearing the Cross; and in many other performances he displays the genius, invention, and execution of an able artist. He was living in 1590.

NANNI (GIOVANNI), *see* GIOVANNI DA UDINO.

NANNI (GIROLAMO), was born at Rome, and figured in 1642, under Sixtus V., who employed him on many works. Extremely assiduous in study, but slow in action, Giovanni da Modena reproving him for his apparent sloth, he replied, "*Faccio poco e buono*;" by which name he was afterwards known. There are many fine works of Nanni at Rome, but

we have no authority that points out the period of his decease.

NANTEUIL (ROBERT). This artist, born at Rheims in 1630, was equally eminent in painting and engraving as in crayons. He received a good education from his father, a merchant; but having no partiality for the classics, he resolved upon following the natural bent of his inclination for design, and eventually adopted it as a profession. Instructed by Nicholas Reynesson, he became a celebrated artist, and his excellent talent, as a portrait painter in crayons, obtained him the patronage of Louis XIV., who gave him a pension. His portraits are exquisite. Nanteuil died at Paris in 1678.

NAPPI (FRANCESCO). From the authority of Baglioni, this artist was a Milanese, and resided at Rome under the pontificate of Urban VIII., by whom he was employed to adorn many of the public buildings. His Resurrection; the Virgin's Assumption; and the Annunciation, in the Monastery della Umilità, are his best works; but these never procured him any great eminence. There is no authority for the date of the birth or death of this artist.

NARDI (ANGELO). Palomino speaks of this artist as an Italian; but, residing mostly in Spain, he gained the appointment of painter to Philip IV. He followed the style of his master, Paolo Veronese, and composed many works for the churches in Madrid: the Nativity; the Conception, in the Franciscans; St. Michael and the Guardian Angel, in the Carmelites; with the Annunciation, in St. Justo; are his best works. He died in 1660.

NASELLI (FRANCESCO), flourished in 1610, and was born at Ferrara. He studied in the schools of Caracci and Guercino, and imitated their style with great success; he, however, ultimately caught the manner of Giuseppe Mazzuoli, and became a good historical painter. Many of his works are in the churches at Ferrara, in which city he died in 1630.

NASINI (GIUSEPPE NICOLO), was born about thirty miles from Siena, in 1664, and learned design from his father, Francesco Nasini, under whose direction he practised till he was eighteen years old, at which period he was sent to Rome, and placed as a disciple with Ciro Ferri. Under the care of that master he continued for two years; and acquired such a command of the pencil, and so good a taste for design, as to appear in the world with the most promising talents; so that he

soon prepossessed all the judicious in his favour. Ciro Ferri used every effort to ensure his advancement, and being requested by the Grand Duke Cosmo III., to send him a young artist qualified to copy the designs of Pietro da Cortona, in the Palazzo Pitti, Ciro recommended Nasini to that prince, when he executed the commission to his own honour, as well as that of his master, and the entire satisfaction of the duke. Nasini was in consequence not only munificently rewarded, but, by order of the duke, admitted into the Florentine Academy at Rome, of which Ciro Ferri was at that time principal director. During his continuance in the above city, he gained three prizes at the Academy of St. Luke for his paintings, and one for sculpture; and having perfected his studies, he visited Venice, where he spent some time with Carlo Loti; and then returning to Tuscany, was appointed to an employment of considerable profit and honour at that court. From the above period he was constantly engaged in the service of his patron, but permitted to work for most of the princes of Europe; his pictures being universally admired for elegance of design, correctness of outline, beauty of colouring, and an expression truly excellent. Among many fine performances of Nasini are the Death of Cato, and a Lucretia; both of them full of nature, truth, and elegance, and displaying wonderful expression. Nasini died in 1736.

NASMYTH (ALEXANDER), the father of landscape painting in Scotland, was born at Edinburgh, in the year 1750; but from Allan Ramsay, in London, he learned all that he ever knew of the mystery of colour and perspective, or the art of calling up into his compositions what critics call the sentiment of the scene. He tried his hand, too, on portrait, in which he executed several successful heads; and literature is much in his debt for his likeness—a small size in an oval form—of the poet Burns, which he painted out of love for song. His merits are much more conspicuous in Scottish landscape: he has left few picturesque points of the "land of the mountain and the flood" unhonoured by his pencil; he particularly excelled in craggy mountains, shaggy ravines, wild torrents, and castles hoary and rent, perched on the banks of some howling stream, or beetling cliff, such as the eagles love. His scenes are rough and vigorous, yet they are not deficient in the

delicacies or properties of high landscape; and as the subjects which he chose were selected with a poetic eye, he had not to call much on fancy for help, but dash in the scene as it was offered to his sight. His illustrations of the Scottish scenes in the Waverley Novels, are as "Highland as heather," as the proverb words it, and quite northern and national. When Nasmyth, for the first time, exhibited in the Royal Academy of London, *A View in Scotland*, in 1813, he found that his son Patrick was before him, and welcome for his own merit, as well as for his father's sake. He died at Edinburgh, on the 10th of April, in the year 1840.

NASMYTH (PATRICK), son of the preceding, was born at Edinburgh, 7th January, 1787, and named after Patrick Miller, the inventor of steam navigation. He studied with his father, and, like him, painted landscape; but his accurate transcripts of nature were deficient in those attractions which bring purchasers and wealth; nor did he mend his fortune much by coming to England and adding groups of rustics, and tipping mechanics, and public-house revelry to his delineations of woods and streams. His life was shortened by depression of spirits, or by dissipation: he was buried in the churchyard of Lambeth, in August 1831; and the Scottish artists in London placed a gravestone over him, recording his country, his kindred, and his talents. His landscapes are tasteful in selection, and vivid in colour.

NATALI (CARLO), denominated *Il Guardolino*, was a native of Cremona, and born in 1590. He successively became the pupil of Andrea Mainardi, and Guido Reni. Many of his works are at Genoa and Cremona, at which places he distinguished himself as a good architect. His picture of St. Francesco Romagna, in St. Gismondo, at Cremona, is his best work. Natali died at the great age of ninety-four.

NATALI (GIOVANNI BATTISTA), was the son of Carlo Natali, and born in 1630, at Cremona. He was a good painter as well as engraver, who, after having received his father's instructions, went to Rome, where he placed himself under Pietro da Cortona. Upon revisiting Cremona, he established a school, in which he inculcated the manner of Cortona. His picture, ornamented with architectural designs, in the church of the Predicatori, of St. Patriarca destroying heretical books, is worthy the pupil of da Cortona. He died in 1700.

NATOIRE (CHARLES), was born in 1700, at Nismes, and became a pupil of Francis le Moine, whose works he finished after the death of that artist. Natoire completed several pictures for the chapel of the *Enfans Trouvés*, which are now scarcely visible. He became director of the French Academy at Rome, in which city he died in 1775. Natoire also finished some good etchings from his own designs.

NATTIER (MARC). He was born at Paris in 1642, and died there in 1705. He excelled in portrait, and was the father and instructor of *Jean Marc Nattier*, the historical painter.

NATTIER (JOHN MARK), was a French portrait painter, and born in 1685. He became a member of the Royal Academy at Paris, and composed many designs for the Gallery of the Luxembourg, afterwards painted by Rubens. He died in 1767.

NAZZARI (BARTOLOMEO), was born in the Bergamese in 1699, and became successively the scholar of Angelo Trevisani, Benedetto Luti, and Francesco Trevisani. He was a good historical painter, but excelled mostly in portraits, in which latter walk he gained considerable employment in the German courts. He died in 1758.

NEBBIA (CESARI), born at Orvieto in 1536, was the best pupil of Girolamo Muziano, whose manner he copied, and assisted that master in many works for the Vatican, during the pontificate of Gregory XIII. Sixtus V. also appointed him to overlook the works in the palaces of St. John Lateran, during which labour Giovanni Guera da Modena afforded him considerable assistance. He possessed great manual ability and quickness, and died at Rome in 1614.

NECK (JOHN VAN), born at Naarden in 1635, was a disciple of Jacob Bakker, whose freedom of pencilling and strong manner of colouring he studied with so much assiduity, that, by copying his works with care and observation, he completely succeeded, and was accounted equal to his master. He excelled in designing naked figures, and therefore chose those subjects which admitted them with propriety, such as nymphs bathing or hunting; while in his historical pictures the figures are designed with elegance, and the draperies distributed in easy and natural folds. There is a picture painted by this master in the Romish church at Amsterdam, represent-

ing Simeon with Christ in his arms; it is described as a capital performance. He died in 1714.

NEDECK (PETER). This Dutch artist was born at Amsterdam in 1616, and studied under Peter Lastman. He became a good painter of landscape, and died at Amsterdam in 1678.

NEEFS (PETER), called the *Old*. This painter was born at Antwerp in the year 1570, and was a disciple of Henry Stenwyck. He imitated the manner of his master, painting churches and convents; particularly the interior views; and was fond of Gothic architecture. He studied after nature with such nice observation, that every scene and building might be recognised at first sight, upon the most cursory view. He was also thoroughly skilled in perspective, and described the rich decorations, and every architectural order, with such neatness of pencilling, truth, and patience, as render them objects of wonder rather than imitation. Neefs died in 1651.

NEEFS (PETER), called the *Young*, the son of the preceding, was born at Antwerp in 1601, and learned the art of painting from his father. He designed in the same style and manner, and chose similar subjects to those of his parent; but he was much his inferior, and rather injured his reputation, by affording the dealers in pictures an opportunity of imputing many of his performances to Old Neefs. He died at Antwerp in 1658.

NEER (ARNOLD VANDER), was born at Amsterdam in 1619, and is well known to connoisseurs, by a peculiarity of style, and the transparency of his landscapes. His subjects are villages, or the huts of fishermen on the banks of rivers and canals, by moonlight; which are finished with remarkable neatness of pencilling. His touch is extremely light, free, and clean, and his imitation of nature true; particularly in the lustre of his skies about the moon, and its reflected beams on the surface of the water. His figures are well designed, but, being representations of low nature, they do not boast much elegance; yet their actions and attitudes are well adapted to their occupations. He died in 1683.

NEER (EGLON HENDRICK VANDER), born at Amsterdam in 1643, was the son and disciple of Arnold Vander Neer; who carefully communicated his acquirements to Eglon, which laid the foundation of that excellence to which he afterwards

arrived in several branches of his art, as he proved an admirable painter of history and landscape, being equally distinguished for the delicacy of his pencil, and those beautiful scenes of nature which he designed. As his genius inclined him to study portrait painting and historical composition, he was placed under the direction of Jacob Vanloo, who particularly excelled in naked figures; under whom he applied himself with such ardour, as obtained him so competent a knowledge of design and colouring that he needed no further instructor than nature. On first setting out in his profession, he was employed by Count d'Hona, in whose service he continued four years, when his reputation was firmly established, particularly as a painter of portraits, which he finished in miniature as well as of the natural size. One of the latter description was the portrait of the Princess of Newburg, painted by order of the King of Spain, who expressed so much satisfaction, that he rewarded the artist in a princely manner, and appointed him state-painter; but Eglon declined accepting that mark of the royal favour, and continued at the court of the Elector Palatine, for whom he finished several cabinet pictures, which were extremely admired. Besides portraits, Vander Neer produced many historical designs from sacred writings and fabulous history: the latter representing nymphs, or different deities of the mountains, or rivers; always enriching his scenes with groves, rocks, or beautiful distant hills. His figures are correctly drawn, and disposed with remarkable skill; and it was observable of this painter that, in the last year of his existence, the efforts of his pencil were equal to those produced in the vigour of life. Eglon likewise painted conversations in the manner of Terburg, sometimes in modern dresses, and at others in the ancient costume; and also landscapes, designed in a good taste, and possessing agreeable variety. He was fond of diversifying the foregrounds with different roots, which he copied after nature; for which purpose he preserved a collection of plants in his garden. Observing, however, that the plants, when taken from their beds, lost a considerable portion of their beauty and lustre, he contrived a portable house, in which he used to sit and paint every object as it grew in the utmost perfection. In the celebrated collection of the Elector Palatine are se-

veral paintings of this master; particularly Hagar in the Wilderness. Houbraken also particularises a Ceres in search of Proserpine; which he describes as being admirably designed and highly finished. Egdon had the honour of being the master of Vander Werf, who derived a great share of his merit from the precepts and observations of this artist, as well as from his excellent example. The portrait of Vander Neer, painted by himself, is preserved in the Gallery of eminent painters at Florence, upon which is the following inscription, *Egdon Hendric Vander Neer, f. 1696*. He died in 1703.

NEGRI (PIER MARTIRE), figured about the year 1600, and was a native of Cremona. Zast says he was the scholar of Giovanni Battista Trotti, under whose instruction he became a good historical as well as portrait painter. He visited Rome, and was admitted into the Academy of St. Luke. Lanzi speaks highly of a fine composition by this master at Cremona; the subject of which is Christ causing the Blind to see; and another of St. Joseph.

NEGRI (GIOVANNI BATTISTA). He was born at Bologna in 1680, and obtained the name of *Ritratti*, on account of his facility in painting portraits from memory. He died in 1748.

NEGRONE (PIETRO), was born at Calabria in 1495. He studied successively under Giovanni Antonio d'Amato, and Marco Calabrese. He painted the Worshipping of the Magi, and the Seourging of Christ; and died in 1565.

NELLI (SUOR PLAUTILLA), a Florentine lady of noble extraction. A natural genius induced her to copy the works of Bartolomeo di St. Marco, and she became in consequence an excellent painter. After taking the veil of St. Catherine, at Florence, she composed the Descent from the Cross, and her pictures possess great merit. She died, aged sixty-five, in 1588.

NERONI (BARTOLOMEO), a native of Siena, acquired celebrity about the year 1573. He was a pupil of Giovanni Antonio Razzi, painting historical subjects with great success, being alike clever at perspective and architecture.

NES, or NEES (JOHN VAN), born at Delft, displayed a very early genius for painting, and was placed as a disciple with Michael Mirevelt; in whose school his proficiency was so extraordinary, that he proved one of the best disciples of that famous master, and was soon qua-

lified to set up in his profession. Mirevelt, however, who discerned the promising talents of his pupil, advised him to study nature, and travel to Rome and Venice, where he might perfect himself in design as well as colouring. He followed the advice of his director, and in those cities studied so industriously, that he acquired respect and esteem, not only on account of his great abilities, but also for his amiable qualities and uniform good conduct. It was much to be regretted that, with a genius and talents so fitted for eminence in historical compositions, Nees should have applied himself solely to portraits, though in that style his pictures are incomparably fine. He designed with great correctness, his resemblances are expressive, and his colouring is very natural and lively. This painter died in 1650.

NETSCHER (GASPARD), a native of Prague, was born in 1636, though Houbraken states his native place to have been Heidelberg, and that his birth took place in 1639. His father dying during the war, his mother was left in most deplorable circumstances, with three children, and obliged to quit Heidelberg, when she retired to a fortified town, to avoid, if possible, the calamities of war; but seeing two of her children perish in her arms by famine, she determined to exert all her strength to escape with her only son Gaspard, then about two years of age. She at length arrived safe at Arnheim, where she was supported by the contributions of the charitably disposed in that city. A very wealthy physician, named Tullekens, conceiving a fondness for Gaspard, adopted him as his son, and had him educated, with a view of establishing him in his own profession. Being, however, at last convinced that the genius of the lad was more strongly inclined to painting, he so far indulged that propensity as to place him with one Koeter, a painter of fowls and dead game; and afterwards had him instructed by Gerard Terburg, of Deventer. When Gaspard found himself capable of following his profession, he at first worked for the picture-dealers in Holland; but they imposed on him, paying very inconsiderable sums for those pictures, which they sold at very high prices; Netseher, therefore, quite discouraged by the smallness of his gains, resolved to quit that country immediately, and travel to Italy. He embarked with that intention; but the ship having put into

Bourdeaux, he married there, laid aside all thoughts of proceeding further, and in consequence returned, and established himself at the Hague. On his arrival in that city, he painted historical subjects in a small size; and although they were excellently finished, and eagerly bought up, the prices he received were in no degree proportionable to the time he had expended on them. Notwithstanding his prevalent inclination to paint history, he, in consequence, resolved to apply himself to portraits, which required less labour, and were abundantly more lucrative. In that style he proved a most admirable artist; and his reputation rose so high, that very few of the foreign ambassadors and ministers who visited the Hague, or the considerable families who resided there, were without some of the works of Netscher. He was one of the best painters of the Flemish School in a small size; his manner of designing was correct, but he always retained his national taste; though frequently the heads of his portraits have a graceful air and expression that is natural and becoming, more especially in those of his female figures. His colouring is the genuine tint of nature, his localities are true, and he had a peculiar power in representing white satin, silks, linen, and Turkey carpets, so as to give them an uncommon beauty and lustre. He perfectly understood the principles of the chiaroscuro, and used them judiciously; his outline is generally correct, his draperies are thrown into large and elegant folds, and his touch is so inexpressibly delicate as to be scarcely perceptible. Charles II. invited him to London, with the intention of advancing his fortune; but the artist's love of liberty proved far superior to his ambition, his stay being of short duration; and he returned to the Hague, to enjoy the happiness of an established reputation in his own country. In the royal collection at Paris there are two pictures of Netscher, charmingly painted: one is a Musician instructing a Lady to play on the Bass Viol; the other is a Lute-player performing on that instrument. He also painted the portraits of Lord Berkeley and his Lady, which bear the date 1663. Netscher died at the Hague in 1684.

NETSCHER (THEODORE), born at Bourdeaux in 1661, was the eldest son and disciple of Gaspard Netscher, and, at the early age of nine years, was the best proficient in the school of that master. At eighteen he commenced painter, and,

being induced by Count d'Avaux to accompany him to Paris, his merit gained him many friends in that city, and considerable encouragement. He took agreeable likenesses, and on that account was appointed to paint the portraits of the principal persons about the court, particularly the ladies. He continued in that city for twenty years, getting rich, and in high estimation. But the affluence in which he lived led him into some indiscretions, and induced him to refuse to paint any but persons of the first distinction; nor was he, even to those, at all times complaisant. After his return to Holland, Frederick I. of Prussia having desired him to paint his portrait, Netscher began it, and the king seemed exceedingly pleased with the likeness, the air, and the expression; the painter, however, could never be prevailed upon to finish it, but, from some unaccountable caprice, secreted himself till the king quitted the Hague. In the year 1715 Netscher visited London, as paymaster to the Dutch forces, and was introduced at court by Sir Matthew Dekker. He had the honour of being graciously received, and acquired incredible sums of money by his paintings while he continued in England, a period of six years, although Lord Orford makes no mention of his having been a resident in this country. On his return to the Hague, having lost a considerable sum on account of his employment, he retired in disgust to Hulst, and died in that city in 1732.

NETSCHER (CONSTANTINE), was born at the Hague in 1670, being the younger son of Gaspard Netscher, by whom he was carefully instructed in his art; but when only fourteen years of age, he was deprived of his father, and thus lost the advantage he might have derived from the precepts of so able a director. Constantine, however, took pains to improve himself by the studies of Gaspard, copying several of the portraits painted by his father, which he found to be the finest models of neatness of touch and delicacy of colouring. The exactness of the copies he made, so effectually formed his hand, and his knowledge was improved by such an attentive study after nature, that he very soon distinguished himself as an artist of great eminence. Constantine painted portraits of the same size as Gaspard, and had the felicity to give them a striking resemblance, though, at the same time, he embellished nature, by producing a pleasing and flat-

tering likeness, especially in the portraits of females, which had unusual freshness and life. The Duke of Portland, whose portrait he painted, earnestly solicited that he would accompany him to England; but every tempting offer proved ineffectual, as he was very infirm, and often interrupted in his works by attacks of the gravel, which at last carried him off, universally regretted. He certainly did not arrive at the excellence of his father, though he is deservedly esteemed as a fine painter of portraits. One of his most capital performances is a family picture of the Baron Suesso, consisting of seven or eight figures, in which a dog is introduced that was painted by Vander Does. In 1699 he became a member of the Society of Painters at the Hague, of which he was subsequently named director. He died in 1722.

NEVE (FRANCIS DE). This artist was born in 1625, at Antwerp, and imitated the style of Vandyck and Rubens. He lived for some time at Rome, and upon revisiting his native city, produced many fine specimens of his genius in the science of historical painting. He combined an exquisite taste with great versatility of invention, and his grouping and ornaments are delicately managed. He died at Antwerp in 1681.

NEVEU (MATHYS), born at Leyden in 1647, was first a disciple of Toorn Vliet, who instructed him in design; but he afterwards studied under Gerard Douw. The subjects chosen by this master were, merry-makings, concerts of music, shops with various kinds of goods, ladies and gentlemen at tea, cards, or different sports and amusements, which were well designed, extremely neat in the finishing, and excellently coloured. A very capital composition of this master, mentioned by Houbraken, is the Seven Works of Mercy, consisting of a number of figures, disposed in proper attitudes. The airs of many of the heads are elegantly designed, and have an appropriate expression; the colouring is clear, and the whole highly finished, possessing a great degree of spirit and harmony. It must, however, be acknowledged that, notwithstanding the apparent merit of this master's works, they are not divested of an appearance of negligence, and display want of accuracy in particular parts. He died at Amsterdam in 1721.

NEWTON (FRANCIS MILNER), born in London in 1720, was an eminent portrait

painter, a member of the Royal Academy and ultimately elected secretary of that institution, which situation he gave up in 1788. He died in 1794.

NEWTON (GILBERT STUART), was born in Halifax, Nova Scotia, 2nd September, 1795, where his father held a post in the commissariat department of the British army: he studied, while yet a boy, with Gilbert Stuart his maternal uncle, at Boston; quitted him on some question, it is said, of temper, and, after visiting Rome, where he admired, but refrained from copying, the wonders of Italian art, he arrived in London some time in the year 1817. He came well prepared to excel; he had a knowledge in the use of colours, a skill in drawing, and a taste in expression, surprising in one so young, and whose models had not been the most refined; he came, too, with a heart and mind stored with well selected subjects from domestic story, and the incidents recorded by our best authors, in verse and prose. He had little that spoke of America about him, and has been accused, but we happen to know erroneously, of having little love for his parent land. His heart and taste were with incidents of a soft and affecting kind; nor was he averse to mix a little quiet, happy, humour as seasoning to his compositions. The skill with which he selected his subjects, arranged his groups, and embodied them in bright and glowing colours, won him the public favour at once; nor were his works liked the less for being of a size fitter for a cabinet than a cathedral. The Royal Academy of London admitted him into its ranks; and this distinction he more than deserved by his pictures of Portia and Bassanio; Lear with Cordelia and the Physician; Jessica and Shylock; and the Vicar of Wakefield restoring Olivia to her Mother. The expression of these works is said to have been found in living models, which he bent and touched to his own will; they are all distinguished for ease and nature, of an elegant and poetic cast. His sketches often surpassed his finished compositions; elaboration and detail seemed to injure them; some of these are still remembered with both pleasure and regret by his friends. Christ blessing Little Children; Lear in the Storm; Miranda and Prospero looking from a Rock on the Shipwreck of Ferdinand; Falconbridge upbraiding Hubert with the Murder of Arthur; La Fleur taking leave of his Sweetheart; and the Nurse lament-

ing over Juliet; Bardolph moralizing to Falstaff; and Edie Ochiltree making Tops and Totums for Children, contained the germ of so many pictures abounding in pathos or humour of the truest, highest kind; but of which, madness first, and in the end death, deprived the world on the 5th of August, 1835. He sometimes painted portraits; his likeness of Sir Walter Scott, though inclining to the hedger and ditcher, is excellent.

NEYN (PETER DE). He was born at Leyden in 1597, and studied under Esaias Vandervelde, by whose instructions he became a good painter of landscape. He was appointed architect to the city of Leyden, where he died in 1639.

NICASIUS (BERNARD). He was born at Antwerp in 1618, and had Francis Snyders for his master, in whose manner he painted huntings; also landscapes, with fruit. He improved himself by travelling into Italy, and on his return settled at Paris, where he died in 1678.

NICOLAY (ISAAC). He was born at Leyden in 1539, and died there in 1597. He was a correct designer, and gave great animation to his figures. He had two sons who were artists: 1. *Nicolas Isaac Nicolay*, born at Leyden in 1566: he painted history in the style of his father, and died at Amsterdam in 1640. 2. *James Isaac Nicolay*, born at Leyden in 1569, and died at Utrecht in 1639. He also painted in the manner of his father, under whom he studied, but greatly improved himself in Italy.

NICOLETTO, *see* CASSANA NICOLO.

NICOLO (DA MODENA), MESSER, and DEL ABBATE, *see* ABBATI.

NIÉULANT (JOHN). This artist was born at Antwerp in 1569, and studied under Peter Fransz and Francis Badens. He painted history and landscape in a small size, and his pictures were highly finished. He died at Amsterdam in 1628.

NIÉULANT (WILLIAM VAN), born at Antwerp in 1584, was first a disciple of Rowland Savery, who taught him design and colouring, under whose direction he studied till qualified to follow his profession with credit. Being very desirous to extend his knowledge, he travelled to Rome, and lived with his countryman, Paul Brill, for three years, during which time he employed himself in designing the most curious remains and monuments of antiquity, the triumphal arches, baths, and ruins of magnificent edifices about that city, all of which he afterwards intro-

duced agreeably in his future compositions. During his continuance in Italy, he painted in the manner of Brill: but on returning to Holland greatly altered his manner. His colouring is pleasing and natural, though sometimes rather too green; his situations are generally taken from nature; his distances judiciously managed; his pencil free and masterly; and his figures, though not in the taste of the Italian School, are designed with tolerable correctness. He died in 1635.

NIKKELÉN (JOHN VAN), was born at Haerlem about the year 1649, and learned the art of design from his father, who was a good painter of perspective, in the manner of Van Vliet, and particularly chose for his subjects the insides of churches. As soon as Nikkelen had perfected his studies under his father, he no longer adhered to that style of painting, but employed his pencil in landscapes, and equally distinguished himself by an unusual method of representing flowers painted on satin, which had a lively and pleasing effect. His works which are much admired, procured him the favour of the Elector Palatine, and the Prince of Hesse-Cassel, for whom he finished a great number of pictures, being retained at those respective courts in constant employment. He died in 1716.

NILSON (JOHN ELIAS). This miniature painter was born in 1721 at Augsburg. He finished many portraits, but none proved above mediocrity.

NIMEGUEN (ÉLIAS VAN, and TOBIAS VAN), brothers. The first of these was born at Nimeguen in 1667, and the second in 1670. Their father died when Elias was very young, and his elder brother, who had some notion of portrait and flower painting, undertook the instruction of his junior brother, whom he initiated in the first principles of the art. By the death of his father, Elias was deprived of all assistance in his profession, and reduced to the necessity of providing for the rest of his family. In that uncomfortable situation, he and Tobias, his younger brother, applied themselves to studying after nature; and practised with such success, that their wonderful proficiency surprised the best judges, and all contemporary artists. The first proof of their abilities was displayed in a work executed for Baron de Wachtendonk. The composition was noble and extensive; the ceilings were adorned with historical figures in some of the compartments,

while others were embellished with flowers and bas-reliefs; and the colouring and design of the whole so effectually raised their reputation, that it recommended them to the patronage of the Princess of Orange, who employed them to paint several designs in the apartments of her palace. Tobias was invited to the court of the Elector Palatine, and retained in the service of that prince; but Elias went to settle at Rotterdam, where he had as much employment as he could undertake, and was ultimately assisted in the execution of his works by his nephew and his son. Those young artists had been carefully educated under the direction of Elias; and it was observable that the preceptor and his pupils were so similar in their touch, style, and colouring, that those works which they jointly performed, seemed to have been the productions of a single hand. Elias painted history, landscape, and flowers, with infinite success; but he excelled in perspective and architecture. His colouring is clear and bright; his pencil light and firm; his figures are well designed, though not always elegant; and his composition is extremely rich. Elias died in 1745. It is not known when Tobias died.

NINFE (CESARE DELLA), a Venetian artist, born at Venice in 1659, was the pupil of Tintoretto, whose manner he followed. He managed the pencil with a dexterous hand; his colouring was beautiful; but he proved deficient in design. He painted landscapes in the style of Salvator Rosa. He died in 1699.

NOBLESSE (—). Basan states this artist to have been of French extraction, and that he lived mostly at Paris. His pen-and-ink drawings, in the style of Callot, are beautifully executed.

NOCRET (JEAN). He was born at Nancy in 1617, and died there in 1672. He painted history with reputation. His son and scholar *Charles Noret*, was born at Nancy in 1647. He painted portraits with success, and died in 1719.

NOGARI (PARIS). This artist was born at Rome in 1512, and gained considerable reputation under the pontificate of Gregory XIII. He adopted for his model Raffaellino da Reggio, and painted many pictures for the Vatican. He also adorned the churches with performances in oil and fresco. He died at Rome in 1577.

NOLLET (DOMINIQUE) was born at Bruges about the year 1640, and distinguished himself so much in his profession

that he was appointed principal painter to Maximilian, Duke of Bavaria. He sometimes painted historical subjects, but his greatest forte was in battles and landscapes. The former he executed with peculiar truth and spirit, and in the latter his trees were touched with a masterly pencil, and well coloured. It was customary with this artist to lay on a strong body of colours, which at a proper distance, produced a very good effect, combining harmony and warmth. He designed correctly, and in his taste of composition resembled Vander Meulen, but he was not equal to that master. Nollet's most capital performance is the representation of a Battle, preserved at Bruges, which has frequently been accounted the work of Vander Meulen, and is not unworthy of that painter. He died at Paris in 1736.

NOLLEKENS (JOSEPH FRANCIS). This artist, born in 1706, at Antwerp, was the son of a painter, who had resided a long time in England. Joseph came over here when young, studying first under Tillemans, and afterwards copying Paulo Panini. He was employed by Lord Cobham, at Stowe, and also by Lord Tilney; and died in St. Anne's parish, Soho, in 1748, leaving a wife and a numerous family.

NOLPE (PETER), a Dutch artist, was born in 1601 at the Hague. He is little known as a painter, however, except by some prints of his landscapes, which evince that he possessed a masterly hand.

NOP (GERRIT). He was born at Haerlem in 1570, and after receiving instruction in his own country, went to Germany and Italy. He painted history and portrait. He died in 1622.

NORTHCOTE (JAMES), desired to be written critic, fabulist, biographer, and historic painter; but much of his criticism is erroneous, most of his fables borrowed, his biographical narrative is torpid and cold, and his historic pictures want the calm beauty and loftiness of thought, necessary to such compositions. He was born at Devonport, on the 22nd of October, 1746, and, obeying an impulse towards art, came to London, while yet young, and, in the studio of Reynolds, partly mastered the use of colours, and the principles of the profession; and, having painted one or two pictures with applause, he went to Rome in 1777, to see if fame reported truly of the prime works of the chiefs of the calling. He found that report had not reached to the whole truth, and that the great and enduring works of

the Italians were founded alike in science and poetry; and that, compared to the scriptural and historic Epics of Angelo and Raphael, the finest portraits were gross and unrefined. "If you desire to live, you must invent something," was a truth pressed on him by the contemplation of the sculptures of Greece and the pictures of Rome, and he returned to England to invent and live. But original flights were beyond his power; beau-ideal beauty, the soul of the historic, he could feel, but could not delineate: the characters which act in the drama of his pictures incline to the ordinary and the heavy: they have dignity, but not enough for the parts they have to play; they have life, but it is without graceful ease, or heroic ardour. His works seem all to have come bit by bit, head by head, and limb by limb, to his fancy; his scenes want unity; and his figures, like men in a mob, seem not moved by one soul, or animated by one feeling. This is true of them all, or with but few exceptions. In 1786 he painted Edward V. and Richard, Duke of York, murdered in the Tower; and the death of Prince Leopold of Brunswick: these were of merit enough to warrant his admission as an associate to the Royal Academy. Wat Tyler was painted to please the citizens of London. The rebel is struck from his horse by the mace of Walworth the mayor; and, with the exception of his archers, who are stooping as they bend their bows, the composition has both life and truth. The fame which this picture brought, was sustained by the Burial of the Murdered Princes in the Tower; and by his Hubert and Arthur, a picture thoughtful and touching. These works had their influence. On the 13th of February, 1787, Northcote was elected a member of the Academy, and was welcomed to his station by his master and friend, the President.

Having now arrived at the honours of the profession, he resolved to deserve them by higher efforts. Though his Grecian Girl, and his Dominican Friar, were scarcely of the historic stamp, yet they may be alluded to as illustrating his own assertion, that "portrait often runs into history, and history into portrait, without our knowing it." The Landing of the Prince of Orange; Jacob blessing the Sons of Joseph; the Angels appearing to the Shepherds; Romulus and Remus; Death of the Earl of Argyll; and Prospero and Miranda, are all worthy

of notice, from the clear and dramatic way in which they illustrate their own proper history, and from the circumstance that the living models which he wrought from, have left too much of their shape and expression, both in form and look, to entitle these pictures to rank with epic works, where high mind is summoned into the face, and all coarseness and errors of proportion are softened into the graceful and becoming.

His literary productions are not entitled to much consideration; yet we owe to them some characteristic anecdotes of Reynolds and his ways. Northcote resolved to be more prudent about the future in biography than his great master; and wrote an account of himself and his works, and bequeathed it to his friend, Lady Knighton, in the belief that it would be published as soon as he was dead, and aid his paintings in keeping his fame in the air. He died on the 13th of July, 1831, but his Memoirs are still in manuscript.

NOTHNAGEL (JOHN ANDREW), was born at Buch, near Saxe-Coburg, in 1729. He lived at Frankfort many years, and painted landscapes with great success, as well as jovial meetings, after the manner of Teniers. He likewise copied Rembrandt's style of engraving, with great skill.

NUNEZ (PEDRO). This artist, born at Seville in 1614, became a pupil of Guereino, and resided a considerable time at Rome. He painted history as well as portraits, and was employed by the kings of Spain in the theatre of Madrid. He designed well, coloured exquisitely, and was bold in execution. He died in 1654.

NUVOLONE (PANFILO). This artist, a native of Cremona, was in his zenith in 1608. He painted historical subjects in the manner of his master, Battista Trotti, whose best scholar he was. Nuvolone's most perfect work is the Rich Man and Lazarus, in the church of the Passion.

NUVOLONE (CARLO FRANCESCO), eldest son of the preceding, was born in 1608 at Milan, and became the pupil of his father, whose instructions he gave up for those of Giulio Procaccini. Renouncing also this master, he became attached to the style of Guido Reni, whose pictures he so exquisitely imitated in elegance and grace, that the name of the Lombardy Guido was commonly applied to Nuvolone. There are several of his works at Piacenza, Cremona, and Parma. He was so good a portrait painter, that the Queen of Spain, upon coming to Milan, appoint-

ed him to paint her portrait. He died in 1661.

NUVOLONE (GIUSEPPE), the younger son of Panfilo, was born in 1619 at Milan. He possessed a quick and brilliant imagination: his pictures are numerous; but his best works are the Dead Man restored to Life, and some other pictures in St. Dominick's church, at Cremona. He painted till a very old age, but his genius became poor and weak. He died in 1703.

NUZZI (MARIO), called *Mario da Fiori*, was born at Penna, a village in the kingdom of Naples, in 1603, and was the disciple of Tomaso Salini, his uncle. Nature was his incessant study, and he imitated her with such exactness that it is impossible to behold his paintings without feeling the same pleasure that every object would excite if viewed in its full perfection. His pencil is inexpressibly light, though his colouring has an extraordinary force and truth, with a character of elegant nature in his choice and disposition. His earliest productions having been purchased by a dealer in pictures, and sold at Rome for a very high price, induced him to visit that city, where he received so many proofs of the esteem of the ablest judges of painting, that he was soon in affluent circumstances. This master omitted no labour or study that could contribute to perfection; and his success was equal to his hope. He selected the most beautiful flowers for his subjects, imitating them with amazing lustre and brilliancy; and he obtained the honour of being ranked among the greatest artists in that style of painting. A capital picture by Mario da Fiori is in the church of St. Andrea della Valle, at Rome. It is a wreath of flowers, encircling the portrait of St. Gaetano, which was painted by Andrea Camassei. He died at Rome in 1673.

O.

OBREGON (PEDRO DE). This artist was born at Madrid in 1598. He studied under Vincenzo Carducci, and gained great repute in historical painting, especially in his works of an easel size. Palomino speaks of a beautiful picture of this master, in the refectory of the convent de la Merced, representing the Trinity; and in the church of Santa Cruz there is another, of the Conception. He died in 1658. There are several of his works at Madrid.

OCHOA (FRANCISCO). This artist studied under Murillo, whose manner he successfully followed, many of his pictures having been taken for those of his instructor, even by the first connoisseurs. This artist was a native of Seville, and born in the year 1644. The time of his death is unknown.

OCHTERVELT (—). This artist was born in Holland about the year 1655. In his works he much resembled Gerard Terburg. His pictures are generally subjects of domestic life; females at their dressing-tables, parties engaged at music, and studies. He finished highly, particularly in the satin draperies in which he was equal to his master.

OCTAVIAN (FRANCESCO). He was born at Rome in 1690. He painted historical subjects with distinction at Paris, where he died in 1736.

ODAZZI (GIOVANNI), was born at Rome in 1663, and was the disciple of Ciro Ferri, after whose death he became the pupil of Giovanni Battista Gauli, called Baccici. The liveliness of his genius, assisted by singular industry, rendered him eminent, and he gained great fame by a noble composition painted in the church dei Santi Apostoli, representing the Fall of Lucifer and his Angels. His merit recommended him so highly, that he was one of the twelve artists selected to paint the Prophets, in fresco, in the church of St. John Lateran, above the twelve marble statues of the Apostles. The prophet produced by Odazzi was Hosea, which was exceedingly commended, particularly for the correctness of design. He was indefatigable at his work, had great freedom of pencil, and painted expeditiously; but that quick manner of finishing frequently occasioned some incorrectness, though the contours of his figures were extremely good. He died in 1731.

ODDI (MAURO). This painter was born in 1639, at Parma, where he received his first instructions. He repaired to Rome, and was a disciple of Pietro da Cortona. Upon his return to his native place his genius procured him the patronage of the Duchess of Parma, for whom he worked in the palace and the Villa di Colorno. There are several altar-pieces of his painting in the churches of Parma, Piacenza, and Modena. He was also a good architect. He died at Parma in 1702.

ODERICO (GIOVANNI PAOLO). This

artist was a Genoese, and of noble extraction. Soprani says he studied under Domenico Fiasella, and gained great repute as an historical artist, though he chiefly succeeded in portrait painting. His compositions possess great spirit and force. He was born in 1613, and died in 1657. Of all his historical compositions, his best is a work in the church of the Padri Scolopi, at Genoa, portraying the Guardian Angel.

OERI (PETER). This painter was a native of Zurich, and born in 1637. According to a biography of the artists of Switzerland, his manner of designing was very spirited and graceful. He resided in Italy six years, and then returned to his native country, where it is said that for want of employment, he relinquished painting for the trade of a gold-worker.

OESER (FREDERICK). This artist was a native of Presburg, and born in 1717. His first master was one Kamauf, who made him copy prints, on which account Oeser ran away from him, and went to Venice, where he procured a subsistence by his sketches, and gained a prize in the academy for his picture of Abraham's Sacrifice. He was likewise very skilful in engraving, and at an early period went to Vienna, at the academy of which city he gained the first prize. He received great encouragement from a celebrated sculptor called *Raphael Donner* who tutored him in the art, and the ancient style of dress, and also instructed him in modelling. In 1739 he repaired to Dresden, where several artists of repute then resided, by whom he was greatly favoured and esteemed. But his most intimate friend was the eminent Winkelman, who mentions him in the most flattering terms in the progress of his works. In 1764 he was nominated director of the academy at Leipsic for architecture, sculpture, and painting, and resided there several years, executing many subjects, both in oil and fresco. Some of his principal works are in the church of St. Nicholas, at Leipsic. He died in 1799. His son, Frederic Louis, who died in 1792, at the age of forty, was a landscape painter of merit.

OLIS (JOHN). This Dutch artist painted conversations, flowers, and kitchens with culinary utensils, in a manner very lively and agreeable. He flourished about 1670.

OLIVER (ISAAC). He was born in England in 1556, and studied under Nicholas Hilliard; but received some further in-

structions from Federigo Zuechero, and became a painter of great eminence. His principal employment was in portrait painting, and in that style he worked for the most distinguished personages of his time; but he also painted historical subjects with great success. He was a good designer, and very correct; his touch was neat and delicate, and although he generally worked in miniature, yet he frequently painted in a large size. His drawings are highly finished, and much valued, many being copies after Parmigiano. Several very fine miniatures of this master are in the collections of the English nobility and gentry; among which are portraits of himself, Queen Elizabeth, Mary Queen of Scots, Prince Henry, and Ben Jonson; which are all admirably finished. There is also a whole-length of Sir Philip Sidney, wherein the handling is excessively neat, and nature truly as well as beautifully, imitated. Rubens and Vandyck painted James I. after a miniature of this master, which is a sufficient testimony of his merit; and his works are still in high estimation. In the closet of Queen Caroline, at Kensington, is a capital drawing, by Oliver, of the Entombing of Christ; and another drawing, after Raffaele's design, of the Murder of the Innocents, which possesses infinite merit. He sometimes worked in oil, as well as water colours; but the latter productions are not so generally approved. He died in 1617.

OLIVER (PETER), the son and disciple of Isaac, was born in 1601, and, from the precepts and example of his father, arrived at a degree of perfection in miniature painting confessedly superior to his instructor, or any of his contemporaries, as he did not confine his subjects to heads only. In the collection of King Charles I. and James II. there were thirteen historical subjects painted by Peter Oliver, seven of which are still preserved in the closet of Queen Caroline, at Kensington; a capital portrait of his wife was also in the possession of the Duchess of Portland. He died, it is said, in 1660.

OLIVER (JOHN). This artist was born in 1616. He particularly excelled in painting on glass, and followed it till he was very old. There is a window painted by him at Christ-church, Oxford, the design of which is the Angel setting St. Peter free from Prison. It is also said that he engraved some plates of heads, and other compositions.

OLIVIER (M.). This artist was a native of Paris; and in 1772 exhibited at the Royal Academy, in London, six pictures, two of which were historical; namely, one the Massacre of the Innocents, and the other the Death of Cleopatra, but possessing little merit. He did not remain here long, but went to Spain, and was living there in 1783.

OLIVIERI (DOMENICO). This artist was born at Turin in 1679. Della Valle says he was remarkable for portraying festivals, dances, and country wakes, and, in some degree, copied Bamboccio in his peculiar taste for caricature. There are two of his principal works in the Gallery of the court at Turin; but the most famous is the representation of a Country Fair, in which he has grouped the peasantry in a very characteristic and spirited manner. Although he chiefly painted in what is styled Bambocciate, yet he was perfectly competent to historical subjects; as a proof of which, he was employed to execute the Miracle of the Sacrament in the sacristy of Corpus Domini, in his native city.

OMMEGANEH (—), one of the most celebrated of modern landscape and animal painters, was a native of Antwerp, at which city he died in 1826. His performances were eagerly sought for, and even when exhibited in the Louvre, by the side of those of the great Flemish masters, they continued to be viewed with admiration. Ommeganeh was a member of the Royal Institute of the Netherlands, and a knight of the Belgic Lion. He was called the *Racine des Moutons*.

ONOFRIO (CRESCENZIO DI). This painter was a native of Rome, and born in 1650. He studied under Gaspar Poussin, and in landscape painting very much resembled his instructor. He took up his residence at Florence, and was greatly patronized by the court, though many of his works were in private hands. He etched several spirited landscapes in a beautiful and peculiar manner. The time of his decease is not exactly known.

OLEN (JOHN VAN), see JOHN VAN ALLEN.

OORT (LAMBRECHT VAN). This painter, says Descamps, was a native of Amersfort, and born in 1520. He acquired great fame as an historical artist, yet eminently distinguished himself in architecture. He entered the school at Antwerp in the year 1547, where he chiefly resided afterwards.

OORT (ADAM VAN), son of the preceding, was born at Antwerp in 1557. Adam was instructed by his father, and afforded proofs of an enlarged genius, so that he soon rose into esteem, not only as a painter of history, but also of landscape and portraits. The greatest honour of Van Oort, however, originated in his having been the first master of Rubens, whose works have eternized his master's memory with his own. He was naturally of a rough temper, which occasioned him to lose the love of his disciples and friends, among whom he totally forfeited the esteem of Rubens, his best pupil. Jordaens was the only person who accommodated himself to the savage manners of his master; but it appears probable that he only condescended to endure his morose behaviour, out of affection to the daughter of Van Oort, whom Jordaens afterwards married. In his style of painting he neglected nature, and was entirely a mannerist; nor did he seem to have any regard to painting as a fine art, considering it merely as a means of acquiring wealth. In his best time his compositions were agreeable, and his designs correct: but at a later period his works had nothing to recommend them except the freedom of handling and the goodness of colouring. Nevertheless, with all his defects he was accounted a good painter. Rabens used to say that Van Oort would have surpassed all his contemporaries if he had seen Rome, and formed his taste by studying after the best models. He painted numerous subjects for the altars of churches in Flanders, which have a great share of merit, and are still contemplated with pleasure by good judges. He died at Antwerp in 1641.

OOST (JACOB VAN), called the *Old*, was born at Bruges about the year 1600, and learned the art in his native city, though it is not ascertained by what painter he was instructed. He travelled to Italy and studied the great masters, copying every thing that pleased his taste, or might contribute to his improvement. However, among all the famous artists, he attached himself particularly to the style of Annibale Caracci, and imitated him so as to surprise the most able connoisseurs at Rome. With a well-established reputation he returned to his own country; and, as he was indefatigable in business, even to the last day of his existence, and had his pencil continually in his hand, the number of paintings which

he finished is almost incredible, particularly if it be considered that they were always of large dimensions. He possessed many of the accomplishments required in a great painter. His touch and colouring are good; he introduces few figures, to avoid encumbering his subject; and disposes them with great skill and elegance, robing them in such draperies as are simple and natural. He designed in a good taste; and though his style of composition resembled that of Annibale Caracci, it was less charged than the productions of that master. In his carnations his colouring is fresh, and like nature; but he is not so commendable in the hues of his draperies, which are sometimes so broken as to give the stuffs an appearance of hardness. He understood perspective and architecture extremely well, but was not fond of painting landscape; his backgrounds, for the most part, consist of buildings, columns, arches, and different pieces of architecture, which give his compositions a grand effect. The most admired picture of Van Oost is in the church of the Jesuits at Bruges; the subject being a Descent from the Cross; in which the design, disposition, expression, colour, and chiaro-oscuro are worthy of the highest commendation. He died in 1671.

OOST (JACOB VAN), called the *Young*, was born at Bruges in 1637, and received instructions from his father; and, as he afforded manifest proofs of a promising genius in the art of painting, he was permitted to visit Rome. While in that city, he devoted his whole time to the examination of the antiques, after which he designed. On returning to his native country, he painted for the churches at Bruges, and then settled at Lisle, at which place his works principally abound; they consist of history and portraits, being so famous in the latter as to be comparable to Vandyck. His historical subjects partake of the talent of his father, having less of the Flemish than the Roman School. The Martyrdom of St. Barbara, at Lisle, and the altar-piece of the Transfiguration, in St. Saviour's, are esteemed his finest productions. He died in 1713.

OOSTERWYCK (MARIA VAN). This lady was born at Naaldorp in 1630; and exhibiting, at a very early age, great marks of genius for flower painting, her father, who was a clergyman, selected the best masters of the time to instruct her; and under David de Heem she acquired so much celebrity as to stand in competi-

tion with her tutor. Her favourite subjects were flowers and still life, which she touched with great delicacy and freedom of hand. She imitated the freshness and bloom of flowers, and the richness of fruits, with inexpressible harmony. King William gave her nine hundred florins for one picture, and the King of Poland became her most munificent patron. She died in 1693.

OPIE (JOHN). This celebrated English artist was born near Truro, in Cornwall, in 1761. He appears to have shown early marks of genius, which his father endeavoured to crush, by bringing him up to his own business, which was that of a master carpenter. His uncle, however, fortunately encouraged his propensity for drawing, and Opie's love for the science determined him upon professionally following the art. Untaught, he gained proficiency in portrait painting; and chance throwing him under the observation of Dr. Wolcot (Peter Pindar), he patronized him to the full extent of his power, and brought him into considerable notice. About the year 1777, he was patronized by Lord Bateman, and a few years after arrived in London, under the particular introduction of Dr. Wolcot. Scorning flattery as a portrait painter, the novelty of his appearance soon subsided, but not being circumscribed in talent, he gained great success in various branches; and Boydell's Shakspeare, Macklin's Poets, and Bowyer's edition of Hume, soon afforded ample scope for Opie's abilities, who produced upon these occasions some of the best specimens of the English School. His best pictures possess great expansion, his colouring is chaste, and his chiaro-oscuro perspicuous. Among his best pictures is Arthur supplicating Hubert; the Death of David Rizzio; and the Presentation in the Temple. Mr. Opie's moral as well as professional character stood high in public opinion, and it is to be regretted that he was snatched so early from a situation he highly adorned. He died in 1807.

OPSTAL (GASPAR JAMES VAN), an historical as well as portrait painter, was born in 1660 at Antwerp. In the churches of Brabant and Flanders are many good pictures by Opstal. He copied, at the desire of Marshal Villeroy, Rubens's Descent from the Cross, wherein the touch and colouring of that master are admirably imitated. Many of his portraits are preserved at Antwerp, and very

much admired. He died at Antwerp in 1714.

ORAM (WILLIAM), was an architect and landscape designer, in which art he acquired considerable fame. He was much patronized by Sir Robert Walpole.

ORAZI (ALESSANDRO). This artist of the Lombard School was born at Bologna in 1400. He painted historical subjects in fresco for the churches, and died at Bologna in 1449.

ORCAGNA (ANDREA), denominated *Di Cione*. This artist, born at Florence in 1329, was a good architect as well as painter. He was the pupil of his elder brother, *Bernardo Orcagna*, and they conjointly painted many frescoes. The figures in their pictures were mostly portraits, and in painting the Last Judgment, they delineated their friends as being in heaven, and their enemies amidst the wicked in the infernal regions. Orcagna died in 1389.

ORLAY (BERNARD VAN), called *Bernard of Brussels*, was born at Brussels about the year 1490, and went to Rome when very young, where he had the good fortune to become a disciple of the illustrious Raffaele; in whose school he proved such a proficient, that he was employed in finishing many of the grand compositions of his inimitable master; as he equally excelled in history, landscape, and animals. At his return to Brabant, he was appointed principal painter to the governess of the Netherlands, and employed for several years by the Emperor Charles V., being considered one of the best painters of his time. He had a noble taste for design, with an agreeable tone of colouring; and to give lustre to his tints, he usually painted on a ground of leaf gold, which preserved his colours fresh. The scenes of his huntings and landscapes were generally taken from the forest of Soignies, which furnished him with elegant variety, for delineating the portraits of the Emperor Charles, and the nobility of his court. The Prince of Nassau engaged him to paint sixteen cartoons, as models for tapestries, intended for the decoration of his palace at Breda. Each consisted only of two figures—a knight and a lady on horseback—being representations of the Nassau family. The design was exceedingly correct, and in a style of grandeur worthy a disciple of Raffaele: they were afterwards copied by Jordans in oil. A celebrated picture from this master's hand is in the chapel of a cloister at Antwerp; the subject

being the Last Judgment; which is painted on a gold ground, that gives the sky much clearness and transparency. He died in 1560.

ORLAY (RICHARD VAN), born at Brussels in 1652, was the son of Peter Van Orlay, an indifferent painter of landscapes, from whom he learned the rudiments of the art; but was further instructed by his uncle, a better artist than Peter, though neither had talents equal to the genius of their disciple, who, in a short time, surpassed his directors. He diligently studied design, and applied himself to practise painting in miniature; in which he proved so successful, that he composed historical subjects, which procured him honour and employment. He finished a prodigious number of designs and portraits; and his compositions in history might induce one to imagine he had spent his whole life in Italy, from the strong resemblance his style bears to that of Albano, Pietro da Cortona, and frequently to that of Nicolo Poussin. The back grounds of his pictures are ornamented with elegant architecture and fine perspectives; and his figures are so disposed and grouped as to satisfy the eye, and appear distinct and without confusion. He designed correctly, and excelled in etching and engraving, as well as in painting. He died in 1732.

ORLAY (JOHN VAN). This artist was born in 1656 at Brussels, and many of his performances are in the churches of the Netherlands. A fine picture of the Resurrection, as well as another of the Worship of the Magi, are thought to be his best productions.

ORRENTE (PEDRO). This artist was a native of Murcia, and born in 1560. He imitated Giacomo Bassano, whose disciple he became on visiting Rome. There is a Nativity by this artist in the church of Los Reyes Nuevos, admirably executed. In the king's Gallery, Orpheus playing to the Beasts, and several landscapes, are also considered eminent pictures. He died in 1642.

ORSI (LELIO), denominated *Lelio da Novellare*. This artist was born in 1511, and settled at Novellara, having been banished from Reggio, his native place. It is believed that he had been a scholar of Corregio, from the elegance of his heads and the imitation of his style, which is extremely conspicuous in his copy of Corregio's Notti. Several writers, however, assert that he was instructed by Buonarroti. Orsi's pictures in the different

churches are all destroyed. He died in 1587.

ORSI (PROSPERO). This painter was born at Rome, and flourished under Pope Sixtus V., for whom he worked, and painted two ceilings at the palace of St. John Lateran; the subject of one is the Children of Israel passing the Red Sea; the other, Jacob blessed by Isaac. He died at the age of seventy-five, at Rome, under the pontificate of Urban VIII. Orsi was leagued in the strictest friendship with Cavaliere Giuseppe Cesari d'Arpino, whose style of painting he faithfully copied.

ORSI (BENEDETTO), was born at Pescia, and figured in 1660. Lanzi thinks this artist was a pupil of Baldassare Franceschini, and speaks of a performance of his, representing St. John in the church of St. Stefano, at Pescia, with the highest encomiums. He also painted many other pictures for La Compagnia de' Nobili, which are highly prized.

ORSINI (ANTONIO). He was born at Rome in 1656; and painted history with some reputation. He died in 1708.

OS (VAN), a Dutch artist, was born in 1744, in the province of Zealand. He excelled in flower painting. Though he is surpassed by Van Huysum in the transparent tints of his flowers and fruits, his colouring is nevertheless beautiful and delicate. His sea-pieces and landscapes are not of equal merit. After the death of his wife, to whom he was tenderly attached, he seems to have paid less attention to his art. Van Os was also a poet, and wrote several pieces which manifest talent. He died in 1818, leaving two sons, who are both distinguished artists.

OSORIO (FRANCISCO MENESES). This artist was born at Seville, and studied under Murillo, whose manner he successfully followed. There are several of his works in different convents and churches at Seville. He lived in 1725, at which epoch flourished another of Murillo's pupils, named Juan Garzan.

OSSENBEECK (N.), was born at Rotterdam about the year 1627, and there initiated in the principles of his art; but he accomplished himself in Rome, where he spent the greater part of his life, and painted in the style of Bamboccio, designing his figures, horses, and other animals, with abundance of nature and correctness. His pictures are generally adorned with fragments of antiquity (particularly the

backgrounds), such as ruins of antique edifices, vestiges of superb monuments, caves, and waterfalls, so exactly imitated after nature, as to justify an observation made by Sandrart and others, that he transported Rome to his own country. He usually selected for his subjects, fairs, markets, and riding-schools, as they afforded him an opportunity of introducing a variety of animals and figures, which he designed extremely well; and in his compositions were seen the elegance and correctness of the Roman School, combined with the colouring and high finishing of the Flemish. Ossensebeck etched many subjects with considerable ability, and engraved some of the plates in the gallery of Teniers. He died in 1678.

OSTADE (ADRIAN VAN), was born at Lubeck in 1610, and was a disciple of Francis Hals, in whose school Brouwer was his contemporary, with whom he contracted an intimate friendship. He had a lively genius, and adopted a manner and style peculiar to himself, in which he became equal to the best masters of his own country, and superior to most. Nature guided his pencil, and it is impossible not to be charmed by the truth, life, and excellence of his works. When Ostade commenced painter, he lived with one Constantine Sennepoort a great encourager of the art, at Amsterdam, where he found an uncommon demand for his paintings, and received unusually high prices; yet, although he was extremely industrious, he could scarcely finish a sufficient number to satisfy the eager curiosity of the public. The subjects of this painter, were always of the low kind, having the same ideas as Teniers; yet, though Ostade copied nature as it appeared in the lower class of mankind, there is so much spirit in his compositions, such truth, nature, life, and delicacy of pencil, that even while many of his objects are in some respects disgusting, a spectator cannot forbear to admire his genius and execution. His pictures are so transparent and highly finished that they have the lustre and polish of enamel, being at the same time warm and clear. They have frequently a force superior to Teniers, and are always more highly finished; though it must be acknowledged that Teniers grouped his objects better, and showed more skill in the disposition of his design, than Ostade. He perfectly understood the principles of chiaro-oscuro, and introduced his lights and shadows with so

much judgment that every figure seems animated; it might however, be wished that he had not designed his figures so short. His tone of colouring is exquisitely pleasing and natural; his touch light and wonderfully neat; and throughout all his works there is a peculiar and uncommon transparency. The figures of Ostade were so universally admired for their lively expression, that several of the most eminent among his contemporary artists solicited him to paint the figures in their landscapes; which at the present day contribute greatly to their value. His works are very scarce, especially those of his best time and manner; and when the genuine productions of Ostade are to be purchased, no price is accounted too exorbitant. This artist produced many etchings from his own designs, that are deservedly admired, and finished in a manner that would not disgrace the hand of Rembrandt. He died in 1685.

OSTADE (ISAAC VAN), was born at Lubeck in 1613, and brother of Adrian Van Ostade, from whom he learned the art of painting, entirely imitating the style and taste of his instructor. He was, however, far inferior to that great artist, though several of his original compositions, and some of his copies after Adrian, are very unjustly ascribed to the elder Ostade, and imposed on the injudicious for the genuine works of that master. The disparity in the paintings of Adrian and Isaac is easily perceptible, the latter being deficient in transparency; the pencilling not so delicate; nor can his works be compared, in force, warmth, or spirit, with the paintings of the former. He died before he had arrived at the perfection which he might have acquired from years and experience. He died at Amsterdam in 1671.

OTHIO (VENUS), *see* VENUS.

OTTINI (PASQUALE). This artist who was born in 1570 at Verona, studied under Felice Rieco, and conjointly with Alessandro Turchi, completed many works left unfinished by their master. He studied for some time at Rome, and on his return to Verona became eminent as an historical painter. The Massacre of the Innocents in St. Stefano, at Verona, is a picture that excites universal admiration; and he is reckoned to have been one of the best imitators of Paolo Veronese. He died in 1630

OUCHÉ (ANDREA), *see* SACCHI.

OUENARDE (ROBERT VAN), was born

at Ghent in 1663, and at first was instructed by Mierhop; but afterwards studied under Van Cleef, and several other masters, till he was in his twenty-second year. At that age he obtained liberty to travel to Italy, being supplied with letters of recommendation to some persons of distinction at Rome; and soon after his arrival in that city he became the disciple of Carlo Maratti. Being happily fixed under the guidance of so eminent a master, Carlo discovered that his pupil had an apt genius and good judgment; and Oudenarde, by showing himself unwearied in practice and study, not only acquired the favour of his instructor, but also distinguished himself above most of the disciples in that school. However, he was for some time stopped in his progress by a trifling incident, which was very near occasioning the loss of Carlo's friendship for ever. It was the usual custom of Oudenarde, at his hours of leisure, to practise engraving, in which art he was a tolerable proficient; and, wanting a subject, he happened to fix on a sketch of the Marriage of the Virgin, painted by his master. When the plate was finished several impressions were struck off, which circulated through different hands; and one of them happened to be noticed by Carlo, as he passed by a printseller's shop. This was considered by Maratti as an unpardonable offence, and he expressed the most violent resentment against his pupil, for publishing any of his designs without his approbation; and, on account of that indiscretion, he excluded him from his academy. Yet after some time Carlo pardoned the fault, and received Oudenarde into his school, and they continued closely connected in friendship as long as Maratti lived. This artist spent above thirty years at Rome, in great esteem with all orders of people, and was particularly patronized by Cardinal Barbarigo, bishop of Verona. He painted entirely in the taste and manner of Carlo, in a style of colouring that had a great deal of force and spirit, and with correctness of design. At last he visited his native city, though with a resolution of returning to Italy after a short stay in his own country; but that project was disconcerted by the death of the cardinal, his protector and his friend. He therefore settled at Ghent, where he was perpetually engaged in grand works for the churches, convents, and palaces of the nobility; and also for painting portraits,

in which he was peculiarly successful. He died at Ghent in 1743.

ODRY (JOHN BAPTIST), born in Paris in 1686, was equally distinguished as a painter and engraver. Under the tuition of his father, and afterwards of Largilliere, he became a tolerable proficient in painting historical subjects and portraits. His Adoration of the Magi, in the chapter of St. Martin des Champs, and a Nativity, in the church of St. Leu, are specimens of his talent. He painted animals, flowers, fruits, architectural pieces, and landscapes, as well as history. The king settled on him a pension, and gave him apartments in the Thuilleries. He was also professor in the academy at Paris. He died at Beauvais in 1755.

OUWATER (ALBERT VAN), was born at Haerlem in 1444, and painted in a grand style, principally in oil. He had a free and masterly manner of handling, with a good expression, and a natural and lively tint of colouring. He was particularly exact in the extremities of his figures, and in the disposition of his draperies; and wherever he introduced landscape in his designs, it was accounted to be in a style superior to any of his contemporaries. In the church of Haerlem he painted a picture for the great altar, in which (according to Sandrart) he introduced two figures as large as life, of St. Peter and St. Paul. It was adorned with landscape, designed in an elegant taste; and in several parts of the scene he represented Pilgrims in a variety of actions and attitudes; some walking, some reclining under the shades of large trees, and others at their repast; and from the skill shown in painting the heads, hands, feet, and draperies of the figures so correctly, and in so good a style, it must appear conclusive that he was a very eminent artist in his time.

OVENS (JURIEN). He was born at Amsterdam in 1620, and educated in the profession of painting in the school of Rembrandt, under whom he became an artist of considerable distinction; and his colouring being bold and strong, produced a noble effect. He painted historical subjects and portraits extremely well; but his principal pleasure was in designing night-pieces, which he executed with a true resemblance of nature, combined with remarkable force. In the tholsel, or town-hall at Amsterdam, is preserved a beautiful performance of this master, representing Julius Civilis in the consecrated grove, exhorting and animating

the Batavians to shake off the Roman yoke, and fight for the support of their liberties. And as the consultation of the Batavians was held in the night, it afforded the painter an opportunity of exerting his genius in his favourite style of painting, by representing the transaction with the light of flambeaux and fires. This single performance is accounted sufficient to establish his reputation as a great master. He was invited in 1665 to the court of the duke of Holstein, and there continued to exert his talents until the period of his death. He died in 1668.

OVERBECK (BONAVENTURE VAN). This painter was born at Amsterdam in 1660, under the happiest circumstances, and received an education which, strengthened by his own assiduity, caused him to rise rapidly in his profession. A great desire to acquire the science of painting urged him to place himself under Gerard Lairesse, and he journeyed to Rome, where he studied drawing, and made a numerous collection of antique casts, &c. with which he revisited Amsterdam. Upon his return, Lairesse offered him his warmest friendship, and he received considerable benefit from the advice of that celebrated artist. Overbeck was a good historical painter, and his pictures on these subjects are much admired. The premature death of this painter, brought on by excesses, doubtless deprived posterity of many admirable productions. He quitted the world in 1706.

OWEN (WILLIAM). This artist, a native of Wales, was a pupil of Catton, and attained considerable eminence as a portrait painter. He coloured well, and had a bold and vigorous style; but the drawing of his heads and hands was sometimes feeble; and he was not so successful in his female as in his male portraits. Mr. Owen was a royal academician. He died, nearly in his sixtieth year, in 1825.

P.

PACCHIAROTTI (JACOPO). He was born at Siena; but it is not known under whom he studied, though he became a close imitator of the style of Pietro Perugino, till he saw the works of Raffaele, when he acquired a better manner. Most of his performances are in his native city, particularly St. Catherine contemplating the Body of St. Agnes. Having embroil-

ed himself in some political concerns, he was obliged to leave Siena, and retire to France, where he is supposed to have died.

PACHECO (FRANCISCO). This artist was born at Seville in 1580, and studied under Luis Fernandez; after which he went to Italy, where he continued a considerable time. There is great dignity in his figures, and his compositions are remarkably correct. He painted some pictures in the church of the Barefooted Carmelites, where he had Alonso Velasquez for his competitor, by whom he was exceeded. Pacheco was the master of Alonso Cano, and Diego Velasquez. He died at Madrid in 1654.

PADERNA (GIOVANNI). He was born at Bologna about 1600, and died in 1640. Girolamo Curti, called *Dentone*, was his instructor; and he became, like him, eminent for his skill in painting perspective and architectural subjects.

PADERNA (PAOLO ANTONIO). He was born at Bologna in 1649, and at first was a disciple of Guercino; after whose death he studied in the school of Carlo Cignani. While there he employed himself principally in historical compositions; but his greatest delight was to paint landscapes, in the manner of Guercino; and those were extremely commended for the goodness of the design, and for the freedom of touch with which they were finished. He died in 1708.

PADOUANINO (FRANCESCO). He was born at Padua in 1552, but his master is not mentioned. However, he became an artist of great eminence, and in the historical subjects which he executed, showed an excellent genius and a grand taste. His invention was fertile, and his style correct and elegant. He was also an admirable painter of portraits, to which he gave such dignity, expression, and colouring, as rendered them equal to the performances of the greatest masters; and those of the Earl and Countess of Arundel are proofs of his extraordinary merit. In the church of Madonna del Carmen, at Venice, is a picture by him, which represents two persons condemned to death, but saved by the interposition of a saint. It is a beautiful performance, with good colouring and elegant figures, and pencilled with wonderful tenderness and delicacy. He died in 1617.

PADOUANINO (OTTAVIO). He was the son of Francesco, who taught him the principles of design and colouring; and

when he had made a competent progress, he was sent to Rome, where he studied several years. He painted in the manner of his father, but was inferior to him in invention and elegance: though in many parts of his profession he deserved commendation, and particularly in portraits. He died in 1634, aged fifty-two.

PADOUANO (LAURO) This artist was a native of Padua, and had Francesco Squareione for his instructor; but he distinguished himself chiefly by his close imitation of the manner of Mantegna. His best works are a set of pictures on the life of St. John, in the church of La Carità, at Venice. He lived about the year 1465.

PAGANI (FRANCESCO). He was born at Florence, but studied at Rome with Polidoro and Maturino, and made a remarkable proficiency, so that when he returned to Florence he found immediate employment, and acquired great reputation. Pontormo having attentively examined some of his paintings, declared, that if he had not known them to be of his hand, he should without hesitation have concluded that they were the work of Michel Angelo Buonarroti. This promising artist died, at the early age of thirty, in 1561.

PAGANI (GREGORIO). He was the son of the preceding painter, and was born at Florence in 1558. He became the scholar of Lodovico Cardi, commonly called *Cigoli*, whose style he successfully imitated, particularly in a picture of the Finding of the Cross, painted for the church of the Carmelites. This painting, however, was destroyed when that church was burnt. Some of his frescoes are in that of St. Maria Novella at Florence, where he died in 1605.

PAGANI (PAOLO). He was born at Valsolda, near Milan, in 1661, and studied the art of painting at Venice, where he resided several years, and made a considerable figure as a good designer and colourist. One of his most capital works is on the staircase of the Scuola Grande della Misericordia, at Venice, representing the Clothing of the Naked. The manner in this performance is commendable, the lights are broad, there appears a grand taste in the design, and the composition is extremely good. He died at Milan in 1716. Some of his pictures are in the Dresden gallery.

PAGANINI (GUGLIELMO CAPODORO).

This painter was born at Mantua in 1670, and had Antonio Calza for his instructor; but on seeing the works of Borgognone, he studied his manner, and became a good artist in the representation of battles and encampments.

PAGGI, or (PAGI GIOVANNI BATTISTA). He was born at Genoa in 1556, and was a disciple of Luea Cangiagio or Cambiasi, whose style and manner he closely and successfully adopted. He possessed an uncommon power of pencil, and an extraordinary freedom of hand; by which talents he was enabled to imitate the touch of almost any master. It is recorded of him, that he copied a picture of a celebrated painter with such exactness and precision, that it was impossible even for the nicest eye or judgment to determine which was the original. The portraits which he painted were admirable, as well for the design as the resemblance; and the historical compositions of this artist are commended for their disposition, expression, and agreeable tone of colouring. His principal works are, a Holy Family, and Transfiguration, at Florence; and some pictures of the Passion of Christ, at Pavia. Having had the misfortune to kill a man in a quarrel, he was obliged to leave Genoa, and retire to Florence, where he resided twenty years with great reputation. At length he returned to Genoa, and executed there some fine pictures, one of which, the Murder of the Innocents, he painted in competition with Rubens. He died in 1629.

PAGLIA (FRANCESCO). This artist was born at Brescia in 1636, and received his instruction in the school of Guercino; by whose precepts and example he proved a disciple worthy of him, his abilities reflecting an honour on the academy where he was taught. He painted portraits with every degree of excellence of which that kind of painting is capable; grace, resemblance, dignity of attitude and wonderful relief, which he produced by a tone of colouring like nature and life. In his composition of historical subjects, he was equally admired for invention, correctness of design, elegance of taste, and lovely colouring. The best of his historical works are at Brescia, and of his portraits, at Venice. He died about 1700.

PAGNI (BENEDETTO). This Italian painter was a native of Pescia, and a disciple of Giulio Romano, whom he accompanied to Mantua, where he became eminent as a painter of history. His

principal works are, the Martyrdom of St. Lawrence, and the Marriage of Cana.

PALADINI (ARCHANGELA). This lady was born at Pisa in 1599, and was the daughter of Filippo Paladini, an artist of eminence in that city, who instructed her in the principles of design and colouring. She arrived at great excellence in portrait painting, and to that perfection added other accomplishments, for which she was equally admired, as embroidery and vocal music. These talents, united with an agreeable person, procured her the favour of Maria Magdalena, archduchess of Austria, at Florence, in whose court she lived, universally esteemed, as well for her paintings as her other perfections. She died there in 1622.

PALADINI (LITTERIO). This artist was born at Messina, in Sicily, in 1691. He learned the principles of painting at Rome, under Sebastian Conca; and, on his return to his native city, obtained considerable employment in the churches. The principal of his works is the ceiling of the church of Monte Vergine. He died of the plague in 1743.

PALENIER (JOACHIM). This Flemish painter was born at Dinant in 1490. He excelled in landscapes with small figures. In 1515 he became a member of the academy of Antwerp, and died there in 1548.

PALLADINO (ADRIANO). He was born at Cortona in 1610, and studied painting under Pietro Berretini, whose style he imitated with success. Most of his works are in the churches and public buildings of Cortona, where he died in 1680.

PALLAJUOLO, or POLLAJUOLO (ANTONIO and PIETRO). These brothers were born at Florence, of low parentage; Antonio in 1426, and Pietro in 1428; and as their father was unable to give them a liberal education, Antonio was placed with Bartoluccio Ghiberti, an eminent goldsmith, and Peter became a disciple of Andrea del Castagno. Antonio followed his trade with credit, and designed extremely well in metals and wax. But, as Peter had at the same time rendered himself considerable, and was in great reputation for his performances in oil colours, his brother quitted his original profession, to learn design and colouring from him, and they ever after associated in all those works which they executed in Florence and other cities of Italy. Peter had been taught the secret of preparing colours with oil by his master, and having communicated

that knowledge to Antonio, they improved it by their practice, and distinguished themselves exceedingly in portrait painting as well as history. Peter in particular painted the portrait of Poggio, the historian of Florence, and of many of the nobility, in a size as large as life, which procured him great applause, as also did his picture of the Martyrdom of St. Sebastian. Among the historical subjects which the two brothers jointly executed, are mentioned some of the Labours of Hercules, painted in the Medicean palace, one of which is Hercules killing Antæus. The principal figure in that design is admirable; the strength of every limb, and the exertion of every muscle and nerve, in squeezing Antæus to death, are incomparably expressed, nor is the figure of Antæus expiring in any respect inferior. The other Labours are, Hercules killing the Nemean Lion, and destroying the Hydra; the latter being so well designed and coloured, that it had all the appearance of life. These brothers lived in high esteem and great affluence, and both died in 1498, equally rich in their fortune as in reputation. Few months intervened between the death of the one and of the other; and they were both buried in the same tomb, in the church of St. Pietro in Vincula, at Rome. Antonio Pallajuolo was also an engraver, and executed some fine prints from his own designs.

PALLIERE (VINCENT LEON), a native of Bordeaux, sprang from a family of artists, and gave early promise of excellence, but was cut off in 1809, in his twenty-third year, by a consumption, the consequence of excessive labour. At the age of only fifteen, he produced a picture of great merit, Ulysses slaying the Suitors of Penelope. He subsequently matured his talent by studying several years at Rome. The Scourging of Christ; a Sleeping Shepherd; St. Peter curing a Cripple; and Tobias restoring his Father's Sight, are his chief compositions.

PALAMEDES, *see* STAEVERTS.

PALMA (GIACOMO, or GIACOPO), called *Il Vecchio*, or *Old Palma*. This eminent painter was born at Serinalto, in the territory of Bergamo, about the year 1540, or 1548, but the year is very uncertain, owing to the contradictory accounts of biographers. It is commonly believed and asserted that he was the disciple of Titian; but his first style rather resembled that of Bellini, and afterwards he approached the manner of Giorgione. Of

this description are his Last Supper, at Venice; and a Holy Family, at Vicenza. Some writers say that he was appointed to finish a Descent from the Cross, which Titian had begun, but left imperfect. His colouring had extraordinary strength and brightness, occasioned by the frequent retouchings of his pictures; for it is remarked of him, that he usually put his colours on undisturbed, and then touched upon them, and glazed them, giving them the appearance of high finishing, without any semblance of labour. The paintings of Palma are in great esteem for the noble taste of his composition, for an expression that is natural and pleasing, for the union and harmony of his colours, for his patience in finishing, and for the graceful airs of his heads, though in his design he was not always correct. Vasari describes, in high terms, a composition of his at Venice, representing the ship in which the body of St. Mark was brought thither from Alexandria. In that design, the vessel struggling against the fury of an impetuous tempest is expressed with the utmost judgment; the distress of the mariners, the violent bursting of the waves against the sides of the ship, the horrid gloom, only enlivened with flashes of lightning, and every part of the scene filled with images of terror, are so strong, lively, and naturally represented, that it seemed impossible for the power of colour or pencil to rise to a higher pitch of truth and perfection. Sandrart, however, ascribes this picture to young Palma. Another of his capital paintings at Venice is a St. Barbara; and in the Palazzo Zampieri, at Bologna, is a St. Jerom, which is designed with an admirable character, exceedingly well painted, and the colouring excellent, though perhaps a little too much inclining to the yellow cast. But one of his most original performances is the Adoration of the Magi, in the Isola di St. Elena. It is observed, that if Palma had died soon after he had painted a few of those pictures which were justly celebrated, he would have deserved to be ranked in the first class of eminent artists; but he showed a very inferior degree of merit in his subsequent works, though the imperfections of his latter performances may be overlooked, on account of the excellence of those of his earlier time. Some place his death in 1588, others in 1596, and others in 1623.

PALMA (GIACOPO), called the *Young*. He was the nephew of the preceding, and

was born at Venice in 1544. After learning the rudiments of the art from his father Antonio, who was an indifferent painter, he became the disciple of Tintoretto, and in his style, at first, he resembled that of his master; but having afterwards studied the works of Titian, his taste and style in most of his grand compositions showed a combination of the manners of those two great painters. He also studied at Rome the works of Raffaello, Buonarroti, and Polidoro da Caravaggio, and improved himself so effectually, that his reputation was raised to such a pitch, that the pope appointed him to paint an apartment, and also one of the galleries of the Vatican. After the death of Tintoretto and Giacomo Bassan, he held the first rank at Venice among the artists of his time, and every day added to his honour and fortune. His touch is light, his carnations are lovely, his draperies judiciously and happily disposed, with large and elegant folds; and in those respects he is preferred to his uncle. In the latter part of his life he changed his manner, and assumed one more expeditious, but proportionably less excellent. His hand was as ready and his pencil as free as Tintoretto's, and, like that master, he seemed in his declining years abundantly more studious to increase his riches than his reputation. The works of this painter are scarce, and, when exposed to sale, bring large prices, especially if they are of his best time and manner. At Venice there is an exceedingly fine composition, charmingly coloured, representing Venus in her Chariot, attended by several naked nymphs; and in the church of St. Maria Formosa is an altar-piece by him; the design is a Dead Christ, attended by Angels, with the figures of St. John, St. Augustin, and a Pope: it is an incomparable work. His other works of merit are, the altar-piece at St. Como; the Naval Fight of Francesco Bembo, at Venice; the St. Apollonia, at Cremona; the Finding of the Cross, at Urbino; St. Ubaldo and the Annunciation, at Pesaro; but one of the most extraordinary is the Plague of the Serpents, at St. Bartolomeo, which is equal to Tintoretto. He died in 1628. The younger Palma produced several etchings in a spirited style.

PALMEGIANI (MARCO DA FORLÌ). This artist was a native of Forlì, and studied under Francesco Melozzo. Several of his works are in the churches of the Venetian states; and in the Palazzo Vicentini, at

Vienza, is a noble composition by him, of a Dead Christ attended by Nicodemus and Joseph. He died about 1540.

PALMIERI (GIUSEPPE). This artist was born at Genoa in 1674. He painted history, but excelled in the representation of animals. In the former line, his principal work is a Resurrection, in the church of St. Dominic, at Genoa. He died in 1740.

PALOMBO (BARTOLOMEO). He was born at Rome about 1610, and studied under Pietro da Cortona. In the church of St. Giuseppe, at Rome, is an altar-piece representing the death of that saint; and in that of the Carmelites, is a picture of Mary Magdalen; both respectable performances.

PALOMINO, see VELASCO.

PALTRONIERI (PIETRO), surnamed *Il Mirandolese*. He was born at Bologna in 1673, and died there in 1741. He excelled in painting perspective and architectural subjects.

PANCOTTO (PIETRO). This painter was born at Bologna, and studied in the school of the Caracci. His chief performance is the Last Judgment, executed in fresco, in the church of La Madonna di St. Colombano, at Bologna. He died about 1630.

PANDOLFI (GIANGIACOMO). He was born at Pesaro, and had Federigo Zuccheri for his instructor, whose style he very happily imitated. Among his works the principal are, several sacred subjects in fresco, painted in the Oratorio de Nome di Dio; and his pictures of St. George and St. Carlo, in the dome of Pesaro. He flourished about 1640.

PANDOLFO, see RESCHI.

PANETTI (DOMENICO). He was born at Ferrara in 1460, and died in 1530. His master is unknown, but he had for a pupil Benvenuto da Garofalo, who, on his return from Rome, where he had studied in the school of Raffaello, became the instructor of his early preceptor. Panetti now altered his manner, and became a great artist, as his works evince. The principal are, a Descent from the Cross; a picture of St. Andrew; and the Visitation of the Virgin. These are in the churches of Ferrara.

PANICALE (MASOLINO DA). This artist obtained his name from Panicale, in Tuscany, where he was born in 1378. He studied successively under Lorenzo Ghiberti and Gherardo Starnina, both of whom he exceeded in elegance of design

and vigour of expression. His chief pictures are, the Four Evangelists; the Calling of St. Peter; the Fall of the same Apostle; and the Miraculous Cure of the Lame Man in the Temple. Panicale was the instructor of Masaccio. He died at Florence in 1415.

PANICCIAGI (JACOPO). This artist was born at Ferrara about 1510; and studied under Dosso Dossi, whose style he closely followed. He died in 1540.

PANICO (ANTONIO MARIA). He was born at Bologna, and had Annibale Caracci for his preceptor, whom he attended to Rome, where Panico obtained the patronage of Mario Farnese. His principal painting is the Celebration of the Mass, in which he is supposed to have had the assistance of his master. He died in 1652.

PANINI (CAVALIERE GIOVANNI PAOLO). This painter was born at Piacenza in 1691. From his youth he possessed a most happy genius for painting, which he cultivated by studying at Rome, where he had Lucatelli for his instructor, under whom he acquired a perfect knowledge of perspective and architecture. He designed every vestige of ancient magnificence, the ruins of superb edifices, cenotaphs, columns, baths, arches, and obelisks, as also some of the most entire buildings which are the ornaments of modern Rome. The works of Ghisolfi formed his taste, style, and manner, and his strongest ambition was to imitate him; so that he soon surpassed all his contemporaries. His composition is rich; the truth of his perspective is critically exact; and his paintings are universally esteemed, for the grandeur of the architecture, the clearness of his colouring, the beautiful figures which he introduced, and the elegant taste with which he disposed them. He always designed them correctly, and set them off with suitable attitudes and expression. This description, however, must be confined to his early performances; for in his latter time, his pictures, though distinguishable by a free and broad touch, were feeble in their colouring and effect. He was apt to design his figures too large for the architecture, which diminished the grandeur of the most magnificent parts of his composition, and was quite contrary to the practice of Ghisolfi, whose works must perpetually afford a pleasing deception to the eye, by the proportions observed between the figures, buildings, and distances. At Rivoli, a pleasure-house

belonging to the King of Sardinia, are several of Panini's views of that fine retreat and its environs. They are beautifully coloured, well handled, and with a touch full of spirit, though in some parts the yellow seems a little too predominant, and the lights are not always so distributed as to produce the most striking effect. One of his finest pictures is a representation of Christ driving the Traders out of the Temple. It is in the church of the Signori della Missione, at Piacenza. He died in 1758.

PANNEELS (WILLIAM). This artist was born at Antwerp about 1600. He had Rubens for his instructor in painting; but he is chiefly known by his engravings, which are executed with great freedom and spirit.

PANZACCHIA (MARIA ELENA). This lady was born at Bologna in 1668, of a noble family. She learned design under Emilio Taruffi, and in a few years acquired great readiness in composition, correctness of outline, and a lovely tint of colouring. Besides history, she also excelled in painting landscapes, and by the beauty of her situations and distances, allured and entertained the eye of every beholder. The figures which she inserted had abundance of grace; she designed them with becoming attitudes, and gave them a lively and natural expression. Her merit was incontestably acknowledged, and her works were so much prized as to be exceedingly scarce, few being found out of Bologna. She died in 1709.

PAOLETTI (PAOLO). He was born at Padua, and had a fine taste for painting flowers, fruit, fish, game, and other objects of still life. His pictures are highly valued, but seldom met with out of Italy. He died about 1750.

PAOLINI (PIETRO). This artist was born at Lucca in 1603, and received his education at Rome under Angelo Caroselli. His design was correct, and his colouring approached much nearer to the Venetian than the Roman School; and it appears evident that he aimed at uniting the richness and harmony of Pordenone and Titian. Two of his best works are the Martyrdom of St. Andrew, in the church of St. Michael, at Lucca; and Gregory the Great entertaining Pilgrims; which last is in the library of St. Fediano. This painter also excelled in representing conversations and village amusements. He died at his native place in 1681.

PAOLINI (PIO). He was born at

Udina, and became the disciple of Pietro da Cortona, at Rome, where he painted historical subjects with great reputation, and in 1678 was elected a member of the academy of St. Luke. Among his various works, honourable mention is made of the ceiling of a chapel in St. Carlo al Corso, at Rome.

PAOLUCCIO, *see* PAOLO DA MATTEI.

PAPA (SIMONE), called *Il Vecchio*. He was born at Naples about 1430, and studied under Antonio Solario, named *Il Zingaro*. His greatest work is a representation of the Fall of Lucifer, with his host; and the Triumph of St. Michael over the Apostate Spirits. This is in a private chapel at Naples, and in the church of St. Nicholas, in the same city, is a picture of the Annunciation by him; and in that of St. Lorenzo is another, of the Virgin and Child. He died in 1488.

PAPA (SIMONE), called, by way of distinction, *Il Giovine*, or the *Young*. He was born at Naples in 1506, and was intended by his father, who was a goldsmith, for the same profession; but his genius leading him to painting, he was placed under Giovanni Antonio de Amato. His principal works are, an Assumption of the Virgin; and an Annunciation, in the church of St. Maria la Nuova of his native city, where he died in 1569.

PARASOLE (BERNARDINO). This promising artist was the son of Leonardo Parasole, an engraver on wood, at Rome, and had for his instructor in painting Giuseppe Cesari; but he was cut off in the flower of his age, after executing some historical works which were much admired. He also engraved some prints on wood. His sister Hieronima, together with her mother, practised the art of engraving with reputation.

PARCELLES (JOHN), called the *Old*. He was born at Leyden in 1597, and became the disciple of Cornelius de Vroom. His manner of painting was slow, but he finished his pictures with extreme neatness. At first he only lightly touched his designs, till the whole composition was completed; and then worked freely, though with uncommon care, giving the utmost transparence to his colours. His general subjects were sea-pieces; either calms, which are clear and excellently handled; or sea shores, crowded with mariners, or with fishers casting or drawing their nets. In these every figure was touched with spirit, and every object showed

the genuine character of truth and nature. But his chief excellence was in representing storms with lightning, shipwrecks, waves in violent agitation, and vessels in the utmost distress. These scenes he described with all the force of real nature, and enriched his subjects with figures that were remarkably good, as well for their propriety of action and character, as for their expression. Parcelles also produced some etchings of marine subjects. He died at Leyerdorp in 1641.

PARCELLES (JULIUS), called the *Young*. He was the son of the preceding, and was born at Leyerdorp about 1628. He was instructed by his father; whose style and manner of colouring he so exactly imitated, that his works are very frequently mistaken for those of John Parcelles, especially as both artists marked their pictures with the same initial letters, J. P. The paintings of Julius, however, are not equal to those of John, but they have great force of nature in the prospects and tints; his shores, and sand hills, with the small vessels lying near the edge of the water, are well expressed and correctly designed. For an anecdote of this artist, see the article of *John Van Goyen*.

PEREJA (JUAN DE). This artist was born in Mexico in 1610, and rendered himself remarkable by discovering a genius for painting, and arriving at a great degree of excellence in it from the lowest station in life. He was a Mestizo, which is a name given to those who are born in the West Indies, of a Spanish father by an Indian mother. Happening to become the slave of Diego Velasquez, that great artist employed him in grinding his colours, and the opportunities which he thus enjoyed unfolded his talents. He spent whole nights in drawing, denying himself the necessary refreshment of rest and sleep, in endeavouring to imitate his master. Notwithstanding this assiduity, he was under perpetual apprehension of being discovered by Velasquez, whose pride he knew would make him account it a disgrace to see a performer in his own way of so mean and servile a condition. However, Pareja proceeded in his private studies till he had made a considerable proficiency. It was the custom of Philip IV. who often resorted to the apartments of Velasquez, to order those pictures which were placed with the painted side to the wall, to be turned to his view; on observing which, Pareja fixed one of his own

painting in that position, which the king's curiosity caused to be turned, and in that instant the slave fell on his knees, and supplicated his majesty to obtain his pardon from his master, for having presumed to practise painting without his approbation. Philip, agreeably surprised at the address, and being pleased with the work, bid Pareja rest contented; and told Velasquez, that the man who showed such a genius, and possessed such talents, ought no longer to be a slave. Pareja was, of course, emancipated; yet such was his gratitude, he would never quit his master, and after the death of Velasquez, he continued to serve his daughter with the same fidelity. He excelled in painting portraits, which he executed so much in the taste, style, colouring, and pencilling of his master that they could not easily be distinguished from the works of Velasquez. He died at Madrid in 1670.

PARICOLA (MASOLINA DA). This artist was born at Florence in 1403, and died there in 1440. He was a good painter of history in fresco, according to the style of that age.

PARKER (JOHN). Of this English artist we know very little more than that he studied at Rome, where he painted an altar-piece for the church of St. Gregorio, the subject of which was the history of St. Silvia. About 1762 he returned to London, and the next year exhibited in the Strand two pictures, one of the Assassination of Rizzio, and the other his own portrait. He died at Paddington in 1765. There was another *John Parker*, who was a student in the Duke of Richmond's gallery, and had been a pupil of the Smiths of Chichester. In 1774 he was at Rome, but soon after returned to his native country, where he practised landscape painting.

PARMEGIANO, or properly *Francesco Mazzuoli*. He was born at Parma in 1503; and being deprived of his father while he was very young, his uncles took care of his education. They were both painters; and observing the strong tendency of their nephew to drawing, they took delight in teaching him design, and instructing him in the best principles of the art; though he owed the excellence to which he afterwards arrived, not to their precepts, but to the works of that inimitable painter Raffaele, which he carefully studied. At the age of sixteen he gave such proofs of an elevated genius, as seemed astonishing to the ablest judges; and at nineteen, he

finished several fine compositions at Parma, in fresco as well as in oil, which raised his reputation to the highest pitch. He now began to be possessed with an eager desire to see Rome; and having communicated his intention to his uncles, they complied with his proposal. They also advised him to take with him some of his own works, as they might afford him a proper introduction to the acquaintance of the nobility and the artists at Rome; and for that purpose, he painted three pictures, which were designed with great skill, and beautifully coloured. One of them was his own portrait, which he painted on a wooden panel, of a convex form, in imitation of a convex mirror. The surface was so wonderfully painted, that it had all the appearance of glass; and the portrait of the artist, as well as every part of the furniture, and windows of the chamber, in which he was supposed to sit, were so artfully diminished, and happily imitated, that the whole appeared like bodies naturally reflected from a glassy or polished surface. While at Rome he studied the antique statues, and the works of the best painters, but particularly attached himself to the compositions and style of Raffaele, Michel Angelo, and Giulio Romano. His reputation now made him known to Pope Clement VII., who gave him employment, expressed the utmost admiration of his performances, and loaded him with favours. In return, Parmegiano painted a Circumcision, which he presented to the pope, who prized it as one of the most capital works in his palace. That picture was not only excellent for the composition, colouring, and execution, but remarkable for the introduction of three different lights, without destroying the harmony of the whole. The light diffused on the principal figure was from the irradiation of the Infant Jesus; the second was illuminated by a torch carried by one who attended the sacrifice; the others were in the open air, enlightened by the early dawn, which showed a lovely landscape, diversified with a number of cottages and villas. In 1527, when Rome was sacked by the Emperor Charles V., this artist, like Protogenes at Rhodes, was so intent on his work as to be insensible of the confusion till the enemy entered his apartments; when they were so struck with the beauty of his paintings, and the composed conduct of the artist, that they retired without offering him the smallest injury; though soon after he was robbed

of a great part of what he possessed. The picture on which he was then employed was the famous Vision, which the Marquis of Abercorn purchased in Italy for £1500, and sold to Mr. Hart Davis, of Bristol, for 3000 guineas. It is now the property of Mr. Miles, a merchant of Bristol. Parmegiano had a truly fine and admirable genius: his invention was ready, and his taste of design very learned; yet there is rather too much of manner in it; but he had a peculiar talent in giving beauty, elegance, grace, and sweetness to his figures. He excelled in portrait as much as in history; his figures are light and graceful, and the airs of his heads uncommonly lovely. He affected to make the extremities delicate, or rather lean; and the contrast of his attitudes, which always show the most beautiful parts, are so judicious, as to give life and motion to his figures. His outline is true and firm; and the light easy flow of his draperies gives an inexpressible beauty to his pictures. His carnations receive a remarkable lustre from the yellow and green draperies near them, which he generally used; and his boys and angels are so exquisitely designed and executed, as to appear truly celestial. In the vaulted ceilings of the two principal chapels in the church of St. John, at Parma, are some capital performances of Parmegiano, which have great force in the colouring, are composed in a noble style, designed and painted in an exquisite taste and executed with singular freedom. In the church of the Dominicans, at Cremona, is a Dead Christ, attended by the Virgin overwhelmed with sorrow, which is an incomparable work. The principal figure is finely designed, and the character of the head of the Virgin, as well as the expression, is exceedingly beautiful. In the Houghton collection, now in Russia, was another very capital picture by Parmegiano, representing Christ laid in the Sepulchre; but his greatest work is an altar-piece at St. Marguerite, at Bologna, which composition was studied by the Caracci, and preferred by Guido to the Cecilia of Raffaele. The best of his performances was Moses breaking the Tables of the Law, at Parma, of which Sir Joshua Reynolds says, we are at a loss which to admire most, the correctness of drawing, or the grandeur of the conception. Parmegiano had a fine taste for music, and if he did not invent etching, he was at least the first who practised that art in Italy. He also engraved some of his designs; but it

is to be regretted, that with such talents he should have wasted his time and property in the study of alchymy, with a view to the discovery of the philosopher's stone. He died of a fever in 1540.

PARMEGIANO (FABRIZIO). Of this artist little is known, except that he was a native of Parma, and resided at Rome, where he painted landscapes of a large size in fresco. His subjects were conceived with sublimity, and touched with freedom. He died at the age of forty-five, about 1530.

PARMENTIER (DENYS). This painter was born at Paris in 1612, and died in that city in 1672. He excelled in painting flowers and fruits.

PARMENTIER (JAMES). This artist was born at Paris in 1658, and was nephew to Sebastian Bourdon; from whom he received the first instructions in the art of painting. When his uncle died, he came to England, and was employed at Montague-house, by La Fosse, to lay his dead colours, and likewise to assist him in other parts. King William sent him to Holland, to paint in his palace at Loo; but Parmentier having a dispute with the master of the works, soon returned to England, and went to settle at Hull, in Yorkshire, where he painted historical subjects as well as portraits. An altar-piece in the principal church at Hull, and another in St. Peter's church, at Leeds, representing Moses receiving the Law, are of his hand. His best work is on the staircase at Worksop; and at the Painters' Hall, in London, is a picture presented by him to that company, of which the subject is Diana and Endymion. On the death of Laguerre he returned to London, and died there in 1720.

PARODI (OTTAVIO). He was born at Pavia in 1659, and studied under Andrea Lanzano, after which he went to Rome, where he continued several years. On his return to his native city, he executed some historical works for the churches with great reputation. He died about 1720.

PARODI (DOMENICO). He was born at Genoa in 1666, and was the son of Giacomo Filippo Parodi, a famous sculptor; who observing in him vivacity and quickness of apprehension beyond his years, bestowed on him the best education, and had him instructed by the ablest masters in polite literature. But though Domenico had a great delight in learning, his eagerness to acquire a knowledge of paint-

ing was still greater; and having received from his father some instructions in that art, he went to Venice, where he became the pupil of Bonitelli, and improved himself further by studying the works of Tintoretto and Paolo Veronese. From thence he proceeded to Rome, and there applied assiduously to the works of the ancient and modern masters, particularly Carlo Maratti, till he so effectually formed his taste and confirmed his pencil, that his productions were applauded by the best judges. His compositions in history had great elegance, and were remarkably correct in the design. His taste was grand; his colouring good, his pencil free, yet delicate; his draperies were in a noble style, broad, easy, and loose; and his portraits were highly esteemed for their lively and spirited resemblance, as also for that air of dignity which he diffused through them all, as well as for their relief and roundness. He had a thorough skill in the chiaro-oscuro; and some of his paintings in imitation of bass-relief were so well performed, that almost at the nearest approach it could scarcely be determined whether they were executed with a chisel or a pencil. Many grand altar-pieces, for churches and chapels in different parts of Italy, were painted by him in fresco, as well as in oil; and at Genoa he painted the portraits of the duke and the most illustrious persons, which added to his fame. Parodi likewise excelled in statuary, and carved an admirable figure in marble of the King of Portugal; also several statues of the same royal family, and nobility, which were justly admired by all the artists, and accounted worthy of being immortalized in the poems of the best writers of his time. One of his principal paintings is a picture of St. Francis de Sales, at Genoa. He died in 1740.

PAROLINI (GIACOMO). He was born at Ferrara in 1663, and had the Cavaliere Penezzini, of Turin, for his first instructor, after which he became a pupil of Carlo Cignani, of Bologna. On his return to Ferrara, he obtained considerable employment, both for churches and private collections. His principal works are, a Last Supper, in the cathedral of Ferrara; and the Assumption of St. Sebastian, in the church of that saint. The favourite subjects of Parolini, however, were bacchanals and festive scenes, in which his female figures and children are elegantly drawn and coloured. He died in 1733.

PARONE (FRANCESCO). This artist was

a Milanese, and received his instructions from his father, an obscure painter; but afterwards he went to Rome, where he profited so well by studying the works of the best masters, as to obtain the patronage of the Marquess Giustiniani, for whom he painted several pictures. His principal public performance is the Martyrdom of St. Romualdo, in the church of that saint, at Rome. He died young, in 1634.

PARROCEL (JOSEPH), called the *Old*. He was born at Brignoles, in Provence, in 1648, and learned the rudiments of the art from his father, Bartholomew Parrocel, who died when his son was only fourteen years old. Joseph, however, had no other instructor, but went to Paris, where he profited considerably by examining the best pictures; and then travelled to Italy. On his arrival at Rome, he became the scholar of Borgognone, whose style he closely imitated, and painted battles in the same taste, which gained him great reputation; for although his works could not stand in competition with those of Borgognone, yet they had so much merit in the composition, so much judgment in the design, and such spirit in the execution, as placed him on an equality with any other artist of his time. When he quitted the school of Borgognone, he went to Venice, and spent several years in that city, studying the works of those artists who were most eminent for colouring; and the happy effect of the observations he then made was seen in all his performances. Parrocel made it a rule to consult nature in every object he designed: he worked with readiness and ease; was careful in the preparation of his colours; and that freshness which appears in his paintings is a lasting evidence of his singular skill. In his battles every part is in motion; his figures and horses have attitudes perfectly natural and full of fire, and the variety of passions are sensibly, and often feelingly, expressed. But his genius was not confined to those subjects; for he painted history and portrait with an equal degree of merit; and the picture in the church of Notre Dame at Paris, representing St. John in the Desert, affords an indubitable proof of his ability in historical composition, as also of his agreeable manner of colouring. He certainly had an excellent genius for composition, and his tints had an unusual clearness; his touch was free and clean; his design elegant; and the happy distribution of his lights produces a pleasing

effect. In 1675 he became a member of the academy of Paris, on which occasion he painted the Siege of Maestricht. The minister Louvois employed him on the public works at Versailles. Louis XIV. appointed him state painter. He died in 1704. Parrocel also executed some good etchings, among which were forty-eight prints of the Life of Christ.

PARROCEL (CHARLES). He was born at Paris in 1688, and was instructed by his father, Joseph Parrocel; but being deprived of so able a preceptor at the age of sixteen, he became the scholar of La Fosse, on leaving whom he went to Italy, where he studied some years; and, on his return to Paris, he was received into the academy, on which occasion he painted a grand battle-piece of cavalry and infantry. In 1745 he became professor of painting in that institution, and the same year accompanied the king to Flanders, to take sketches of his conquests. He died in 1753. The pictures of Charles Parrocel, though painted with accuracy and spirit, are not equal to those of his father, and yet the productions of the two artists are often mistaken by good judges. There was also a nephew of Joseph, named *Ignatius Parrocel*, who painted battle-pieces very much in the manner of his uncle. He died in 1722, at the age of forty-five. There was also a *Stephen Parrocel*, a painter and engraver, born at Paris about 1720. He etched some spirited bacchanalian pieces from his own designs.

PARRY (WILLIAM). The father of this painter was blind, and famous as a performer on the harp. He was a native of the county of Flint, but, under the patronage of Sir Watkin Williams Wynne, came to London, where this son was born in 1742. He received his instruction in drawing from Mr. Shipley, who kept a school for that branch of art in Holborn. After this, Parry studied in the Duke of Richmond's gallery; he became also a scholar of Sir Joshua Reynolds, and occasionally attended the academy of painting in St. Martin's-lane. In 1770 he went to Italy, where, by the liberality of Sir Watkin, he was enabled to prosecute his studies four years. While at Rome, he copied for his patron, Raffaele's picture of the Transfiguration. In 1775 he returned to London, and soon after was elected a member of the Royal Academy; but not meeting with employment, he went again to Rome, and continued there some years. In 1791 he revisited his na-

tive country, but died soon after his arrival. In early life he obtained some premiums from the Society of Arts. Mr. Parry drew and engraved a portrait of his father playing on the harp.

PARS (WILLIAM). This artist was born in London about 1742, and studied first in Mr. Shipley's drawing school; after which he entered the academy of painting in St. Martin's-lane, where, in 1764, he obtained the premium of twenty guineas for an historic composition. When the Dilettanti Society sent Dr. Chandler to explore the antiquities of Greece, Mr. Pars was employed to attend him as the draughtsman. This service took up three years, and on his return he accompanied Lord Palmerston in a tour through Switzerland and Italy. In 1770 he was chosen an associate of the Royal Academy; and in 1774 the Dilettanti Society sent him to Rome to pursue his studies there for a certain number of years. He continued in Italy till the end of 1782, when he died of a fever. Several of his views in Greece have been engraved by Byrne, and those in Switzerland and Italy by Sandby.

PARSONS (FRANCIS). This artist lived in London, where he practized as a portrait painter, and in 1763 exhibited at the Spring Garden rooms two pictures, one of the Indian Cherokee who was then in England, and the other of Miss Davis, a celebrated singer, in the character of Madge, in *Love in a Village*. These portraits, however, were indifferently executed, though M'Ardele engraved the first. Parsons afterwards turned picture dealer and cleaner. He died in 1804.

PARSONS (WILLIAM). He was born in Bow-lane, Cheapside, in 1736, and was educated at St. Paul's school. At the age of fourteen he was apprenticed to an architect, and while in that employ distinguished himself by his drawings, for which he obtained several premiums from the Society of Arts. When out of his time he took to the stage, and became one of the most popular comedians of his time. He died February 3, 1795. Mr. Parsons never relinquished the pencil, and many of his pictures are still in the possession of his friends. They consist of architectural subjects, landscapes, and fruit-pieces. These last are truly excellent.

PASINELLI (LORENZO). He was born at Bologna in 1629, and received his earliest instructions in painting from Simon Contarini, after which he studied under Flaminio Torre; but did not continue

with him long, having a desire to visit Venice, where he became enamoured of the majestic style of Paolo Veronese, in consequence of which he changed his first manner, but without any servile imitation of the great master whose works he admired. At his return to his own country he was eagerly employed by the nobility and principal ecclesiastics, for whom he painted historical subjects in a small as well as in a large size, from sacred as well as profane writers, and his works were universally admired. In the Palazzo Ranuzzi, at Bologna, is an excellent painting by Pasinelli, representing Coriolanus; and in the Palazzo Zambeccari, in the same city, is a grand design of the Martyrdom of St. Ursula and her Companions, which is extremely well composed, and very lovely in the colouring; the heads are beautiful, and have great expression. His other principal performances are, the Entry of Christ into Jerusalem, in the Carthusian monastery of Bologna; a Holy Family, in the Carmelites' church; a Resurrection, in the church of St. Francis; and St. John in the Desert. Pasinelli etched this last piece in a very fine style, and he also produced some other good prints. He died in 1700.

PASQUALI (FILIPPO). He was born at Bologna, and became a pupil of Carlo Cignani, after which he associated himself with Franceschini in painting several fresco works in the portico of the convent of the Servites, and some pictures in the church of St. Victor, at Ravenna. He died about 1690.

PASQUALINI (GIOVANNI BATTISTA). This artist was born at Cento, near Bologna, in 1600; and was the scholar of Ciro Ferri, though he is little known as a painter, having devoted himself chiefly to engraving.

PASQUALINO, see ROSSI.

PASSERI (ANDREA). This artist was born at Como, and lived about the year 1510. In the cathedral of Como is a picture of the Madonna and Saints, painted by him, of various degrees of merit; for though the heads of the principal figures are animated, the composition is poor, and the general effect feeble. It was painted in 1505.

PASSERI (GIOVANNI BATTISTA). He was born at Rome in 1610, and is supposed to have had Domenichino for his preceptor; but it is certain that he was a diligent imitator of that great painter. Besides historical subjects, he delighted

in those of still life, as game, birds, and fruit, which he happily expressed and touched with spirit. He painted the portrait of Domenichino for the academy of St. Luke, and in that assembly he delivered a funeral oration on his friend. In the church of St. Giovanni at Rome, is a fine picture by him of the Crucifixion. Passeri was also celebrated for his literary talents, and compiled a work entitled "Vite dei Pittori, Scultori, ed Architetti che hanno averato in Roma, e che son morti del 1641 al 1673." This was printed in 1772. Besides this, he wrote sonnets, of no great merit, though one of them is said to have promoted his fortune. He died at Rome in 1679.

PASSERI, or PASSARI (GIUSEPPE). He was born at Rome in 1654, and was at first instructed in the art of painting by Giovanni Battista Passeri, his uncle; but he afterwards became the disciple of Carlo Maratti, who, observing his genius, directed him to copy the most curious paintings of the best artists, and then, by comparing the work with its original, Carlo judiciously pointed out the most beautiful parts of each performance in respect to drawing, design, grace, attitude, and expression, to form the taste of his disciple, and establish his judgment. From this singular and excellent method of instruction, Passeri learned to compose subjects for himself, with elegance and dignity: his works were beheld with pleasure, and received with applause. His style of composition was grand, his colouring like that of his master, his invention fruitful, and his expression natural and agreeable. Being desirous of trying his ability in portrait painting, he began with that of his father, which succeeded beyond his most flattering hopes, and even gave general satisfaction. Commissions now increased, and he had incessant employment, so that most of the churches and palaces at Rome were decorated with his paintings. His principal performances are, the Conception, in the church of St. Thomas; and one of the laterals to the picture of the Baptism of Christ, by Maratti, in the Vatican; the subject being the Conversion of the Centurion and his Household by St. Peter. At Pesaro is a St. Jerome meditating on the Last Judgment. Passeri lived in such general esteem, that his house was frequented by persons of the first rank for taste and literature; not only for the entertainment they might derive from his paintings but also from

his conversation, which was polite, ingenious, and edifying. He died at Rome in 1714.

PASSERO, or PASSARI (BERNARDINO). This artist, who lived at Rome about the year 1590, was both a painter and engraver. In the former line he studiously imitated Taddeo Zucchero. His prints are more numerous than his pictures, and are executed with spirit; but they are chiefly of sacred subjects.

PASSEROTTI (BARTOLOMEO). He was born at Bologna about 1540, and at first was a disciple of Jacopo Barozzi, called *Vignola*, with whom he travelled to Rome, and improved his taste of design by studying the antiques; but he afterwards became the disciple of Taddeo Zucchero, and never quitted that master till he was qualified to appear with credit in his profession. He composed historical subjects readily, and in a good style, particularly designs taken from sacred history, of which kind he painted many for the chapels of Bologna; yet his manner was too expeditious, and he did not sufficiently attend to truth and nature. He devoted himself, however, principally to portrait painting, in which he became remarkably eminent; and was highly commended for the bold relief of his figures, their life and spirit, and graceful attitudes. The principal of his historical works are, the Martyrdom of St. Paul, in the church of that saint, at Rome; the Adoration of the Wise Men, in the church of St. Pietro; the Annunciation, in St. Martin; and the Virgin and Saints, and St. Giacomo Maggiore, at Bologna. He founded a school at Bologna, which produced a number of great masters, among whom were Vanni and Agostino Caracci. He composed a book on Symmetry, and Anatomy. The pictures of Passerotti are distinguished by a sparrow, in allusion to his name. He died in 1595.

PASSEROTTI (TIBURZIO). He was the son of Bartolomeo, and was born at Bologna in 1575. He painted in the style and manner of his father, being also much admired for his compositions. His principal works are, an Assumption, in the church of St. Maria Mascarella; St. Francis and St. Jerome, with the Virgin, in St. Cecilia; the Annunciation in St. Christiana; and the Death of St. Catherine, in St. Giacomo Maggiore, at Bologna; where he died in 1612. Besides his taste in painting, he was remarkable for his curious collection of rare and

scarce books, medals, gems, cameos, and uncommon natural productions.

PASSEROTTI (VENTURA). He was born at Bologna in 1586, and was the youngest son of Bartolomeo, from whom he learned the principles of design and colouring; but for his best improvement he was indebted to his brother Tiburzio. His greatest delight consisted in drawing with a pen or crayon such subjects as occurred to his imagination, in which he studied to express the proportions of the naked, and the swell of the muscles, in the strong or terrible style of Michel Angelo Buonarroti, which he always admired, and endeavoured to imitate. But, for the most part, he painted portraits, with a very natural tone of colouring, and with as great a degree of resemblance and relief as any of his contemporaries.

PASSIGNANO, see CRESTI.

PATEL (PETER). This French painter was born in 1654, but the place of his birth is unknown. He was a disciple of Simon Vouet, and had for the companions of his studies, Mignard, Du Fresnoy, Le Brun, and Le Sueur. By the latter he was much esteemed, and employed in ornamenting his pictures with landscape scenery and architecture. Many of the pictures of Vouet also exhibit similar decorations from the hand of Patel. In his own country he is called the French Claude, for he seems to have taken that master as his model, and in many respects has imitated him with success. The forms of his trees are elegant and loose, his scenery is rich, and his buildings, and other ornaments, are designed in a very pleasing taste. His skies are judiciously adapted, having always that remarkable warmth which characterizes the climate of Italy. The breaking of his ground shows skill and judgment; his distances are finely observed; and the antique buildings, vases, monuments, and ruinous aqueducts, introduced into his compositions, give them richness and variety. His works sufficiently show that he studied nature with close observation, and his choice was always agreeable. In one respect he was superior to Claude, for his figures are usually designed in a delicate taste, and drawn with correctness. His touch is light and firm; his colouring generally is clear and natural; and his sites are exceedingly pleasing. He was much employed at the Louvre, and in the Hôtel Lambert, in Notre Dame; but his paintings in the latter place have mostly gone

to decay, through negligence. He was killed in a duel, in 1703. Two of his pieces have been engraved by Sir Robert Strange. The French call him *le bon Patel*, and also *Patel le tué*, to distinguish him from his son, *Patel le jeune*, an artist of merit, but not equal to his father.

PATENIER (JOACHIM). He was born at Dinant in 1480, but learned his art at Antwerp, where he was received into the Academy of Painters in 1515. His principal subjects were landscapes, which he painted in an excellent style, with charming distances, and figures exquisitely touched and designed. There appears a peculiar neatness in the foliage of his trees, and their trunks and branches have all the freedom of nature. His works even in his lifetime, were held in such high esteem, that they were industriously sought for, and eagerly purchased. He consumed, however, the largest portion of his time in taverns, and other kinds of dissipation, by which he not only impoverished himself, but also deprived the world of many valuable productions which he might have finished. He also painted battles and huntings with extraordinary spirit; and his compositions in that style were filled with a number of figures, well designed, and finished with exactness. When Albert Durer was at Antwerp, the works of this artist afforded him so much satisfaction, that he painted his portrait, in order to preserve the memory of so eminent an artist.

PATER, or PATERRE (JOHN BAPTIST). He was born at Valenciennes in 1695, and was the disciple of Anthony Watteau. He became, like his master, an excellent colourist; and when he painted views of particular buildings, or real scenes after nature, they were executed in a pleasing and masterly manner. Yet he too much neglected the study of nature and correctness in design; consulting his immediate advantage more than the establishment of his reputation. His subjects were balls, assemblies, and pastorals; but his figures are not always spirited, and his heads often want expression, though there is some spirit in his compositions which renders them pleasing. He died in 1736.

PATON (RICHARD). Of this English artist nothing more is known than that he was eminent as a painter of marine subjects, and particularly engagements at sea, of which some have been engraved. He also etched a few himself. He lived about 1770.

PAUDITZ (CHRISTOPHER). This artist was born in Lower Saxony about 1620, and became a disciple of Rembrandt. On quitting that school, of which he was one of the principal ornaments, he was employed by the bishop of Ratisbon, for whom he painted several historical designs, as well as portraits; but afterwards he spent some years in the service of the Duke of Bavaria, where his works were held in great estimation. While he resided at that court, one Roster, a painter, lived at Nuremberg, who being envious of the reputation of Pauditz, proposed to paint a picture, on any subject, in competition with him. The two artists appear to have painted in a different style: Roster was most considerable for his high finishing, the other for force and freedom of pencil, in the manner of his master, Rembrandt. The subject agreed on was, a Wolf tearing a Lamb. Pauditz showed in his work a great superiority in the design, and also more truth, force, and expression, which secured to him the approbation of the best judges. But the neatness with which the wool of one animal, and the hairs of the other, were finished, with a competent transparency of colour, so far prevailed with the majority of those who accounted themselves connoisseurs, that the preference was given to the picture painted by Roster. A declaration so unexpected by Pauditz depressed and preyed upon his spirits, and affected his mind with such violence that he died soon after, universally regretted.

PAULUTZ (ZECHARIAH). He was born at Amsterdam in 1600, and died there in 1657. He painted portraits.

PAULY (NICHOLAS). He was born at Antwerp in 1660, and became a good miniature painter, at Brussels, where he died in 1748.

PAULYN, or PALING (ISAAC). He was born at Amsterdam about 1630, and was the disciple of Abraham Vanden Tempel, after which he visited England, where he resided for several years, and found sufficient employment. But in 1682 he returned, and settled at the Hague, where he painted portraits with great encouragement.

PAULYN (HORATIUS). This painter, who is supposed to have been born about 1643, resided at Amsterdam: but the master under whom he studied is not known. He had a lively imagination, composed readily, and designed well;

but his greatest excellence consisted in his colouring; for his pencil was so exceedingly neat, and the tone so sweet and delicate, that it was capable of deluding any lover of the art to admire, what morality and modesty must compel him to detest: for Paulyn too frequently prostituted his art to represent indecent subjects; which lessened him considerably in the public esteem. One of his small pictures, excellently finished, was valued at a hundred pounds; though, probably, that price was fixed on it rather on account of its immodesty than for any intrinsic merit in the performance.

PAVIA (GIACOMO). He was born at Bologna in 1655, and had Antonio Crespi for his master, under whom he acquired a fine taste of composition. He was much employed in painting altar-pieces, the principal of which are, St. Anne teaching the Virgin, in the church of St. Silvester; and the Nativity, in that of St. Giuseppe. He afterwards went to Spain, where he was much esteemed. He died in 1740.

PEACHAM (HENRY). This person was born at North Mimms, in Hertfordshire; and studied at Trinity College, Cambridge, where he took the degree of master of arts. He became distinguished by his skill in music, painting, and engraving, though he was not a professed artist. He says himself that he could take likenesses, and that on one occasion he drew that of James I. as he sat at dinner. Lord Orford mentions his engraving of a good print of Sir Thomas Cromwell, after Holbein. Peacham published a quarto volume, entitled "The Complete Gentleman;" in which, among other subjects, he gives rules for drawing and painting in oil. He was also the author of another volume, with the title of "The Gentleman's Exercise; or, an Exquisite Practise, as well for drawing all manner of Beasts in their true Portraiture, as also the making of Colours for Limning, Painting, Tricking, and Blazoning of Coats of Arms. 1630. 4to." He is supposed to have died about 1650.

PEARSON (MARGARET). This ingenious lady was the daughter of Samuel Paterson, an eminent book auctioneer. She discovered early a fine taste for the arts, and on marrying Mr. Pearson, a painter on glass, she devoted herself to that branch of the art, in which she attained peculiar excellence. Among other fine specimens of her skill in this line were two sets of the cartoons of Raffaele, one of which was

purchased by the Marquis of Lansdowne, and the other by Sir Gregory Page Turner. She died February 14, 1823.

PEDRETTI (GIUSEPPE). This artist was born at Bologna in 1694, and had Mark Antonio Franceschini for his instructor. He afterwards went to Poland, and when he returned to his native city, was much employed in painting altar-pieces, and other pictures for the churches. His principal performances are, the Death of St. Peter, in the church of St. Petronius; Christ carrying his Cross, in that of St. Joseph; and St. Margaret, in the Annunziata. He died in 1778.

PEE (THEODORE, or DIRK VAN). He was born at Amsterdam in 1669, and studied under his father, a painter of that city; after which he came to England, and resided here some time. He died in his own country in 1731.

PELLEGRINI (ANTONIO). He was born at Venice in 1674, and was instructed by a painter named Genga; but afterwards he became the pupil of Sebastian Ricci. He had also the good fortune to obtain the favour of Paolo Pagani, by whose instructions he improved considerably, and through his interest became known to some noblemen, particularly Angelo Cornaro, for whom he executed several designs in fresco, which procured him applause, and occasioned his being engaged by others in the same kind of work, as well as paintings in oil. On the invitation of the Duke of Manchester he came to London, where he painted a staircase for that nobleman; and for others of the English nobility and gentry he painted different pieces, particularly the Earl of Burlington and Sir Andrew Fontaine. While in England, he finished a number of historical designs of a middling size; but his pictures, though they show a ready pencil, a free touch, and sometimes a good taste of design, are not much valued, because the colouring is generally cold; and one peculiar tint so predominates through all his works, that they want force. From England he went, in 1719, to Paris; and, after spending some time at the courts of the electors Palatine and Brunswick, he returned to Venice, where he followed his profession with great credit. In the church of the Capuchins di Castello at Venice, one of the ceilings is painted by Pellegrini. The design represents the Israelites gathering Manna in the Desert. The composition is good, and it is well handled, but the

colouring is weak and feeble, and, by the effect, scarcely appears to be any thing more than a sketch: and in a church dedicated to Moses, in the same city, is a painting by him, the subject of which is, the Brazen Serpent in the Wilderness. It is an excellent composition, executed in a broad and beautiful manner, the design correct, and the landscape part particularly fine; yet the masses of light are so weakly opposed by proper shadows, that the whole appears flat and feeble. He died in 1741.

PELLEGRINI (FELICE). This painter was born at Perugia in 1567, and studied under Federigo Baroccio, by whose instructions he became distinguished in historical works, and was employed in the Vatican. He died in his native city in 1630.

PELLEGRINI (VINCENZIO). He was the brother of the preceding, and was born at Perugia in 1575. He was also instructed by Baroccio, and painted several pictures for the churches of Perugia, and other places.

PELLEGRINI (FRANCESCO). This artist was a native of Ferrara, and studied under Giovanni Battista Cozza. In the cathedral of his native city is a picture representing St. Bernard; and in the church of St. Paul, is a Last Supper by him. He lived about 1745.

PELLEGRINO, see MODENA and TIBALDI.

PELLEGRINO DA SAN DANIELLO. He was born at Udina, and became the disciple of Giovanni Bellini; who, perceiving his promising genius, gave him an appellation of distinction, by changing his name from Martin of Udina to Pellegrino da San Daniello, by which only he is now known. At Udina he painted many fine compositions, particularly a design in oil, in the chapel of St. Giuseppe, which was excellently coloured. The picture represented Joseph in an amiable attitude, and a meditating posture, with the child Jesus near him, and St. John, in the habit of a shepherd, looking with fixed attention on the infant Saviour. This performance was exceedingly admired, and, from the merit that appeared in every part of it, and its being equal to the best works of Bellini, it was concluded by some connoisseurs that Pellegrino had painted it in concurrence with his master. But the style and handling of his other works proved that no pencil but his own had been employed on that celebrated picture. He also painted at Udina a

noble design of Judith with the head of Holofernes, and an altar-piece for the church of Santa Maria; in which the heads of the figures are remarkably graceful. The Duke of Ferrara held him in high esteem, not only for his professional merit, but his various accomplishments; and while Pellegrino continued at the court of that prince, he was loaded with favours, and received many valuable presents. He had a great genius, with a ready and fertile invention, and in many respects was superior to Bellini. He painted in fresco and in oil with equal merit; his taste of design was grand, and his colouring very agreeable. He had two pupils, *Bastiano Florigerio*, a painter of merit; and *Luca Monverde*, who died young, after giving the promise of being an admirable artist.

PENNI (GIOVANNI FRANCESCO), called Il Fattore. He was born at Florence in 1488, and when young went to Rome, where he became the disciple of Raffaello, who soon observed the promptness of his genius, the integrity of his heart, and his passionate fondness for painting; which qualifications recommended him so strongly to the affection of his master, that he not only took all possible care of his instruction, but also intrusted his domestic concerns to his management; from whence he got the name of *Il Fattore*, or the Steward, which he retained ever after. His manner of designing was in imitation of Raffaello, which he never altered; and in his finishing and colouring, his master was his only model. The first work in which he was employed by Raffaello was in the Loggie of the Vatican, where Giovanni da Udina, Pierino del Vaga, and other admirable artists, were associated with him. There, on the histories of Abraham and Isaac, he exerted his great talents and displayed that excellence of taste which he had imbibed from his inimitable director, and showed such grace and execution as were worthy of the school in which he was formed. The genius of Penni was universal; but his favourite subjects were landscapes and buildings. He was an excellent designer, and coloured extremely well in oil, distemper, and fresco. He also painted portraits in an exquisite style, and had such happy natural talents, as enabled him with ease to discover all that was curious or desirable in the art. By such superior powers, he proved a useful assistant to Raffaello, and

painted a part of the cartoons for the tapestries of the pope's chapel, and the consistory; so that his master conceived a degree of affection for him far surpassing what he felt for any other of his disciples; and at his death left him joint heir to his fortune with Giulio Romano. After this he painted many pictures at Rome of his own design, particularly in the palace of Chigi; with such a close resemblance to the style, pencil, colouring, and grace of Raffaele, that they might have been easily mistaken for those of his master. In conjunction with Giulio and Pierino del Vaga, he finished the celebrated designs of the battles of Constantine, and several others which had been left imperfect by Raffaele; but having some dispute about a copy of the Transfiguration, which the pope intended for the King of France, the association was dissolved. Giulio engaged himself with the Marquis of Mantua, and Penni went to Naples, to enter into the service of the Marquis del Vasto; to whom he sold a copy which he had made of Raffaele's Transfiguration; but the air of that country disagreeing with his constitution, he died very soon after his arrival in that city, in 1528.

PENNI (LUCA). He was the brother of Giovanni Francesco Penni, and was born at Florence about 1500. As he had a close connexion with Pierino del Vaga, who had married his sister, he worked with him some years at Genoa, Lucca, and other cities of Italy, with great credit. Afterwards he visited England, and was employed by Henry VIII., for whom he painted several designs. From hence he removed to France, where he was employed with Il Rosso in ornamenting the palace of Fontainebleau. On his return to Italy he quitted painting for engraving. He died about 1550. His prints are mostly after the works of Il Rosso and Primaticcio.

PENNY (EDWARD). This English artist was born at Knutsford, in Cheshire, in 1714. At an early age he was placed under Thomas Hudson, in London, on leaving whom he went to Italy, and at Rome became a pupil of Marco Benefial. When he returned to England, he joined the Society of Artists, and was chosen vice-president of that institution. On the foundation of the Royal Academy, he was one of the original members, and the first professor of painting, in which situation he continued till 1783, when the declining state of his health obliged him to resign

the chair. He then went to reside at Chiswick, where he died in 1791. His principal employment was painting small portraits in oil; but he also occasionally exhibited some moral and historical pictures. One of the latter was the Death of General Wolfe, of which there is an engraving; as there is also of his portrait of the Marquis of Granby. Two other pictures by him, entitled Virtue Rewarded, and Profligacy Punished, have likewise been published by the same means.

PENTZ, or PEINS (GEORGE GREGORY). This artist was born at Nuremberg in 1500, and had Albert Durer for his instructor, both in painting and engraving. On leaving his master he went to Italy, where, in conjunction with Marc Antonio, he engraved several plates from the works of Raffaele. As a painter he is little known, but his prints are numerous. He died about 1550.

PEPIN (MARTIN). This artist was born at Antwerp in 1578. After learning the principles of painting in his native place, he went to Italy, where he became so much distinguished for his grandeur of composition, correctness of design, and vigorous tone of colouring, that Rubens regarded him with jealousy, and dreaded his return to Antwerp. In the church of the hospital of that city are two altar-pieces by him, one representing the Baptism of St. Augustine, and the other St. Elizabeth distributing Alms. The folding doors of these pictures were also painted by him in an admirable style. Another piece of his, representing the Descent from the Cross, is spoken of in terms of great admiration. He resided chiefly at Rome, where most of his performances remain, and where he died in 1641.

PERAC (STEPHEN DU). This French artist was born at Paris about 1540; but went to Rome when very young, and there studied painting, architecture, and engraving. On his return to his native country he was appointed royal architect, but he painted some fine pieces of perspective for the palace of Fontainebleau. He etched two prints after Michel Angelo, and one after Raffaele, besides others of inferior value.

PERANDA (SANTO). He was born at Venice in 1566, and was instructed by the younger Palma; but he afterwards studied under Leonardo Corona, of Murano. His first style was that of Palma,

but on visiting Rome he formed one of his own, more correct and animated, by studying and designing the antique statues, and copying the best paintings of the great masters. By this method, having perfected his taste of design, he returned to Venice; and being better qualified to observe the wonderful effect of the works of Titian, Tintoretto, and Paolo Veronese, he carefully studied their style of colouring, and gradually became as accomplished in that branch of the art as he had before rendered himself considerable in design. He finished some noble compositions in the palace of the doge: and for the princes of Mirandola and Modena he painted many designs, which were generally admired. He handled his pencil with care and delicacy; and, by a judicious manner of managing his tints, gave them great force and good relief. His best performance is a Descent from the Cross, in the church of St. Procolo at Venice; where he died in 1638.

PERIGNON (NICHOLAS). This artist, who was both a painter and engraver, was born at Paris in 1730, and died about 1800. He excelled in painting landscapes and flowers, besides which he etched plates of the same subjects from his own designs.

PERINO, see VAGA.

PERONI (GIUSEPPE). He was born at Parma about 1700, and had Felice Torelli and Donato Creti for his instructors, till he went to Rome, where he studied some time under Agostino Masucci. In his manner of design, however, he chose to imitate Carlo Maratti, as appears in his picture of the Miraculous Conception, for the convent of Oratorians at Turin. He painted, in competition with Pompeo Battoni, the Crucifixion, for the church of St. Antonio Abbate at Turin, which is his best work. He died in 1776.

PERRIER (FRANCIS). This French artist was born at Mascon, in Burgundy, in 1590. His father, a goldsmith, intended him for his own profession; but Francis being determined to follow his inclination for the arts, set out for Rome, and having no money, joined a blind beggar, to whom he acted as a guide. On his arrival in that city, he obtained an introduction to Lanfranco, who admitted him into his school, where he studied some years, and became a close imitator of his master's style. His colouring, however, is too dark, and the airs of his figures want grace. On his return to France, he spent some time at Lyons, and

Painted there a set of pictures for the Carthusian convent. From thence he went to Paris, where Simon Vouet, who was then at the height of the profession, employed him to paint the chapel of the chateau of Chilly. Not succeeding, however, to his wish in the French capital, Perrier, in 1635, returned to Rome, and there applied to engraving the antiques and bass-reliefs, as well as some prints after the pictures of the great masters. On the death of Vouet, he again visited Paris, and was employed to paint the gallery of the Hôtel de la Vrillière. He was also chosen a member of the academy. He died at Paris in 1650. Francis Perrier had a nephew named *William*, who painted in the same style as his uncle, and also executed in his manner several spirited etchings. Having killed his antagonist in a duel, he took refuge in a convent at Lyons, where he painted some pictures for the sacristy. He died in 1655.

PERRONEAU (—). This French artist, who painted in crayons, came to England about the year 1760, and the next year exhibited four portraits; but they were not equal to the productions of Mr. Cotes. He returned soon after to Paris, where he was living in 1783.

PERUGINO (PIETRO VANNUCCI), called *Il*, was born at Città della Pieve, near Perugia, in 1446. His parents, being in low circumstances, placed him with a painter, who, though no great proficient in the art, had discretion enough to animate his pupil with an eager desire to obtain knowledge. Pietro applied himself with singular patience and industry to practise what appeared conducive to his advantage; he spent not only all the day, but the greater part of the night in study, and at the same time struggled with severe hardships, having, for several months, no other bed to lie on than a large chest. Yet his laborious perseverance in drawing and designing qualified him to improve more readily under a superior master. At that period of time the fine arts were cultivated and flourished eminently at Florence; which induced Perugino to seek for instruction in that city, where, according to the most common accounts, he had Andrea Verocchio for his instructor; but others say that he had never any other master than Benedetto Bonfigli of Perugia. His first work of reputation was a picture of St. Jerome contemplating a Crucifix; in which the figure of the saint appeared so mortified, emaciated,

and natural, as if designed after a living model. His next performance of merit was a Descent from the Cross, painted for the church of St. Chiara, at Florence. In this picture the colouring is beautiful, the heads of the aged persons have a graceful turn, and the air of the Virgin is eminently distinguished, as well by the dignity of character as by the peculiar expression of sorrow. In one part of the design he introduced a landscape, which was accounted admirable; and the whole composition was pronounced by the best judges uncommonly excellent. A Florentine merchant offered treble the sum that had been paid for it; but the proposal was rejected, because Perugino declared himself incapable of finishing another so well. The celebrity he acquired by this fine piece procured him an invitation from Pope Sixtus IV. to visit Rome, where he executed several works for that pontiff's chapel, particularly one, the subject of which was Christ giving the Keys to St. Peter. On his return to Florence, where Michel Angelo Buonarroti was at that time in high esteem, he quarrelled with that great man out of envy, for which he was so severely satirized by the poets, as to be obliged to retire to his native place. Perugino designed his heads with a graceful air, particularly those of his female figures. His pencil is light, and he finished his pictures highly; but his manner was dry and stiff, and his outline was often incorrect. His highest honour consisted in being the instructor of Raffaello; who, with his father Giovanni, assisted him in many of his works. Vasari relates the following story of this artist. The monks of a monastery at Florence had engaged Perugino to paint in fresco a piece of sacred history in their chapel; and the prior, who had agreed to supply the ultramarine for the work, being of a suspicious disposition, always attended while it was used, lest some of it should be embezzled. When Perugino perceived that the prior's constant inspection of the work was only occasioned by distrust of his honesty, he placed a pot of water near him, in which he often dipped his pencil after he had loaded it with ultramarine; and the colour, by its weight, instantly fell to the bottom. The prior, observing the rapid consumption of his colour, expressed his astonishment; but Perugino desired him neither to torment his own mind, nor indulge an unjust opinion of artists, who generally acted upon principles of honour; then

pouring off the water gently, he restored to him the ultramarine, which had subsided. Notwithstanding this, Perugino was extremely avaricious; and having accustomed himself to carry always with him a box, in which he kept a quantity of gold, the prospect of such a treasure induced a villain to rob him of it; and though, by the activity of his friends, the greater part was recovered, yet the vexation he endured was thought to have been the principal cause of his death, which happened in 1524. The most capital work of Perugino, in oil colour, is in the church of St. Peter, at Perugia. It is an altar-piece, of which the subject is the Ascension of Christ, with the disciples in different attitudes, directing their eyes up to heaven after their Lord. The design is excellent, and the whole well executed. In a chapel belonging to the church of St. Giovanni in Monte, is a picture of a Virgin, attended by several saints, which is esteemed one of his best performances; but though it has merit, the composition is indifferent. One of his cabinet pictures is a Holy Family, in the church of St. Pietro, at Perugia.

PERUGINO (PETRUCCIO), *see* MONTANINI.

PERUZZI (BALDASSARE). This painter is said to have been born at Siena; but Vasari asserts that his father, Antonio Peruzzi, was a rich citizen of Florence, who, to avoid the miseries of civil war, retired from that city to Volterra, where Baldassare was born in 1481; and that in a few years after he went to settle at Siena, where he continued during the remainder of his life. A more authentic account, however, states the birthplace of Peruzzi to have been Accuyano, in the territory of Siena, and that his parents were in very low circumstances. Baldassare, who early showed a lively genius for painting, learned design from a goldsmith of Siena, and pursued his studies by the instruction of some eminent artists, till, having gained a competent degree of knowledge, he applied himself with incredible diligence to practise after the works of the most celebrated masters, which he imitated with so much exactness and truth as seemed wonderful to the ablest connoisseurs. From Siena he went to Rome, where he was employed by Alexander VI., in whose palace, as also in several chapels and convents, he painted many grand designs in fresco, which were commended for their grace and style. His genius inclined him par-

ticularly to paint perspective and architecture; and, as he understood the essential principles of the chiaro-oscuro in a degree far superior to any of his contemporaries, he managed it in such a manner as to produce surprising effects. His usual subjects were views of streets, palaces, corridors, porticos, and the interior of magnificent apartments, in which he represented every cornice, frieze, bass-relief, or suitable ornament; and by a judicious distribution of his lights and shadows, gave them a roundness and projection as natural and as striking as if they were real. A nobler testimony of the powerful effect of this master's painting cannot be given than to say, it surprised and pleased even Titian, who, when he viewed some of the perspective works of Peruzzi, was so deceived, that no arguments could persuade him to believe that any of the objects he saw were produced by the pencil, till he at last changed his point of view: he then expressed a much greater degree of astonishment at the beauty of the performance than at the deception it created. He also excelled in painting scenes for theatres, in which subjects he introduced, with extraordinary taste and judgment, all those decorations peculiar to the stage, and he is accounted the first who practised that style of painting. He likewise studied architecture, and became eminent in it, having received some instructions from Bramante, the friend of Raffaele. He wrote a treatise on the antiquities of Rome, and a commentary on Vitruvius; but unhappily died before they were published, being poisoned, in 1536, by some one who was envious of his talents. The frescoes of Peruzzi are said to approach the style of Raffaele, particularly two of them, namely, the Judgment of Paris, at Belcaro, and the Sibyl, at Siena. But his great strength lay in architecture, and he was employed in that capacity to superintend the building of St. Peter's, for which he was ill paid.

PERUZZINI (GIOVANNI). He was born at Ancona in 1629, and studied under Simone Cantarini, commonly called *Pesarese*. In some of the churches of Ancona are several paintings by him, the principal of which are, the Death of John the Baptist, and St. Teresa. At Bologna he executed some fine works, as a Descent of the Holy Ghost, and a St. Cecilia. After this he went to Turin, where he received the order of knighthood. He died there in 1694.

PESARO (NICOLO TROMETTO, or NICOLO DA). He was, as his name imports, a native of Pesaro, but went to Rome at a very early age, and there became a pupil of Federigo Zuccherò, whose style he closely and constantly followed. His principal works in the churches at Rome are, the Nativity, in the Basilica; a Pietà, in St. Francesco; and two pictures of the Birth and Circumcision of Christ, in St. Maria da Ara Cœli; but his best performance is the Last Supper, in the Chiesa del Sacramento, at Pesaro. He died at Rome about 1615.

PESCIA (MARIANO DA). This artist was called *Gratiadei*, but obtained the name of *Pescia* from the place of his nativity, a city of Italy, where he was born in 1525. He studied under Ghirlandaio, and became his assistant in many of his works. Of his own composition, the principal is an altar-piece, in the chapel of della Signorio, in the Palazzo Vecchio at Florence, where he died in the prime of life in 1550.

PESELLI (PESELLO). He was born at Florence in 1404, became a disciple of Andrea del Castagno, whose style and manner he imitated, and continued with him till he was thirty. He was fond of painting animals, studying every species after nature with singular care; and, that he might be able to represent them after the life with greater exactness, he constantly kept a variety under his own roof to serve him as models. He also painted historical subjects, both in fresco and in oil; and finished several fine designs for the chapels and palaces at Florence. The principal of his works in that line is the Wise Men's Offering, which is still kept in the ducal gallery at Florence. He died in 1481. He had a son, named *Francesco Peselli*, called, by way of distinction, *Pesellino*. He gave proofs of rising talents in a set of frescoes representing the lives of St. Cosmo, St. Damiano, St. Antonio, and St. Francesco; but died young in 1457.

PESNE (ANTHONY). This artist was the son of Charles Pesne, an eminent engraver, and was born at Paris in 1710. He learned the principles of drawing from his father, and next studied under Charles de la Fosse, after which he went to Italy, where he made a great proficiency in colouring and design. He was correct in historical composition, but excelled chiefly in portraits. On going to Berlin, he was appointed painter to the great Frederic, who gave him a considerable pension. He died in that city in 1770.

PETERS (GERARD). He was born at Amsterdam in 1580, and at first studied under Jacques Lenards, who painted on glass; but afterwards he was instructed by Cornelius Van Haerlem, being the first and best disciple of that master. No artist in the Netherlands was equal to him in designing the naked, and giving his figures an air of elegance. He spent some years at Rome, and on his return to his native city obtained constant employment, for conversations, landscapes, and portraits in a small size, which he finished highly, and with extraordinary truth and nature. Govaerts, who proved an excellent landscape painter, was the disciple of this master.

PETERS (BONAVENTURE). He was born at Antwerp in 1614, and became one of the most eminent painters in the Low Countries, though his master is not known. The subjects he delighted to represent were storms at sea, in which he displayed, in a lively, natural, and pathetic manner, every circumstance that could fill the imagination with pity and terror. The raging of the waves, the impending tempest, the darkened sky, with flashes of lightning, vessels foundering, or dashed in pieces against rocks, or mariners perishing in the deep, or seeming to dread a more lingering death on a desert shore, were expressed by his pencil with the utmost truth. He also painted calms with equal merit, and likewise prospects of towns and castles on the sea-coast. His pencil is light, his touch neat, and full of spirit; his colouring exceedingly transparent, and his water, whether agitated or still, has great truth and delicacy. His pictures, however, are not all equally good, nor equally valuable; for in some the figures are extremely well designed and exquisitely finished, while in others, the colouring of the whole is too light, and the draperies interspersed with tints which do not harmonize with the rest. He died in 1652.

PETERS (JOHN). This painter was the brother and scholar of the preceding, and born at Antwerp in 1625. He painted the same subjects for which Bonaventure was so deservedly famous, and many of the works of the one pass for those of the other, being as finely touched, as well coloured, as transparent, and adorned with excellent figures. John frequently painted sea-fights, which were much admired for the goodness of design, as well as clearness of the colouring; and he also drew

views of villages, towns, and fortified cities on the banks of rivers, which he designed after nature, generally making an agreeable choice, and finishing them with remarkable neatness. He died in 1677.

PETERS (FRANCIS LUCAS). He was born at Mechlin in 1606, and received his first instruction from his father, an artist of no celebrity, but afterwards he became the disciple of Gerard Seghers. He quitted historical painting, however, for landscapes, with small figures, which he executed with great correctness, and touched with exceeding delicacy. The beauty and merit of his paintings recommended him to the favour of the Archduke Leopold, who retained him in his service many years, so that as Peters hardly painted for any one else, his pictures are very scarce, and rarely to be purchased. He died at Brussels in 1654.

PETERS (WILLIAM). This ingenious artist was a native of the west of England, and after a liberal education became a student of Exeter College, Oxford, where, in 1788, he took the degree of bachelor of civil law. Previously to this he obtained painting with great assiduity, and obtained a place in the Royal Academy. But on taking orders, he relinquished the pencil, except by way of amusement, and to oblige some particular friends. He painted historical subjects and portraits with great credit; among the latter was a whole-length of George the Fourth, when Prince of Wales, for Freemasons' Hall, in Great Queen Street, London. Several engravings have been published from his paintings, particularly one of the Soul of an Infant carried to heaven by Angels. Mr. Peters was presented by the late Duke of Rutland, his patron, to a valuable living, and the Bishop of Lincoln gave him a prebendal stall in his cathedral. He died at Brasted Place, in Kent, in April, 1814.

PETERZANO (SIMONE). This artist was born at Venice, and was the scholar of Titian. In a picture of the Pietà, in the church of St. Fidele, at Milan, he has thus subscribed his name, *Titiani Discipulus*. This was painted in 1590. One of his finest performances is an Assumption, in the Chiesa di Brera, at Milan; and in that of St. Barnabas he painted in fresco some pictures of the history of St. Paul.

PETHER (ABRAHAM). This artist was born at Chichester in 1756. He evinced so remarkable a genius for music, that at the age of nine years he actually played the organ in one of the churches of his

native city. Afterwards he took a turn for painting, and obtained instructions from George Smith. He excelled in moonlight pieces, and his landscapes were remarkable for sweetness and luxuriance; the colouring is transparent, and the distances well observed; but he was not happy in the management of his light and shade, nor did he break his grounds with judgment. Pether, besides his skill in music and painting, was also a good mechanic and mathematician. He improved several optical instruments, and occasionally read lectures in experimental philosophy. He died, April 13, 1812. There was also one *William Pether*, of Chichester, who painted and engraved in mezzotinto. Among others he painted and scraped the portraits of the three Smiths of Chichester.

PETITOT (JOHN). This celebrated painter in enamel was born in 1607 at Geneva, where his father, who was a sculptor and architect, after having passed part of his life in Italy, settled in considerable credit. The son was bred a jeweller; in which business he applied to enamelling, and by frequent employment acquired so fine a taste, and such a precious tone of colouring, that Bordier, who afterwards became his brother-in-law, advised him to make portraiture his sole study, thinking that by so doing he might push his art in that line to the height of perfection. He did so; and though the two artists, who wrought in conjunction, wanted several colours to bear the fire, yet they succeeded to admiration. While Petitot painted the heads and hands, in which his colouring was excellent, Bordier executed the hair, draperies, and grounds. The two friends, thus agreeing in their work and projects, set out for Italy; where, during their long stay, by frequenting the best chemists, they improved themselves greatly in the preparation of their colours; but the completion of their success is to be ascribed to a journey they afterwards made to England. Here they became acquainted with Sir Theodore Mayerne, physician to Charles I., who was a great chemist, and had, by his experiments, discovered the principal colours to be used for enamel, and the proper means of vitrifying them. These by their beauty surpassed all the enamelling of Venice and Limoges. Dr. Mayerne not only imparted his discovery to Petitot, but introduced him to the king, who retained him in his service, and gave him a lodging in Whitehall. Here

he painted several portraits after Vandyck, in which he was guided by the personal instructions of that excellent master. The king, who had a fine taste for the arts, often went to see him at work; and Petitot painted the monarch and the whole royal family several times. The distinguished favour shown him by that prince was only interrupted by his unhappy and tragical end. This was a terrible stroke to Petitot, who did not quit the royal family, but followed them in their flight to Paris, where he was regarded as one of their faithful servants. During the four years that Charles II. continued in France, he visited Petitot, and often dined with him. Hereby the name of the artist became eminent, and all the court of France grew fond of being painted in enamel. When Charles returned to England, Louis XIV. retained Petitot in his service, gave him a pension, and a lodging in the gallery of the Louvre. These new favours, added to a considerable fortune he had already acquired, encouraged him to marry in 1661. Bordier about the same time married the sister of Petitot, and the two families continued to live together till the increase of each obliged them to separate. Their friendship was founded on harmony of sentiments and reciprocal merit much more than interest. They had gained, as a reward for their discoveries and labours, a million of livres, which they divided at Paris; and continued friends without ever having a quarrel or misunderstanding in the space of fifty years. Petitot copied at Paris several portraits of Mignard and Le Brun; yet his talent did not consist only in imitating a portrait exactly, for he also designed a head perfectly after nature. To this he also joined a softness and liveliness of colouring which will ever render his works valuable. He painted the portraits of Louis XIV., Maria Anne of Austria, his mother, and Maria Theresa, his wife, several times. As he was a zealous protestant, and full of apprehensions at the revocation of the edict of Nantz in 1685, he demanded the king's permission to retire to Geneva; on which, Louis finding him urgent, and fearing he would escape, caused him to be arrested and sent to Fort l'Évêque, where the Bishop of Meaux was appointed to convert him; but neither the eloquence of Bossuet, nor the terrors of a dungeon, could prevail. Petitot was too well grounded in the principles of his religion to be drawn aside; yet the cou-

finement threw him into a fever, of which the king being informed, ordered him to be released; and he no sooner found himself at liberty, than he escaped with his wife to Geneva, after a residence at Paris of thirty-six years. His children, who remained in that city, fearing the king's resentment, threw themselves on his mercy, and implored his protection. The king received them favourably, and told them he could forgive an old man the whim of desiring to be buried with his fathers. When Petitot returned to Geneva, he cultivated his art with great ardour. The King and Queen of Poland, desirous to have their pictures copied by him, sent the originals to Paris, believing him to be there; and the gentleman who was charged with the commission went on to Geneva. The queen was represented on a trophy holding the king's picture. As there were two heads in the same piece, they gave Petitot a hundred louis-d'ors; and he executed it, though then above eighty, as well as if he had been in the flower of his age. The concourse of his friends, and the resort of the curious who came to see him, was so great, that he was obliged to quit Geneva, and retire to Vevay, in the canton of Berne, where he worked in quiet. He was about the picture of his wife, when a distemper carried him off in one day, in 1691. His life was always exemplary, and his end was the same. He had seventeen children by his marriage; of whom only one of his sons, *John*, applied himself to painting, who settled in London; but though his works possess merit, they are not equal to those of his father. He died many years ago, and his family removed to Dublin. The elder Petitot may be called the inventor of painting in enamel; for though Bordier, his brother-in-law, made several attempts before him, and Sir Theodore Mayerne had facilitated the means of employing the most beautiful colours, it was left for Petitot to complete the work; which, under his hand, acquired such a degree of perfection, as to surpass miniature, and even equal painting in oil. He made use of gold and silver plates, and rarely enamelled on copper. When he first came in vogue, his price was twenty louis a head, which he soon raised to forty. His custom was, to carry a painter with him, who painted the picture in oil; after which Petitot sketched out his work, which he always finished after the life. When he painted the King of France, he took those pictures that most resembled him

for his patterns; and the king afterwards gave him a sitting or two to finish his works. He laboured with great assiduity, and never laid down his pencil but with reluctance, saying that he always found new beauties in his art to charm him. Bordier's fame is swallowed up in that of his colleague, and the only separate work known of his is a painting of the Battle of Naseby, which he executed by order of the Long Parliament, to be presented to their general, Fairfax.

PETRAZZI (ASTOLPHO). This artist was born at Siena, and studied under Francesco Vanni. Among his numerous works, the principal is the Communion of St. Jerome, in the church of the Augustines, at Siena. He excelled in painting children, and in four pictures of the Seasons he has grouped these interesting objects in a very pleasing manner. He died in 1665.

PEUTEMAN (PETER). He was born at Rotterdam in 1650, and was a good painter of inanimate objects; but the most memorable particular relative to him was the incident which occasioned his death. Being requested to paint an emblematical picture of mortality, representing human skulls and bones, surrounded with rich gems, and musical instruments, to express the vanity of this world; that he might perform his work with the greater exactness, he went into an anatomical lecture-room, where several skeletons hung by wires from the ceiling, and bones, skulls, &c., lay scattered on the floor. While thus employed, either through fatigue or study he fell asleep, but was suddenly roused by a shock of an earthquake, on the 18th of September, 1692. The moment he awoke, he observed the skeletons move about in different directions, while the loose skulls rolled from one side of the room to the other; and, being totally ignorant of the cause, he was struck with such a horror, that he threw himself downstairs, and ran into the street half dead. His friends endeavoured to efface the impression made on his mind, by acquainting him with the real cause of the agitation of the skeletons; yet the transaction affected his spirits in so violent a manner that it brought on a disorder, which soon ended his days. His general subjects were allegorical or emblematical allusions to the shortness and misery of human life.

PFENNIGER (HENRY). This artist was born at Zurich in Switzerland, in 1749, and studied painting under John Balthasar Bullinger, after which he removed to Dres-

den, where he improved himself by attending the electoral gallery. Rembrandt and Vandyck were his models, and by diligent application he became a distinguished painter of portraits. He was also eminent as an engraver, in which capacity he etched several portraits and views in Switzerland; but his chief employment was in designing and engraving the plates for Lavater's Physiognomy. He died about 1809.

PHILLIPS (THOMAS), a portrait painter of high reputation, was born at Dudley in Warwickshire, on the 18th of October, 1770. At an early age, he was placed with Mr. Edgington, of Birmingham, to learn the art of painting on glass. In 1790, he came to London, with a letter of introduction to Mr. West, and from him obtained employment on the glass painting in St. George's chapel, at Windsor. In 1792, he began to exhibit historical pictures at Somerset House. About the year 1796, he directed his attention towards portrait painting, in which he was so successful that he devoted himself almost wholly to that branch of the art. In 1808, he became a member of the Royal Academy, and in 1824 he succeeded Fuseli in the professorship. He delivered ten lectures, which were subsequently published. He also wrote several articles on painting in Rees' Cyclopædia. He died April 20, 1845.

PIAGGIA (TERAMO). This painter was born at Zoagli, in the territory of Genoa, and had Lodovico Brea for his instructor. He afterwards painted, in connexion with Antonio Semini, several pictures for the churches of Genoa, particularly one of the Martyrdom of St. Andrew, which has been deservedly admired for the elegance of the design and the sweetness of the colouring. He flourished about 1550.

PIATTI (FRANCESCO). He was born at Teggio, in the Valteline, in 1650; but it is not known who was his instructor. He painted many altar-pieces for the churches, and also pictures for the convents of his neighbourhood. One of his principal pieces is a Cleopatra, in a private gallery at Clebio.

PIAZZA (CALISTO). He was born at Lodi, and lived about the year 1560, being one of the best disciples of the school of Titian, several of his works having been mistaken for those of his master. Of these the chief are, the Passion; the History of the Baptist; and the Life

of the Virgin, at Lodi. But he attempted also the style of Giorgione, a proof of which appears in his picture of the Virgin and Child with a group of Saints, in the Franciscan church at Brescia. Another remarkable performance of this painter is the Marriage at Cana, in the refectory of the Cistercian convent at Milan, painted in 1545; and in the monastery of St. Maurice, in the same city, are two pictures by him, representing the Wise Men's Offerings, and the Baptism of Christ: these were executed in 1556, but the year of his death is not recorded.

PIAZZA (PADRE PAOLO COSIMO). He was born at Castel Franco in 1557, and studied under the younger Palma, whose style, however, he did not follow, but adopted one of his own, which, though deficient in strength, was pleasing and sweet. After leaving his master, he turned capuchin, and took the name of Padre Cosimo, but still continued to exercise his powers as a painter at Rome, Vienna, and Venice, for the pope, the emperor, and the doge. He died in the latter city, in 1621. One of his principal works is a Descent from the Cross, in the Campidoglio at Rome; and in the Palazzo Borghese he painted the history of Antony and Cleopatra.

PIAZZA (CAVALIERE ANDREA). This artist was the nephew and scholar of Padre Cosimo, whom he accompanied to Rome, where he applied to his studies, after the works of the great masters, with unwearied ardour. The Duke of Lorraine became his patron, and conferred on him the honour of knighthood; but after residing at that court some years, he went to Venice, where he died in 1670. He painted a picture of the Marriage at Cana, which is his best work.

PIAZZETTA (GIOVANNI BATTISTA). This artist was born at Venice in 1682. His father, a sculptor in wood, taught him the principles of design, but afterwards he became a scholar of Molinari; and, on visiting Bologna, he adopted the style of Guercino. One of his finest pictures is the Beheading of St. John the Baptist, at Padua. He died at Venice in 1754.

PICCONI (MATTEO). This artist was born at Ancona about 1630, and in 1665 became a member of the academy of St. Luke, at Rome. He painted historical subjects, but is chiefly known by his engravings after the works of great masters, such as Raffaele and Paolo Veronese.

PIELLA (FRANCESCO ANTONIO). This painter was born at Bologna in 1661. He excelled in landscapes and the representation of seaports. He died in 1719.

PIEMONT (NICHOLAS). This Dutch artist was born at Amsterdam in 1659, and studied successively under Martin Sagemolen and Nicholas Molenaer, after which he travelled to Italy, and there became eminent for his talent in painting landscapes. After a long stay in Rome, he returned to his native country, and acquired a great reputation by his views, which were mostly taken from the scenery of Italy, and much resembled the pictures of John Both. He died in 1709.

PIERCE (EDWARD). This English painter flourished in the time of the civil wars, but survived the Restoration, and was then employed in repairing the ravages committed on the altars of the churches by the Puritans. But unfortunately most of his works in this line perished in the great fire of London, in 1666. He also excelled in landscape and architectural pieces. Lord Orford says that he etched eight plates of frieze work, published in 1640.

PIERRE (JOHN BAPTIST MARIA). This French painter was born at Paris in 1715. It is not stated who was his instructor; but when young he went to Rome, where he studied some years, and on his return to France became eminent for his talent in history. One of his finest pieces is a picture of St. Nicholas and St. Francis, in the church of St. Sulpice. He became a member of the Parisian academy, and principal painter to the king. He died in 1789. Pierre also produced some spirited etchings from his own designs and those of others.

PIERI (STEFANO). He was born at Florence, and studied under Battista Naldini. On going to Rome he found a patron in Cardinal Alessandro Medici, for whom he painted some pictures of the Apostles, and the Annunciation, in the church of St. Prassede. In that of St. Maria in Via is also a fine work by him, of the Assumption of the Virgin; and in the Palazzo Pitti, at Florence, is a Sacrifice of Isaac.

PIERSON (CHRISTOPHER). He was born at the Hague in 1631, and studied under Bartholomew Meyburg, with whom he travelled to Germany: in his return, happening to visit the Swedish camp, he was engaged by General Wrangel to paint his portrait, and those of the principal officers of the army. These performances

were so much admired for the resemblance, clearness of colouring, relief, and neatness of pencilling, that the general endeavoured to prevail on him to go to the court of Sweden, where he was assured of being appointed principal painter; but he declined that honour, out of a desire to return to his own country. He employed himself some years in painting historical subjects and portraits, for which he found a constant demand at Gouda; but having observed that the pictures of Leemans, representing the utensils used in hunting, and other rural amusements, such as guns, nets, bird-calls, pouches, powder-horns, &c., were exceedingly admired, he applied himself entirely to that manner, and with such success that he has never been equalled. These subjects he usually painted on a white ground, and gave them so just a degree of light and shadow, that every object seemed to project from the canvass. He accustomed himself to study after nature, and in historical composition showed a good taste: his colouring was agreeable and natural, his pencil delicate, and he grouped his objects of still life with singular judgment. Those objects indeed were but low, yet they had abundance of merit for their fidelity, and the striking effect produced by his masses of light and shadow. The latter works of Pierson were superior to those of his earlier time, and he continued to paint equally well till the last year of a very long life. He died in 1714.

PIETERS (PETER). This artist was the son of Peter Aertsen, commonly called *Peter the Long*, and was born at Haerlem in 1541. Under the instruction of his father he became a good painter of portrait at Amsterdam, where he died in 1603. He had two brothers, *Arnold* and *Dirck*, who excelled in the same branch of the profession. The first died at Amsterdam in 1614, and the latter at Fontainebleau in 1602.

PIETERS (JOHN). This painter was born at Antwerp in 1667, and, after studying under Peter Eykens, came to England, where he met with much encouragement in history and portrait. He excelled in copying the works of Rubens, and was employed by Kneller to paint his draperies and backgrounds. He died in London in 1727.

PIETRI (PIETRO DA). According to the testimony of some writers, this painter was born at Rome in 1665, but other accounts make him a native of Premia, in the state

of Novara, while some again say that he was born in Spanish Navarre in 1663. Be this as it may, he went to Rome early in life, and became successively the pupil of Ghezzi, Massarotti, and Carlo Maratti. He painted in the style of the latter, but not with an equal degree of beauty in regard to colouring, nor with so exquisite a pencil: he proved, however, a very good designer, and sometimes gave an amiable and graceful air to his figures. He became an excellent copyist of the works of Raffaele and other great masters; nor are his own paintings devoid of merit. He died at Rome, according to one account, in 1708, and to another, in 1716.

PIGNONE (SIMONE). He was born at Florence in 1612, and at first was instructed by Fabrizio Boscchi, whose school he quitted to become a pupil of Passignano, but afterwards he studied under Francesco Furini, whose manner he closely imitated. This was extremely indiscreet; for the peculiar turn of Furini consisted in designing naked figures, in doing which he was too often guilty of licentiousness. Pignone next went to Venice, and there studied with great assiduity the colouring of Titian, Albano, and Guido, in their naked figures, which best suited his own fancy; but he determined principally to imitate the tender and lovely manner of the latter. However, after his return to Florence, he altered the tone which he had assumed at Venice, and, by a judicious mixture of ultramarine, rendered his carnations more delicate and beautiful, so that his works were universally admired for the charming forms of the figures, excellent disposition, and admirable colouring. The best of his large pictures are, St. Michael defeating the Rebel Angels, and St. Luigi distributing his Riches to the Poor. These are in the churches of the Nunziata and St. Felicità, at Florence. But his most admired ones are sacred subjects, of a small size, in the cabinets of the principal nobility. Pignone died in 1698, very penitent, and lamenting much the prostitution of his pencil to indecent subjects.

PILES (ROGER DE), better known as a writer on art than as an artist, though not unworthy of notice in the latter capacity, was born in 1635 at Clameci, in France. He was tutor to the son of President Amclot, and afterwards accompanied him as secretary in several embassies. He died in 1709. He was a master of the chiaro-oscuro, had a good taste in colouring, and possessed a re-

markable talent for imitation. Rubens was his pictorial idol. Of his portraits the best are said to be those of Boileau and Madame Dacier. His Lives of the Painters, and works on painting, are well known.

PILLEMENT (JOHN). Of this French artist nothing more is known than that he came to London after the peace of 1763, and painted several landscapes in a glaring style. He succeeded better in his water-colour drawings of the same subjects, and in his etchings of flowers, which possess merit.

PILOTTO (GIROLAMO). He was born at Venice, and lived about the year 1600. The younger Palma was his instructor, and he proved a close imitator of his style. Among his performances, one of the best is a painting of St. Biagio celebrating mass at Rovigo, and there is another admired picture of his in the ducal palace at Venice, representing the ceremony of the Marriage of the Adriatic.

PINAGIER (THOMAS). Of this French artist we know nothing more than that he was born at Paris in 1616, and died there in 1653. He is said to have been a good painter of landscapes.

PINAS (JOHN). He was born at Haerlem about 1597, and in his native city learned the first rudiments of the art of painting; afterwards he travelled to Italy, and studied there several years with Peter Lastman. On his return to his native country, he became eminent as a painter of history, portrait, and landscape. His style of colouring was strong, but rather inclining too much to the deep brown or blackish tint, in which manner he had many admirers, and some imagine that even Rembrandt in that respect imitated the style of Pinas. An extraordinary fine picture, by this artist, is the History of Joseph sold by his Brethren, which is highly commended, as well for its design as for its general good effect. He died in 1660.

PINAS (JACQUES). He was the brother of John Pinas, and was born at Haerlem in 1599. As he had not the opportunity of improving himself by visiting Italy, he was in no degree equal to John; but, after the return of his brother, he received considerable advantage from his directions; and his works, particularly his landscapes, were much valued. He died at Amsterdam in 1659.

PINE (ROBERT EDGE). This painter was the son of John Pine, an eminent engraver, who died in 1756. Robert was

born in London in 1742, and received his instructions from his father. In 1760 he gained the prize, given by the Society of Arts, of one hundred guineas, for the best historic picture on the subject of the Siege of Calais; and he was equally successful in 1762. After this he followed portrait painting at Bath, where he was much employed. Among others whom he painted was a whole-length of Dr. Oswald, bishop of Raphoe, which did him great credit. In 1782, he exhibited a set of pictures, the subjects of which were taken from Shakspeare. Afterwards he went to America, where he died in 1790.

PINEDA (ANTONIO PEREZ DE). This Spanish artist was born at Seville about 1640. He had Murillo for his instructor, and imitated his style with great ability. Most of his works are in the churches and monasteries of his native city, where he died about 1710.

PINELLI (ANTONIA). This ingenious lady was born at Bologna, and obtained the knowledge which she possessed of the art of painting from Lodovico Caracci, to whose style she adhered. Her principal performances are, the Guardian Angel, in the church of St. Tommaso; St. Philip and St. James, in the church dedicated to those saints; and St. John the Evangelist, in that of the Annunziata at Bologna. She died in that city in 1640.

PINO (MARCO DA). This Italian artist was born at Siena about 1520, and had first Domenico Beccafumi for his instructor; but afterwards he became successively the scholar of Volterra and Baldassare Peruzzi. He next went to Rome, where he obtained instruction from Buonarroti, and in that city painted some valuable pictures, the best of which was a Dead Christ, in the Church of St. Maria di Ara Cœli. After this he visited Naples, where he painted a great number of pieces for the churches, among which are mentioned with applause a Descent from the Cross; an Annunciation; an Assumption; and the Wise Men's Offering. He died there in 1587.

PINTURICCHIO (BERNARDINO). He was born at Perugia in 1454, and was a disciple of Pietro Perugino, who employed him on many occasions as his assistant. He principally painted history and grotesque, but he also excelled in portraits, which he designed well, and coloured with great liveliness and nature. Among his best portraits are those of the Popes Pius II. and Innocent VIII., Giulia Farnese,

Cæsar Borgia, and Queen Isabella of Spain. He executed numerous works at Rome, and other cities of Italy, and was much employed; though his manner was singular, in bestowing extraordinary care on the high finishing of his pictures, and endeavouring to add an unusual splendour to them, by introducing a richness of gilding in several parts, blended with ornaments of architecture in relievo, quite unsuitable to the true taste of elegant simplicity in a picture. The most memorable performance of Pinturicchio is the history of Pope Pius II., painted in ten compartments in the library at Siena. In this undertaking Raffaele, who was then very young, assisted him in sketching many parts of the composition, and making cartoons of the most material incidents of the history. The last work in which he was engaged was a Nativity, for the monastery of St. Francis, at Siena; and the monks being desirous to accommodate him in the best manner, appropriated a chamber to his particular use, where he might work without interruption. But, as Pinturicchio was naturally of a peevish and impetuous temper, he insisted that every thing should be cleared. The monks, to gratify him, removed all the furniture as expeditiously as possible, except a large old chest, almost decayed by time, which could not be moved from the spot without being broken in pieces. The painter, however, being positive for its removal, the monks went to work, when there fell out five hundred ducats, which had been secreted in the chest many years. Some say it was a suit of old rusty armour in which the money was concealed; but this is improbable. If the discovery proved an inexpressible joy to the monks, it was an equal mortification to the artist, who, thinking that he had lost the treasure by his obstinacy, became so depressed in his spirits that it occasioned his death in 1513.

PIOLA (PELLEGRINO). This artist was born at Genoa in 1617, but it is not known who was his master. His talents, however, were of the first order, and a Madonna, painted by him, was ascribed to Andrea del Sarto, while another picture, representing St. Eligio, has been mistaken for the work of Lodovico Caracci. He was murdered by a rival painter in 1640.

PIOLA (DOMENICO). He was the younger brother of the preceding, and was born at Genoa in 1628. He learned

the elements of painting from Pellegro, after whose death he became the scholar of Giovanni Domenico Capellini. On leaving that master, he associated himself with Valerio Castelli in painting some historical works for the public buildings at Genoa. He adopted the style of Pietro da Cortona, and was felicitous in painting children. One of his best works is the Healing of the Lame Man by St. Peter, and it is deemed little inferior to a picture of the same subject by Guercino. He died in 1703.

PIOMBO (SEBASTIAN DEL), called also *Veneziano*. He was born at Venice in 1485, and at first was bred to music; but having a stronger inclination to painting, he learned the rudiments of the art from Giovanni Bellini; and afterwards became the disciple of Giorgione, whose beautiful style of colouring he carefully studied, and imitated with the greatest success. His first attempts were in portrait; and the approbation he received afforded him so much encouragement that he arrived at the utmost perfection in that branch of painting. His pictures were not only admired for their strong resemblance, but also for the sweetness of the manner of colouring, and the roundness and bold relief of the figures; in all which parts he so happily imitated Giorgione, that several of his portraits were mistaken for those of his master. Nor could any artist be more celebrated than he was for the portrait of Giulia Gonzaga, the favourite mistress of Cardinal Hippolito de' Medici, which was called a divine performance. No master of his time had greater excellence in designing the heads and hands of his figures, and his draperies were natural and exquisitely finished. Agostino Chighi, a rich merchant of Siena, who traded at Venice, persuaded Sebastian to accompany him to Rome, where he found a new scene to display his talents: and as his style was soft and delicate, like that of Giorgione, and very different in many respects from that which was usually practised by the eminent artists of that city, his works, as well in fresco as in oil, were exceedingly admired. He distinguished himself equally in history and portrait, and was allowed to have an exceeding good manner of designing, with great grace in his airs and attitudes. His reputation was much advanced by the friendship of Michel Angelo Buonarroti, who favoured him on all occasions, preferring him before all the disciples of Raffaele, and zealously

advanced his interest. As Raffaele had painted the celebrated picture of the Transfiguration, which was placed as an altar-piece in the church of St. Peter at Montorio, Michel Angelo, out of envy, advised Sebastian to paint, in the same church, a grand composition of the Resurrection of Lazarus, to stand in competition with it. When the work was finished, for which Michel Angelo furnished the design, the abilities of Sebastian were confessed by the best judges; and though the wonderful composition of the Transfiguration was accounted inimitable for design, expression, and grace, yet the work of Piombo was exceedingly admired. This picture afterwards became a principal ornament of the Orleans collection. Piombo lived in great esteem with Clement VIII., whose portrait he drew with an amazing resemblance; and he also painted the famous satirist Arcin, in an equal degree of perfection. That portrait was afterwards placed in the council chamber of Arezzo, not only as an honour to the poet, but to the city which produced such a genius. But none of the pictures of this master obtained greater encomiums than his Martyrdom of St. Agatha, which he painted for the cardinal of Arragon. It was beautifully designed, charmingly coloured, and admirably finished; and accounted in no respect inferior to the best works of Raffaele, Titian, or other great masters. The pope rewarded him with a valuable benefice, and appointed him keeper of the seal of his chancery, on which occasion he received the name of Del Piombo, having before been called *Veneziano*. After the death of Raffaele he was considered the first painter in Rome, where he died in 1547. He was the inventor of the art of painting upon walls with oil, which he performed by a plaster composed of lime, pitch, and mastic. In the Angerstein collection, now the National Gallery, is a fine picture by Piombo, the subject of which is, the Raising of Lazarus.

PIPER (FRANCIS LE). This comic painter was the eldest son of a Kentish gentleman, but descended from a Walloon family. His father, having a good estate, gave his son a liberal education, and would have had him bred a scholar or a merchant; but his genius leading him wholly to designing, he could not fix to any particular business. Drawing took up all his time, and, being of a gay humour, his manner partook of it. He

delighted in sketching ugly faces, and had a talent so particular for it, that he could, by a transient view of any remarkable countenance he met in the street, retain the likeness so exactly in his memory, that it might be supposed the person had sat several times for the picture. It was said of him that he would steal a face, and a man who was not handsome enough to desire to see his picture, sat in danger in his company. He had a singular fancy in his travels; for he would often go away without letting his friends know of his departure, and make the tour of France and the Netherlands on foot, and once his frolic carried him as far as Grand Cairo. He never advertised his friends of his return any more than he did of his absence, delighting to baffle their conjectures, or tantalize their feelings. In this manner he travelled, at several times, through Italy, France, Germany, the Netherlands, and Holland, in all which countries he examined the works of the several painters, and formed to himself a manner of design which no man, in that kind, ever excelled. Having a good fortune of his own, and being generous, he would never take any thing for his pictures. He drew them commonly over a bottle, which he loved so well, that he spent great part of his hours in a tavern. This was the occasion that some of his best pictures were to be found in those houses, particularly at the Mitre, in Stock's-market, where there was a room called the Amsterdam, adorned with his pictures in black and white. The room took its name from his drawings, which, representing a Jesuit, a Quaker, and other preachers of most sects, was called the Amsterdam, as containing an image of almost as many religions as were professed in that city. He drew also other pieces of humour for a Mr. Shepherd, at the Bell, in Westminster, which Mr. Holmes, of the Mitre, purchased, to make his collection of this master's productions the more complete, as the benefit of showing them was not a little advantageous to his house. Piper drew also a piece, representing a constable with his myrmidons, in very natural and ludicrous postures. He seldom designed after the life, and neglected colouring; yet he sometimes, though very rarely, coloured some of his performances, and is said not to have been unsuccessful in it. He was a great admirer and imitator of Agostino Caracci, Rembrandt, and Heemskirk, and was

always in raptures when he spoke of Titian's colouring. He drew the pictures of several of his friends in black and white, and maintained a character of truth, which showed that if he had bestowed time to perfect himself in colouring, he would have rivalled the best portrait painters of his time. He drew some designs for Mr. Isaac Becket, who copied them in mezzotinto. These were generally done at a tavern; and, whenever he pleased, he could draw enough in half an hour to furnish a week's work for the engraver. His invention was fruitful, and his drawing bold and free. He understood landscape painting and performed it to perfection, being a great master of perspective. In designing his landscapes, he had a manner peculiar to himself. He always carried an oblong book about with him, which, when he had a mind to draw, he opened, and looking through it, made the lower corner of the middle of the book his point of sight, by which, when he had formed his view, he directed his perspective, and finished his picture. His hand was ready, his strokes bold, and, in his etching, short. He etched several things himself, generally on oval silver plates, for his friends, who being most of them as hearty lovers of the bottle as himself, put glasses over them, and made lids of them for their tobacco-boxes. He drew several of the grandseignors' heads for Sir Paul Rycaut's History of the Turks, which were engraved by Elder. In the latter part of his life he applied himself to the modelling of wax in basso-relievo; in which manner he did abundance of things with good success. Some time before his death, another estate fell to him by the decease of his mother; when, giving himself new liberty on this enlargement of his fortune, he fell into a fever, and, employing a surgeon to let him blood, the man unluckily pricked an artery, which proved mortal; especially as Piper was very corpulent. He died in Aldermanbury, London, about 1740.

PISANELLO (VITTORE). This old artist was a native of St. Vito, in the principality of Verona, and is said by some to have been the scholar of Andrea del Castagno; but with little probability. Most of his works have fallen a prey to the ravages of time, but in the sacristy of the convent of St. Francesco, at Perugia, are some small pictures by him of the life of St. Bernardino, highly finished, though

designed in the gothic manner of his age. He lived about 1480.

PISTOJA (LEONARDO DA). This painter whose real name was Grazia, was a native of Pistoja, and the scholar of Giovanni Francesco Penni, called *Il Fattore*. He painted historical subjects and portraits, but chiefly the latter. One of his principal performances is an Annunciation, in a church at Lucca.

PISTOJESE (FRA PAOLO). This painter who was a monk, and a native of Pistoja, flourished about the year 1530. He studied under Fra Bartolomeo di St. Marco, who left him the principal part of his designs, and made him promise to finish the works which he had begun. Fra Paolo executed his engagement, and painted also some pictures for the church of St. Domenie, at Pistoja.

PITTONI (GIOVANNI BATTISTA). He was born at Vicenza in 1690, and was instructed by his uncle, Francesco Pittoni, after which he studied at Venice, and thereby became an admirable colourist and a correct designer. His invention was good, and his compositions ingenious, but his figures are diminutive, and far from elegant. His principal performances are, the Death of St. Thomas, in the church of St. Eustace, at Venice; and the Miracle of the Loaves, at St. Cosmo della Guidiceea. He also etched some spirited prints. He died at Venice in 1767.

PLAAS (DAVID VANDER). He was born at Amsterdam in 1647, and had a manner of painting peculiar to himself. He spent several years in Italy, where he studied Titian, whose works he made his model; and in his style seemed desirous to imitate the effect produced by the colouring of that eminent artist, though he attempted it by a different manner of pencilling, for he laid on his colours with a strong body, and by a proper skill in the chiaro-oscuro his lights and shadows were so placed as to produce a lively and natural effect, without breaking the masses, or scumbling his colours together. That method not only gave more force to his figures, but it also preserved his colours from fading, and gave them a lasting beauty. Though his pictures cannot admit of a near inspection, yet, when viewed at a competent distance, they have the appearance of life and nature. One of his most capital performances is the portrait of Admiral Van Tromp; in which is a fine expression of fortitude, spirit, fire, and resolute boldness. Vander Plaas died at Amsterdam in 1704.

PLAAS (PETER VANDER). This artist was born in Holland about 1570; but he resided most part of his life at Brussels, where he painted historical subjects with great reputation, and died there in 1626.

PLACE (FRANCIS). This amateur artist was born of a good family at Dimsdale, in the county of Durham. He was articled to a solicitor in London, with whom he continued till the year 1665, when the great plague obliging him to leave the capital, he at the same time quitted the law to indulge his inclination for the arts, which he followed at York till his death, in 1728. He practised painting, designing, etching, and engraving in mezzotinto. As a painter he excelled in landscape, and the representation of fowls, flowers, and fish. Charles II. offered him a pension of five hundred a year, to draw pictures of the royal navy; but he declined the flattering proposal, because he could not bear confinement. His plates are mostly portraits and views, which last are much valued.

PLATTEN, or PLATTENBURG (MATTHEW VAN). He was born at Antwerp in 1600, and in that city learned the principles of design and colouring; after which he visited Italy, to improve his taste, by studying nature, and observing the works of the best masters. He resided for a long time at Florence, with John Asselyn, called *Crabbatje*, and the two artists painted in conjunction several landscapes and sea-pieces. Van Platten excelled in describing calms at sea, and the reflections of bodies on a transparent surface, and he was equally happy in representing tempests on land or water: but in his land storms especially, the skies, clouds, and trees were wonderfully expressive of true nature. His landscapes are remarkable for their lovely situations, perspective truth, the beauty of the distances, elegant pieces of architecture, and colouring, which last was extremely pleasing. On visiting Paris, he altered his name to Montagne, and so inscribed his pictures, and those prints which he etched in a spirited style.

PLATTENBURG (NICHOLAS VAN). He was the son of the foregoing artist, and was born at Paris in 1631. He became the scholar of Philip Champagne, and distinguished himself both in history and portrait. In 1681 he became a member of the academy at Paris, where he died in 1706. He also engraved several prints.

PLOTT (JOHN). This painter was born at Winehester in 1732. He was bred to

the profession of the law, which, on the expiration of his articles, he quitted, and in 1756 he became a pupil of Richard Wilson; but having more genius for portrait than landscape, he left that admirable artist, to become a pupil of Nathaniel Home. He afterwards turned his attention to miniature, in enamel and water colours. He also studied natural history, and his drawings in that line possess great merit. He died a member of the Corporation of Winchester in 1803. We are told that he scraped in mezzotinto his own portrait, from a picture painted by himself.

PO (PIETRO DEL). This Sicilian painter was born at Palermo in 1610, and studied at Naples under Domenichino. After practising as an historical painter some time at his native place, he went to Rome, where he distinguished himself by some altar-pieces for the churches; but excelled in easel pictures and engraving. He died at Naples in 1692.

PO (GIACOMO DEL). He was the son of the preceding, and was born at Rome in 1654, where he received his first instructions from his father, but afterwards became the scholar of Nicolo Poussin. On settling at Naples he was much employed by the nobility in ornamenting their palaces with allegorical and fabulous subjects. He died in 1726.

PO (TERESA DEL). This lady was the sister of the last mentioned artist. She painted both in oil and in miniature, besides which, she etched some plates, particularly one of Susanna and the Elders, after the Caracci.

POCETTI, *see* BARBATELLI.

PODESTA (ANDREA). This artist was born at Genoa, about the year 1620, and studied at Rome under Giovanni Andrea Ferrari; but his merit as a painter is little known, as he devoted himself chiefly to engraving, in which art he acquired considerable distinction, and some of his prints were executed from his own designs.

POEL (EGBERT VANDER). This Dutch artist was nearly related to, if not a pupil of, Brouwer, whose manner, and that of Teniers, he adopted and practised with success. His favourite subjects were conflagrations and representations of fire-works, with numerous figures, well designed and coloured. He lived about 1690.

POELEMURG (CORNELIUS). He was born at Utrecht in 1586, and studied under Abraham Bloemart; but as soon as he

had made a reasonable proficiency in the art, he quitted him and travelled to Rome. His first determination was to adopt the manner of Adam Elsheimer, but he found himself so affected on contemplating the works of Raffaello, that he resolved to aim at an imitation of that incomparable master, particularly in the naked figure. He accordingly studied some of Raffaello's excellences, but he did not sufficiently attend to design, which constitutes Raffaello's highest merit. Poelemurg formed for himself a style that was entirely new, and in many respects preferable to the Flemish taste; but it did not resemble that of any Italian master, except in the ruins of the antique buildings, with which he adorned his landscapes; and which he with great care copied after nature. He surpassed all his contemporaries in the delicacy of his touch, in the sweetness of his colouring, and in the choice of objects and situations. His skies are clear, light, and transparent, his backgrounds are often ornamented with the vestiges of magnificent Roman edifices, which always contribute to the harmony of the composition; and his female figures, which he generally represented naked, are beautiful and elegant. He excelled in painting small pictures, but those which he executed in the larger size are not so deserving of commendation. The Italians were so much pleased with the works of Poelemurg, that some of the cardinals attended him frequently while he was painting, to observe his manner of working, of which they expressed their admiration in the strongest terms. On leaving Rome, he visited Florence, where he received distinguished honours from the grand duke, as he also did in every city through which he travelled, as well as in his native place. Not long after his arrival, Rubens paid him a visit, and having expressed a singular pleasure in examining his works, purchased several for his own cabinet, and bespoke others; by which generous conduct, he instructed the lovers of the art to estimate the merit of Poelemurg as highly as himself, and at the same time advanced the fortune and the reputation of the artist. King Charles I. invited him to London, where he painted the portrait of the king, as well as several curious pictures, among which are those of the Palatine family, for which he was nobly recompensed; and that monarch endeavoured earnestly to induce him to continue in England; but his fondness for his own

country prevailed over all other considerations, and he returned to Utrecht. Several eminent artists procured him to paint the figures in their works, particularly Steenwyck and Kierings; and the excellent perspectives of the former are sometimes rendered still more estimable by the pencil of Poelemburg. The genuine works of this artist are, however, exceedingly scarce; but his disciple, John Vander Lis, imitated his manner so successfully, that his paintings are very often taken for the works of his master. Poelemburg died at Utrecht in 1660.

POERSON (CHARLES FRANCIS). He was the son of Charles Poerson, a native of Metz, who resided at Paris, where he practised historical painting with reputation, and died there in 1667. His son was born at Paris in 1653, and was first instructed by his father, on whose death he became a disciple of Noel Coypel, by whose instruction he proved a considerable painter in history and portrait. His promising talents procured him the patronage of Mansard; by whose recommendation he was introduced to Louis XIV., and appointed to paint the portrait of that monarch; in which he succeeded so well, that he was honoured with the order of St. Lazarus. He was also employed to paint some historical subjects, at the Hospital of the Invalids; but the work gave so little satisfaction, that Mansard caused it to be entirely obliterated, and replaced by the frescoes of Bon Boullongne, which obtained universal applause. Mansard, however, found out a means to raise his spirits, by prevailing on the king to appoint him director of the French academy at Rome, which station he filled with great honour, and died president of that of St. Luke, to which he was elected on the death of Carlo Maratti. He died at Rome in 1725.

POINDRE (JACQUES DE). This Flemish artist was born at Malines in 1527, and had Mare Willems for his instructor. He painted history, but attached himself chiefly to portrait, in which he acquired a deserved reputation. He died in Denmark in 1570.

POLIDORE, see GLAUBER.

POLIDORO, see CARAVAGGIO.

POLIDORO (VENEZIANO). This artist was born at Venice in 1515, and studied under Titian, notwithstanding which he never rose to eminence, and his paintings in the churches of his native city exhibit very moderate talents. He died in 1565.

POLO (DIEGO). This Spanish artist was born at Burgos in 1560, and became the scholar of Patricio Caxes, at Madrid, by whose instructions he proved a respectable painter of history. His works in the Esecorial show that he was a correct designer and an harmonious colourist. He died at Madrid in 1600.

POLO (DIEGO). This painter was the nephew of the preceding artist, and was born at Burgos in 1620. He studied under Antonio Lanchares; but profited more by a diligent application to the works of Titian. He painted several capital pictures for the churches and convents of Madrid; and among his works, two are particularly noticed, the Baptism of Christ, and the Annunciation. He died in 1655.

POLVERINO (ROMUALDO). This painter was born at Naples in 1701, and studied the principles of his art under Francesco Solimena. He became a respectable artist in history; but died young, at his native place, in 1731.

POMERANCIO, see CIRCIGNANI and RONCALLI.

PONCHINO (GIOVANNI BATTISTA), commonly called *Il Bozzato*. He was born at Castel Franco in 1500, and had Titian for his master. He became a distinguished painter of history, and his picture of the Limbus Patrum, in the church of St. Liberale at his native place, ranks next to the works of Giorgione. He died about 1570.

POND (ARTHUR). Of this English artist we possess scarcely any particulars. He painted portraits, as well in oil as in crayons, and, together with George Knapp, published a collection of the heads of illustrious persons, engraved by Houbraken and Vertue, but the memoirs were written by Dr. Birch. The two artists also engraved ninety-five plates from the drawings of the first Italian masters, in imitation of the originals. Pond published on his own account twenty-five caricatures, after Ghezzi, and other painters; and he also etched some portraits in the manner of Rembrandt. This artist died in Great Queen-street, Lincoln's-Inn Fields, London, September 9, 1758. He was a member of the Royal and Antiquarian Societies.

PONTE (GIOVANNI DA). He was born at Florence in 1306, and died there in 1365, with the reputation of being one of the greatest historical painters of his time.

PONTE (FRANCESCO DA). This head of

a family and school of artists was born at Vicenza about 1475; but after studying painting at Venice, he went and settled at Bassano on the Brenta, from which town he and his descendants obtained their name. He is supposed to have been a scholar of Giovanni Bellini, and in the early part of his life he was a close imitator of his manner, as appears in his picture of St. Bartholomew in the principal church of Bassano; but afterwards he adopted a style of greater freedom, and a respectable proof of this change was evinced in the Descent of the Holy Ghost, which he painted for the village church of Olero; a composition of great power of conception, sweetness of colouring, and fine expression of the countenances. He died about 1530.

PONTE (GIACOMO DA), commonly called *Il Bassano*. This artist was the son of the preceding, and was born at Bassano in 1510. After learning the elementary principles, and much of the practice of painting from his father, he went to Venice, where he became a pupil of Bonifazio Veneziano, a master so jealous of the secrets of his profession, that Bassano learned little more of him than what he could observe through a keyhole. The short time of his stay at Venice, therefore, was devoted to a study of the designs of Parmegiano, but more particularly of Titian, whose scholar he is also said to have been, and not without probability, for in his second style he approached near to that great master, as was evident in his picture of the Flight into Egypt, painted for the church of St. Girolamo; and a Nativity. At this time his conceptions were lofty, and he gave proofs of the grandeur of his ideas in the history of Samson slaying the Philistines, painted in fresco on the front of the house belonging to the family of Micheli. The principal figure in this work was worthy of Michel Angelo; but Bassano did not long retain this masculine energy; for when the death of his father obliged him to return to his native place, he changed his style to one natural, simple, and pleasing, in the representation of rural objects, markets, and fairs, farm-yards, and the occupations of husbandmen. These pictures he and his pupils produced in abundance, and publicly sold them at Venice and other towns. His scriptural pieces also are usually diversified with animals, as Noah's Ark; the Return of Jacob; and the Adoration of the Shepherds; but some of his altar-pieces are uncom-

monly sublime, particularly the Entombing of Christ, in the church of St. Maria in Vanzo, at Padua; a Nativity, now in the Louvre, at Paris; St. Roche interceding with the Virgin for a people infected with the plague, at Vicenza; the Wise Men's Offering; and the Seizure of Christ in the Garden. Bassano painted for the Emperor Rodolph, the Twelve Months, and the Four Seasons; but he declined accepting the invitation of that monarch to settle at his court. He had a large family, and his daughters generally sat to him for his females, whether queens, Madonnas, Magdalens, or peasant girls. His figures are commonly below the natural size, and without much vigour of appearance. In the management of his pencil he had two methods; one of high finish, with mixed tints, decided by a few bold touches; the second was formed of simple strokes and dashes of gay colours, laid on promiscuously, so as to appear, on a close view, a mass of confusion, while, at a proper distance, they exhibited a charming effect. The heads of Bassano, though they have no peculiar dignity, are painted with great truth; but as he was defective in the representation of the naked, he encumbered his figures with heavy, and often incongruous draperies. The leading fault of his landscapes arose from his ignorance of perspective; yet, taken upon the whole, he was a great artist, and merited the approbation of the public as well as the esteem of his contemporaries, Titian, Tintoretto, Annibale Caracci, and Paolo Veronese. He died at Bassano in 1592.

PONTE (FRANCESCO DA), called the *Younger Bassano*, was the eldest son of the preceding, and born in 1548. He received his education in the school of his father, after which he settled at Venice, where he was employed in painting a set of pictures, illustrating the history of the republic, for the ducal palace, which works obtained general approbation. He also produced several altar-pieces for the churches, which were equally admired. One of the principal of these ecclesiastical performances is a picture of St. Apollonia, in the church of St. Afra, at Brescia. Francesco, in a fit of insanity, threw himself out of a window, and was killed on the spot, in 1591.

PONTE (GIOVANNI BATTISTA). This was the second son of Giacomo da Ponte: he was born at Bassano in 1553. His principal excellence lay in copying the

works of his father, which he performed so well that his productions could scarcely be distinguished from the originals. One picture only of his own painting is known, and that is an altar-piece in the church of St. Gallio. He died in 1613.

PONTE (LEANDRO DA). This was the third son of Giacomo da Ponte, and was born at Bassano in 1558. He received his education from his father, whose style he followed for some time, but afterwards devoted himself almost wholly to portrait painting. The best of his works in history are, the Birth of the Virgin, in the church of St. Sophia, at Venice; and the Resurrection of Lazarus, in that of La Charità. For his portrait of the Doge Grimani he was rewarded with the order of knighthood. He died in 1623.

PONTE (GIROLAMO DA). This was the youngest son of Giacomo da Ponte, and was born at Bassano in 1560. He painted an altar-piece of St. Barbaro and the Virgin, for the church of St. Giovanni, at Bassano; but he chiefly employed himself in making copies of his father's performances. He died in 1622.

PONTONS (PAOLO). This Spanish artist was born at Valencia in 1606, and studied under Pedro Orrente. In the churches and monasteries of his native city are most of his works, particularly some pictures illustrative of the history of St. Pedro de Nola, in the Carthusian church; and a Nativity, and the Wise Men's Offering, in that of St. Maria de Morella. He died in 1670.

PONTORMO (GIACOMO CARUCCI DA). This artist, whose family name was Carucci, obtained that of *Pontormo*, from a town in the state of Florence, where he was born in 1493; and, happening to lose his parents when he was thirteen years old, a relation took him to Florence, and, perceiving his genius, placed him under Leonardo da Vinci; but afterwards he became successively the scholar of Pietro Cosimo, Mariotto Albertinelli, and Andrea del Sarto. His earliest performance was a picture of the Annunciation, which he painted while a pupil of Albertinelli; but the person for whom it was painted dying before it was finished, Pontormo's master showed it, for the honour of the young artist, to all the men of genius who frequented his house; and, among the rest, to Raffaello, who commended it strongly, and foretold the future eminence of Pontormo from this specimen of his abilities. Nor was he

less praised by Michel Angelo, who, on seeing some of his works in fresco, before he was twenty, said that such a genius would carry the art of painting to its highest pitch. The approbation of these illustrious artists so animated Pontormo that he exerted all his powers to arrive at perfection. His taste of design was grand, and his colouring excellent; he had a ready invention, and considerable elegance; but his compositions were not without dryness. His last master, Andrea del Sarto, soon discovered the great talents of his pupil, and made use of his assistance in many of his grand undertakings; but on seeing some extraordinary proofs of his excellent taste of design and colouring, he became envious, and dismissed him from his school. Pontormo, on the contrary, had a different manner of thinking and acting; for though he laboured to excel, he neither envied nor depreciated his competitors or their works. He was naturally too diffident of his abilities, and was often in danger of losing his own graceful manner, by imitating others who were his inferiors. Thus, when the prints and paintings of Albert Durer became popular at Florence, Pontormo determined to imitate that manner, only blending the German with the more refined style of the Italian School; and he would have lost his own taste, which was infinitely preferable to that of Albert, if he had not been dissuaded from a conduct so very injudicious. Those pictures, therefore, which he painted after his attachment to Durer are less esteemed than those of his earlier time. In general he designed and coloured almost entirely in the manner of Andrea del Sarto, and he composed his subjects with sufficient readiness; but he might have been more expeditious and commendable, if he had taken less pains to alter, improve, and finish his works. He, however, had the idea of perfection in his mind, so that he could never prevail on himself to believe any of his performances complete, even whilst they were highly applauded by others; and from that principle he would have defaced several of his paintings, out of a desire to improve them, if his friends had not prevented him, and compelled him to desist. He painted equally well in fresco and in oil, and was as famous for his portraits as for his historical subjects. Pontormo had this peculiarity, of choosing rather to employ his pencil for the middling class of people, who could afford to give him

but a moderate price for his pictures, than to paint for persons of high rank, who would have paid him liberally. The last work of this master was in the chapel of St. Lorenzo, at Florence, which he undertook at the request of the grand duke; and in that work he purposed to surpass all his predecessors and contemporaries. His subjects were, the History of Adam and Eve; the Death of Abel; the Deluge; Noah leaving the Ark; the Resurrection and Final Judgment: but after he had spent eleven years on the composition, it appeared to be far inferior to his other productions. The disappointment occasioned by the reception of these performances was supposed by some to have accelerated his death, though, in fact, he was then in a dropsy, which carried him off in 1558. The most celebrated paintings of Pontormo were, a St. Cecilia; the Visitation of the Virgin; the Resurrection of Lazarus; and the History of Joseph receiving Jacob and his family in Egypt; which last composition, for design, colouring, and spirit, was generally accounted his masterpiece. There is also an altar-piece, which is one of his most capital performances: it represents the Holy Family, with the Virgin sitting, and presenting to Joseph the young Saviour, who is distinguished by such an expressive, amiable smile, as conciliates love, admiration, and reverence beyond description. In the church of La Nunziata at Florence, is a fine piece of the Visitation of the Virgin; in that of St. Michael, a Holy Family; and in that of St. Clement, a picture of St. Augustine giving the benediction.

PONZONEO (MATTEO). This painter was a native of Venice, and the disciple of Santo Peranda. He excelled in history, and most of his works are in the churches and public buildings of his native place. He was superior to Peranda in sweetness of colouring, but fell short of him in vigour of ideas and elegance of design.

POOL (RACHEL VAN). This ingenious lady was born at Amsterdam in 1664. Her father was the famous professor of anatomy, Ruysch, and her instructor in the art of painting was William Van Aelst, whom, in a few years, she equalled in the representation of flowers and fruit. She studied nature with a curious and penetrating eye, and imitated her productions in so lovely a manner, that she was considered almost as a prodigy, and allowed to be the most able artist of her

time in that line. Her choice of subjects was judicious; her manner of painting them exquisite; and she contrasted them in all her compositions with unusual beauty and delicacy; so that her reputation was spread throughout Europe. She was appointed painter to the Elector Palatine, who, as a testimony of respect for her merit, sent her a complete set of silver furniture for her toilet, consisting of twenty-eight pieces, and six candlesticks of wrought plate for wax-tapers. He also engrossed the greater part of her works; and not only paid for them with a princely liberality, but always made her some additional present. In early life she married Juria Van Pool, an eminent painter of portrait, with whom she lived happily, and yet continued to paint to the last period of a very long life; and her pictures, at the age of eighty, were as neatly pencilled, and worked up as highly, as those which were painted when she was thirty. She composed her subjects with extraordinary skill; finished them with a degree of transparence; and her colouring was not only beautiful, but showed so much nature, that every plant, flower, or insect might deceive the eye with the semblance of reality. Her pictures are uncommonly rare, being treasured up as curiosities in Holland and Germany, in the cabinets of princes, or in the collections of connoisseurs. She died at Amsterdam in 1750.

POOL (JURIA VAN). He was born at Amsterdam in 1666, and was the husband of the preceding lady. He excelled in painting portraits, and his singular merit in that style recommended him to the esteem of Rachel, preferably to several other competitors of much greater consequence and fortune. He enjoyed the favour of the elector Palatine; after whose death he quitted his profession to follow merchandize. He died in 1745.

PORDENONE (GIOVANNI ANTONIO LICINIO). He was born at Pordenone, a village in the Friuli, about twenty-five miles from Udina, in 1484: and without any particular instructor, but merely by the strength of natural genius, arrived at a high degree of perfection, having only studied carefully the works of Giorgione. But to accomplish himself more effectually, he applied himself to study nature: he designed human figures after living models; and sketched every action, air, and attitude that his eye or judgment approved; and he endeavoured to imitate the effects of

light and shadow, so as to give every object a natural and becoming relief. By this method he became an artist of the first rank, and was universally considered as one of the best painters of his time. At first he painted in fresco, and executed several grand compositions in that manner at Udina, Vicenza, Mantua, and Venice; but he also painted in oil, with an equal degree of excellence; and distinguished himself above all his contemporaries in the art of foreshortening his figures. His invention was fertile; his taste of design good; his colouring like that of Titian; and his works united great force with an appearance of ease. A strong emulation perpetually subsisted between Pordenone and Titian; and the former painted a chapel in the church of St. Roche, professedly in competition with the latter; with which performance the senate of Venice were so highly pleased that they appointed him a pension during his life, as a public reward of his merit. But though it was no inconsiderable honour to him to contend with so great a master; and though partiality, prejudice, and want of competent judgment, might occasion many to decide in his favour, yet posterity, which is always impartial, has determined the contest in favour of Titian. Vasari affirms that the works of Pordenone are far inferior to those of Titian; and that it was only from a spirit of envy and malignity that Pordenone was, by some judges, placed on an equality with him. It is said that when this artist worked in the same town with Titian, he was so afraid of his jealous temper, that he always carried arms about him for his protection. When Prince Doria employed Pierino del Vaga to decorate some of the grand apartments in his palace at Genoa, and observed him to be too dilatory in the execution, he engaged Pordenone to proceed with the work, and he accordingly painted there the fable of Jason sailing in search of the Golden Fleece. The prince, however, was so greatly dissatisfied with the performance that he immediately dismissed him, and he returned to Venice. From that city he was invited to Ferrara by the duke, who showed him many marks of his favour and esteem; but as he died there soon after, it was supposed that his death was occasioned by poison, administered to him by some of his own profession, out of envy: this occurred in 1540. The greatest oil painting of Pordenone is the picture of St. Lorenzo Gius-

tinensis, over the high altar of the church of St. Maria del Orto, at Venice. It is a most vigorous performance, and some of the figures appear to start from the canvass. The frescoes of Pordenone are numerous at and about Venice, but the best are at Piacenza and Cremona.

PORDENONE (GIULIO LICINIO). He was born at Venice in 1520, and was the nephew as well as the disciple of Giovanni Antonio Pordenone, whose manner he imitated, and painted so like him that their works are often mistaken. His principal performance is a painting in fresco on the front of a house in Augsburg, which is sufficient to ascertain the style and merit of this artist, who died in 1570.

PORTA (BACCIO DELLA, OR FRA BARTOLOMEO DI ST. MARCO). This celebrated painter was born in the territory of Savignano, near Florence, in 1469. At an early age he was placed under Cosimo Roselli, at Florence, who happening to live near the gate of St. Peter, that circumstance was the occasion of giving to his pupil the name of Baccio della Porta. Here he continued some years studying with great diligence not only the works of his master but those of Leonardo da Vinci, in whom he greatly admired his grandeur of relief and beautiful chiaro-oscuro. The early performances of Porta were small, but exquisitely finished; and two of these, the subjects of which are the Nativity and Circumcision, are in the Gallery at Florence. Afterwards he exerted his genius on works of a superior character, and gave a noble proof of his powers in the fresco of the Last Judgment, painted for the chapel of St. Maria Nuova. About this time he contracted an intimacy with the famous monk Jerom Savanarola, whose preaching had such an effect upon Porta, that he destroyed all those studies which he had before made from the naked figure. The artist was painting in the convent of St. Mark, when his friend was seized by order of the pope. Soon afterwards Savanarola suffered at a stake, and the painter was so much affected by the catastrophe, that in 1500 he took the habit of St. Dominic, upon which he was commonly called *Il Frate*. In 1504, Raffaele became acquainted with Fra Bartolomeo, who imparted to him instructions in colouring, for which in return he received some lessons in the principles of perspective. Not long after this he went to Rome, where the works of Michel

Angelo and Raffaele both astonished and depressed him, insomuch that he was almost ready to abandon his art, in despair of being able to rival such excellence. While in that city he only painted the two figures of St. Peter and St. Paul, which were long preserved in the Quirinal palace. On his return to Florence, however, his spirits revived, and he executed several noble altar-pieces for the churches of his order, in an improved style. His design approximated to that of Raffaele, and he was even superior to that divine master in boldness of relief and strength of colouring. Bartolomeo, with all his modesty and merit, could not escape the shafts of envy; and his competitors at Florence, in order to depreciate his talents, maintained that he was ignorant of anatomical proportions, and incapable of designing the human figure correctly on a large scale. To refute their calumnies, he painted two pictures, one of St. Sebastian, which, for accuracy and beauty, was never surpassed; and the other of St. Mark, in the Florentine gallery, which actually appears to start from the canvass. Several of Bartolomeo's works, during the late wars occasioned by the French Revolution, were carried off, to decorate the National Gallery at Paris; but most of them have since been returned. Among these were the Marriage of St. Catherine, one of his grandest compositions; and the Four Evangelists. Another sublime production of Fra Bartolomeo is the Assumption of the Virgin, at Lucca. The late Mr. West had in his possession a considerable part of the studies mentioned by Vasari as having been left to his scholar, a nun of St. Catherine, at Florence; and among them several drawings of figures, draperies, and limbs, studied from nature with great care, and exhibiting uncommon industry. He died in his convent of St. Mark, in 1517.

PORTA (GIUSEPPE), called *Salviati*. He was born at Castel-Nuovo in 1535, and being sent young to Rome, to the care of his uncle, who was secretary to the Archbishop of Pisa, he was placed as a disciple with Francesco Salviati; under whose direction he acquired such an excellent taste of design, with a beautiful style of colouring, that he was ever after distinguished by the name of his master. Salviati, being invited to Venice, took Porta with him, who, finding great encouragement in that city, made it his

place of residence, and executed several works there for the churches and palaces. He had a good taste of design, a ready and fine invention, and a tone of colouring not much inferior to that of the greatest masters; but his compositions would have been more pleasing, if he had marked the muscular parts of his figures less strongly. His most capital performances at Venice are in the palace of St. Mark, of which the subjects are, the Sibyls; Prophets; Cardinal Virtues; and a Dead Christ. In the church of the Servites is an Assumption; and in the chapel of the Incurables, an Annunciation, by his hand. At Murano is a fine picture of the Descent from the Cross; and at Rome is a painting of the Emperor Frederick doing homage to Pope Alexander III. This great artist died in 1585. He also engraved several pieces in wood, in a pleasing style.

PORTA (ANDREA). This painter was born at Milan in 1656. He studied the works of Legnanino, and formed for himself a style of colouring so vigorous and agreeable, by the proper distribution of the lights, as to excite general admiration. He died at Milan in 1714, leaving a son, named Ferdinand, who painted history in the manner of his father with success. He died, at the age of fifty-four, in 1744.

PORTER (SIR ROBERT KER). This gifted and amiable artist, one of a family distinguished for talent (his sisters, Jane and Anna Maria, having distinguished themselves as novel writers), was born at Durham, and was educated at Edinburgh. Showing an early fondness for drawing, and an obvious genius for it, he was, about the year 1790, entered as a student of the Royal Academy. So rapid was his progress that, in 1793, he received a commission to paint an altar-piece for Shoreditch church. His success in this picture gained for him other commissions of the same kind. These works were followed by the three panoramas of the Storming of Seringapatam, the Siege of Acre, and the Battle of Agincourt. In 1804 he visited Russia, and was appointed historical painter to the Emperor. In 1811 he married the Princess Mary Sherbatoff, and in 1813 he was knighted by the Prince Regent, and subsequently was created a Knight Commander of the Hanoverian Order, by William IV. For some years he was British Consul at Venezuela. He died of apoplexy, at St. Petersburg, on the 3rd of April, 1842.

He was no less active with the pen than with the pencil. He published *Travels in Persia*; *Travelling Sketches in Russia and Sweden*; a *Narrative of the Campaign in Russia*; and *Letters from Portugal and Spain*;—the last of these works contains a narrative of the toils and sufferings of Sir John Moore's army, in all of which the artist bore a part.

POSSENTI (BENEDETTO). He was born at Bologna, and studied in the academy of the Caracci. His talent lay in painting landscapes, marine views, the embarkation of troops, and battles, all which subjects he executed in an admirable manner. He died in 1656.

POSSENTI (GIOVANNI PIETRO). This artist was the son of the preceding, and was born at Bologna in 1618. He excelled in the representations of battles, both of infantry and cavalry; but he also painted some reputable altar-pieces, particularly one of St. Lorenzo, for the church of that saint at Padua.

POST (FRANCIS). He was born at Haerlem about 1621, and received his first instructions in design and colouring from his father, John Post, a painter on glass. By the interest of his eldest brother, who was an architect in the service of Maurice of Nassau, Francis accompanied that prince to Surinam, where he sketched numerous views of that country after nature, and, at his return to Holland, scarcely ever painted any other subjects. His works, in his lifetime, were greatly admired, not only on account of the novelty of the scenery, but also for their execution. The situations in his landscapes are generally agreeable and well chosen, his skies are clear, and his distances remarkably blue; his figures have neither elegance in their forms, nor correctness of outline, yet fill their places with propriety, and show the dress, manners, sports, employments, or amusements of the natives of those countries very distinctly. In most of his pictures, the plants, fruits, fishes, and animals, are delineated with truth and nature, his trees are touched freely, and some of them are loose, and finished with a masterly pencil. His works, however, would have a more pleasing effect, if the foregrounds were not so frequently too dark, and the verdures too green, by which means the harmony of the whole is often destroyed. There is also a great inequality in his landscapes, many being worthy of commendation, and some very

indifferently and slightly finished. He died at Haerlem in 1680. Francis Post is also known by several spirited engravings of views in South America.

POT (HENRY). This Dutch painter was born at Haerlem in 1600, but it is not known from whom he received his instructions. He was, however, a good artist in history and portrait, as appeared in a picture of Judith with the Head of Holofernes; the Triumph of the Prince of Orange; and a large piece, representing the Archers of Haerlem. He died in that city in 1656.

POTMA (JAMES). This artist was born at Enkhuysen, in Holland, about 1610. He studied under Wybrant de Gheest, and painted history, portrait, and landscape, which last he illustrated with subjects taken from the Scriptures. Some prints have been engraved from his works; as the Four Seasons; and the Elements; the Prophet Elijah and the Widow; and St. Paul the Hermit in the Wilderness. He died at Vienna in 1684.

POTTER (PETER). This artist was born at Enkhuysen, in Holland, about 1595. He painted landscapes with sacred subjects, one of which was, a St. Paul the Hermit in the Desert, attended by an Eagle. He is, however, better known by the fame of his son than by his own professional merits.

POTTER (PAUL). He was the son of the preceding, and was born at Enkhuysen in 1625. He had no other instructor than his father; yet, by the power of genius, his improvement was so extraordinary, that he was considered as a prodigy, and appeared an expert master in his profession at the age of fifteen. His subjects were landscapes, with different animals, but principally cows, oxen, sheep, and goats, which he painted in the highest perfection. His colouring is soft, agreeable, transparent, and true to nature; his touch is free and delicate; and his outline very correct. His skies, trees, and distances, show a remarkable freedom of hand, with a masterly ease and negligence; and his animals are exquisitely finished, and touched with abundance of spirit. He was certainly one of the best painters of the Low Countries, not only for the delicacy of his pencil, but for his exact imitation of nature, which he incessantly studied, and represented in a lovely manner. His only amusement was walking in the fields, for the purpose of sketching every scene and object on the spot, and

he afterwards not only composed his subjects from his drawings, but frequently etched them, and the prints are deservedly very estimable. The paintings of Potter bear a high price, because, besides their intrinsic merit, the artist having died young, and not having finished a great number of pictures, they are now rare. One landscape which he painted for the Countess of Solms, was afterwards sold to Jacob Van Hock for two thousand florins. The correctness of the animals of Potter, in their various actions and attitudes, the natural verdure of his trees, and the careless manner of his leafing, are sufficient marks of his genuine works. There was, in the collection of the Prince of Orange, and afterwards in the Louvre, the picture of a Herdsman and Cattle, as large as life, painted by Potter. He died in 1654.

POURBUS (PETER), called the *Old*. He was born at Gouda in 1510, but spent the greatest part of his life at Bruges, where he was instructed in the art of painting. He was very successful in historical composition, and also in portrait; in which last style his most capital picture is the portrait of the Duke of Alençon which is accounted excellent in the resemblance, as well as for handling and colour. He painted also a number of historical pictures for the churches and convents; particularly one of St. Hubert, in the great church at Gouda. It represents that saint baptizing two catechumens, attended by two persons who hold wax tapers, and the background is a perspective view of the inside of a temple, executed with great elegance. Another fine piece by him was a Crucifixion, in the church of Notre Dame at Bruges, where he died, in 1583.

POURBUS (FRANCIS), the *Elder*. He was born at Bruges in 1540, and received his first instruction from his father, Peter Pourbus; but afterwards he studied under Francis Floris, who was so conscious of his superiority, that he used to call him his master. And, in truth, he far excelled Floris in colouring, as he also did his father in every branch of the profession. He painted animals extremely well, and in his landscapes was so exact, that every species of fruit or forest trees might readily be distinguished. But his greatest excellence lay in portrait, which he painted with life, spirit, a strong likeness, and admirable colouring. He resided chiefly at Antwerp, where, in 1564, he was admitted a member of the academy. One

of his principal works is the Wise Men's Offering, at Oudenarde; and in the cathedral at Antwerp is an altar-piece of the Circumcision of Christ. He died in 1580.

POURBUS (FRANCIS), the *Younger*. This artist was the son of the preceding, and born at Antwerp in 1570. He acquired his knowledge of painting from his father, whom he surpassed in several branches of his art. After travelling through different parts of Europe, he settled at Paris, where he found great encouragement as a portrait painter, in which line he gave his figures a good expression, and disposed his draperies with a noble simplicity. In the historical subjects which he designed, he was remarkably correct, and in all his works showed a pleasing tone of colouring. His own portrait, painted by himself, is in the Florentine gallery; and in the royal collection at Paris are preserved his portraits of Henry IV. and Mary de Medicis. In the church of the abbey of St. Martin, at Tournay, is a Crucifixion, by Pourbus, which is highly commended; as also are the Annunciation, in the church of the Jacobins; and a Last Supper, now in the Louvre, at Paris. In the Hotel de Ville of the same city are two paintings of the minority and majority of Louis XIII. by Pourbus. He died at Paris in 1622.

POUSSIN (NICHOLAS). This eminent painter was born at Andclay, in Normandy, in 1594. His family, though originally noble, was considerably reduced, owing to the civil wars of France; and John Poussin, the father of the painter, after serving in the army, settled on a small paternal inheritance, where he cultivated scientific pursuits. Nicholas learned the first principles of drawing from Quintin Varin, an artist; but at the age of eighteen he went to Paris for further improvement, and there studied a few months under Ferdinand Elle, a Flemish portrait painter. His next instructor was Lallemand, with whom, however, he continued only a few weeks, and then devoted himself entirely to the study of the finest paintings to which he could obtain access. He also drew after casts of ancient statues; and such was his diligence, that, by these helps, he acquired a fine taste and a readiness at composition, which procured him employment from the capuchins of Blois and at the château of Chiverny. For the former he painted sacred subjects, and for the latter bacchanals and

satyrs. These talents procured Poussin the esteem of several men of eminence, and, among the rest, of Marino, the Italian poet, who happened to be then at Paris. Marino became his friend, and strongly urged him to accompany him to Rome; an invitation which Poussin would gladly have accepted, had he not then been engaged on some commissions of importance. Among these were six large pictures in distemper for the college of Jesuits, and the Death of the Virgin, for the church of Notre Dame. Having completed his engagements, he set out for Rome, and arrived there in 1624, but soon afterwards he had the misfortune to lose his friend Marino, though not till he had been previously introduced by him to the patronage of Cardinal Barberini. The protection of his eminence, however, was of little advantage to the stranger, for about the same time he quitted Italy on an embassy. Poussin was now left without assistance, and in very embarrassed circumstances; notwithstanding which, he studied and worked with great industry, though he was obliged to sell his productions for sums which scarcely defrayed the expense of the materials. Happening to have for his fellow-lodger Francis du Fresnoy, the sculptor, an intimate connexion commenced between the two artists, and they proved mutually beneficial to each other's studies; and Poussin, in imitation of his friend, took models of the principal statues and bass-reliefs. At first he copied several of the pictures of Titian, and thereby improved his style of colouring; but afterwards he applied almost wholly to the works of Raffaele and Domenichino, from whose performances, aided by his taste for the antique, he imbibed that correct taste of design and truth of expression, which animate and adorn all his compositions. His principal attention, however, was directed to the remains of ancient sculpture; for it seemed as if he was persuaded that every grace and beauty of the human form was comprised in those productions. When Cardinal Barberini returned to Rome, he employed Poussin on some works, the principal of which were, the Death of Germanicus, and the Capture of Jerusalem by Titus; which gave such satisfaction, that the prelate procured him an order to paint a large piece for the church of St. Peter, representing the Martyrdom of St. Erasmus. These performances extended his reputation, and

brought him acquainted with the Cavaliere del Pozzo, for whom he painted his first set of pictures, representing the Seven Sacraments, which are now in the possession of the Duke of Rutland. He afterwards executed another series of the same subjects, which came into the collection of the Duke of Orleans, and from thence to the gallery of the Marquis of Stafford. In 1639, Poussin was invited to France by Louis XIII., who gave him a pension and apartments in the Thuilleries. Soon after his arrival, he was directed to paint the Last Supper, as an altar-piece for the chapel of St. Germain-Laye; and he performed this commission in an admirable manner; for the design is noble, the composition accurate, the expression strong and elegant, and the whole full of animation. Having completed this fine picture, he was employed to paint a similar one for the Jesuits, and at the same time he was engaged to ornament the Louvre with the Labours of Hercules. But while thus honourably exercised, his patience was put to a severe trial by the intrigues of a faction, consisting of Vouet and his adherents, with whom Fouquieres, the landscape painter, became associated, out of envy of Poussin's superior talents. The machinations of this cabal proved too much for his temper, and he conceived a complete dislike to Paris, where, indeed, the tumultuous mode of living never agreed with his retired habits. For these reasons, he secretly resolved to return to Rome, for the sake of a quiet prosecution of his studies. This design he carried into effect, by pretending to go thither for the settlement of his affairs, and to fetch his wife; but when he crossed the Alps, no inducement could ever prevail with him to revisit his native country, or even to leave Rome, for the rest of his days. One of his first works after his return was the Massacre of the Innocents, which he painted for Prince Giustiniani. It is an admirable performance, but one calculated to excite in the beholder no other emotions than pity and terror. Two other noble compositions of this period were the Annunciation, and the Flight into Egypt, which passed into the gallery of Prince della Torre, at Naples. But Poussin's time now was chiefly occupied on easel pieces, which were sent almost as soon as finished to Paris, where they were eagerly purchased, and valued next to the productions of Raffaele. He never

made any words about the price of his pictures, but affixed the sum at the back of the canvass, and it was always paid. Poussin was a man of very unassuming manners, and moderate in his style of living. Bishop Mancini, who was afterwards a cardinal, staying once on a visit with him till it was dark, the painter took the candle in his hand, and lighted him down stairs; at which the prelate seemed surpris'd, and said, "I very much pity you, Monsieur Poussin, that you have not one servant!" To which the painter replied, "And I pity you, my lord, for having so many." Poussin married the sister of Gaspar Dughet, but never had any children, and his estate amounted to no more than sixty thousand livres. He died of a palsy, at Rome, in 1665. The first subjects Poussin painted in Italy were taken from fabulous or poetical history, and chiefly from Ovid. These he introduced into his landscapes, enriching the scene with elegant buildings, designed after the magnificent edifices that abound in Rome and its environs. But afterwards his subjects were taken from the Bible, though oftener from profane history; in the management of which he always observed the costume strictly, and with equal judgment and learning. At first he endeavoured to imitate the colouring of Titian, but when he became an enthusiastic admirer of Raffaele and the antique, his tone altered, and his carnations had no longer the warmth which distinguished his early productions. His invention was as happy as it was lively, and he designed with spirit and correctness; though he was not always happy in the disposition of his figures, which too often were distributed in the same line, owing to his having neglected the study of the chiaro-oscuro. In perspective and architecture he was perfectly accomplished; and this enabled him to give a captivating air of grandeur to his landscapes, the scenes and situations of which were highly pleasing, and received peculiar beauty from the novelty of the objects introduced, the variety of the trees, buildings, and other ornaments; every part being lightly and delicately touched, and exhibiting equal truth and judgment. By his predominant attachment to the antique, the historical compositions of Poussin are very accurate, and the airs and attitudes of his figures are also generally beautiful, though not always graceful; for, by neglecting to

study nature with due attention, his forms want that variety which alone gives entertainment and delight. The colouring of Poussin, as already remarked, did not correspond with his other powers; it is cold, feeble, and hard, more resembling the marble of the ancient statues, which he admired, than real flesh, or the tints of other great painters. This is the more surprising, as it is evident that he could feel the full force of the colouring of Titian and Guido. There is a remarkable difference in his performances; for many of those which he executed in the decline of life are much inferior to those of his prime and middle age. The same taste and the same genius appear in all, but the handling discovers an unsteadiness that is not observable in his earlier works. Upon the whole, however, he is allowed to have been an admirable artist, and the high price which his pictures produce in every part of Europe, is an incontestable proof of his established merit. In addition to these observations, it is remarked by a judicious critic, that, "though Poussin abstracted the theory of his proportions from the antique, he is seldom uniform and pure in his style of design, ideal only in parts, and oftener so in female than in male characters. He supplies antique heads and torsos with limbs and extremities from the model. As a colourist he was extremely unequal. Into the Deluge, and the Plague of the Philistines, he transfused the very hues of the elements, whose ravages he represented, whilst numbers of his other pictures are deformed by crudity and patches. His excellence in landscape is universally acknowledged, and, when it is the chief object of his picture, precludes all censure; but considered as the scene or background of an historic subject, the ease with which he executed, and the predilection which he had for it, often made him give it an importance which it ought not to have: it divides our attention, and from an accessory becomes a principal." To the pictures of this celebrated painter, already noticed, we have now to add, a Bacchanalian Triumph, in his earliest and best manner, which formed part of the Angerstein collection, and at present is one of the British National Gallery.

POUSSIN (GASPAR). The family name of this artist was Dughet; but he took that of Poussin in consequence of his alliance with the preceding artist, who married his sister. He is said to have

been born in France in 1600, but better accounts place his birth at Rome in 1613. On the marriage of his sister, he became the pupil of his brother-in-law, who at first only employed him to prepare his palette, pencils, and colours; but by the instructive precepts and excellent example of that eminent master, he became so great a proficient, that he gradually rose into the highest reputation. It is beyond doubt that he was one of the most celebrated painters of landscape that ever appeared, and it is generally thought no artist ever studied nature to better purpose, or represented the effects of land-storms more happily than he did: every tree shows a proper and natural degree of agitation, and every leaf is in motion. His scenes are always beautifully chosen, as also are the sites of his buildings, which last have a pleasing effect, by a mixture of simplicity and elegance. His distances recede from the eye with true perspective beauty; his grounds are charmingly broken, and his figures, trees, and other objects, are so judiciously placed, and proportioned to the distance, as to create a most agreeable deception. He had a free and delicate manner of pencilling, and was exceedingly expeditious in his work; for his imagination was scarcely more ready to invent than his hand was to execute: and it is confidently asserted that he finished a large landscape, and inserted all the requisite figures, within the compass of one day. By some connoisseurs it has been observed that the pictures of Gaspar have sometimes too great a verdure; that his masses are often too much of one colour, and that frequently there is too much blackness in the foregrounds of some of his compositions; but notwithstanding such small imperfections, his paintings are always beautiful. Gaspar had three manners in his paintings, which are distinguishable without any great nicety. The first was rather dry; and the last, though agreeable, was unequal to that of his middle time. His second manner was by many degrees his best, as it was more simple and learned; and his colouring appeared so lovely, fresh, and full of truth and nature, that no eye can behold one of his landscapes of that period without admiration. He designed human figures indifferently, for which reason he frequently prevailed on Nicolo to paint them for him; and they were always introduced with the utmost propriety. No commendation can be be-

stowed on the works of Gaspar that can seem superior to their desert; and the great prices they fetch show how deservedly they are esteemed in every nation where the art of painting is cultivated or understood. His pictures generally represent the finest prospects about Rome, Tivoli, and Frascati; and they uniformly exhibit beauty and grandeur. In the Angerstein collection, now the basis of the National Gallery, are two of his finest pieces; one of Abraham and Isaac, with a richly extended scene; and the other a Land Storm. This great artist produced a few spirited etchings of landscapes. He died at Rome in 1675.

POUSSIN (JOHN DUGHET). He was the younger brother of Gaspar Poussin, and was born at Rome about 1615. He first studied and practised painting; but not meeting with success adequate to his expectations, he turned his thoughts to engraving, and executed several good prints after the works of his brother-in-law, Nicolo Poussin, particularly the Seven Sacraments.

POZZI (GIOVANNI BATTISTA). He was born at Milan, but went to Rome at an early age, and there obtained employment in the palace of St. John Lateran, and also in the library of the Vatican. In the Sistine chapel of St. Maria Maggiore, he painted the Visitation of the Virgin, and the Dream of St. Joseph. He died at the age of twenty-eight.

POZZI (STEPHANO.) This artist was born at Rome, and studied successively under Carlo Maratti and Agostino Masucci; to both of whom he proved superior in grandeur of design and vigour of colouring. In the Palazzo del Monte Cavallo is a picture of his, representing St. Gregory; and in the church of Il Nome di St. Maria is an altar-piece, the subject of which is the death of St. Joseph. He died at Rome in 1768.

POZZO (ANDREA). He was born at Trent in 1642, and had for an instructor an artist of mean abilities, who, observing the superiority of his genius, set him to imitate the best pictures that were to be seen in that city. By continual application to these studies, Pozzo made a number of good designs, even while young. Afterwards he became the scholar of an artist, who had studied several years at Rome, and whose works showed a much better taste, and greater elegance, than any of the painters who practised at Trent. On the removal of this person to Milan

Pozzo accompanied him, but was treated by him there very harshly, and prevented from following his inclination of visiting Rome or Venice. However, he found a patron at Milan, who was a lover of the art, and whose liberality afforded him the opportunity he desired of pursuing his favourite studies of perspective and architecture. But now, unhappily, on getting plenty of money, he fell into vicious company, and grew extremely dissolute; till he was so affected by the discourse of an eminent preacher, that he resolved to retire from the world; and accordingly, at the age of twenty-three, he was admitted into the society of Jesuits. These fathers having observed the talents of Pozzo, and being always attentive to what might conduce to the benefit of their order, placed him under Lodovico Scaramuccia, by whose precepts he acquired a grand and magnificent style of composition, and painted several subjects taken from sacred history, in fresco as well as in oil. After executing some noble designs at Turin, he was called to Rome, where he studied accurately the most superb structures in that city; and performed many admirable works which astonished all who beheld them by their variety, elegance, and grandeur. No painter could possess a more extensive knowledge of perspective than Pozzo; on which science he published some elaborate and judicious treatises. He excelled in history, landscape, and portrait, and almost in every branch of the art; though his expression was not equal to his elevated ideas; but in architecture and perspective he was critically and wonderfully exact. The Emperor Leopold I. invited him to his court, sat to him for his portrait, and appointed him to paint that of the Archduke Joseph; which last was extremely applauded, as well for the likeness as the spirit and dignity of the attitude. Among a number of historical subjects which he painted at Vienna, that of the Wise Men's Offering, in the chapel of the empress, was much admired. His facility of working was so great, that *Ciro Ferri* used to say, the horses of other painters moved at a slow pace, but those of Pozzo were always on the gallop. While at Genoa he painted four pictures of the life of Christ, in imitation of *Rubens*; but his principal performances are the picture of *St. Francesco Borgia*, in the church del Gesù at Rome, and the ceiling of that of *St. Ignazia*, in the same city. The first is in oil, and

the latter in fresco. Pozzo died at Vienna in 1709. His portrait, painted by himself, is in the Florentine gallery.

POZZO (ISABELLA DAL). This lady was a native of Turin, where, in the church of *St. Francesco*, is a picture painted by her, representing the *Virgin and Child*, with several saints. The date of this piece is 1666, and it is highly spoken of for design and composition.

POZZOSERRATO (LODOVICO). This artist, who, from the place of his usual residence, has obtained the name of *da Trevigi*, was a native of Flanders, and a contemporary of *Paul Brill*. He painted landscapes, and particularly storms, with great vigour and effect; his skies and distances are most correctly tinted, and nothing can be finer than his representation of the rising and setting of the sun.

PRADO (BLAS DE). This Spanish artist was born near Toledo in 1497, and had *Alonzo Berruguet* for his instructor. At Madrid are preserved some pictures by him, particularly an altar-piece in the church of *St. Pedro*, representing the *Descent from the Cross*, which shows superior talents, and is much in the manner of *Parmegiano*. When young, this painter was invited to the court of the Emperor of Morocco to paint the portrait of that monarch's daughter, for which he was well remunerated. He died at Toledo in 1557.

PRATT (MATTHEW). This painter was a native of Philadelphia, and came to London in 1764. He resided, all the time he was in England, with his countryman, *Mr. West*; and in 1766 exhibited a picture called the *American School*, consisting of portraits of himself, *Mr. West*, and others. He returned soon after to Philadelphia.

PRECIADO, or PREZIADO (FRANCISCO). This painter was born at Seville in 1713, and studied in his own country under *Dominigo Martinez*, after which he went to Rome, where he became the scholar of *Sebastian Conca*. Among other works in that city he painted a *Holy Family*, in the style of his master. He was appointed painter to *Ferdinand VI.* and director of the Spanish academy at Rome, where he died in 1789.

PREISTER (JOHN JUSTIN). He was born at Nuremberg in 1698. After being instructed by his father, he went to Italy, and on his return painted a fine picture of the *Entombing of Christ*, for one of the churches of his native place. Not-

withstanding this proof of his talents, he devoted the rest of his life to engraving. His brother was a painter of portraits.

PRENNER (GASPAR). This painter was born about 1722, at Vienna. His father was an eminent engraver, from whom he received instruction in that art; after which he went to Italy, and studied at Rome with great diligence many years. He painted there an altar-piece for the church of St. Dorotéa, and other pictures; besides which he occasionally practised engraving, in conjunction with his brother, John Joseph, who executed some plates for the Museum Florentinum.

PRESTEL (JOHN GOTTLIEB). This artist was born at Grunebach, in Suabia, in 1739. He studied painting at Venice under Giuseppe Nogari; but on settling at Nuremberg he devoted himself almost wholly to engraving, in which he was assisted by his wife, who afterwards separated from him, and died in London in 1794.

PRETI (CAVALIERE MATTIA), called *Calabrese*. He was born at Taverna, in Calabria, in 1613, but studied at Rome, where he principally attended to the antique statues, and the works of Raffaele, Buonarroti, and Annibale Caracci. He also became a scholar of Lanfranco, but afterwards removed to the school of Guercino, at Cento, where he learned a firm manner of colouring, and a remarkable freedom of pencil. Being ambitious of further improvement, he visited Venice, Bologna, Parma, Milan, and Genoa, to observe the works of the most celebrated painters in those cities; and he also contracted an intimacy with Rubens, to obtain the advantage of his conversation. By this method he qualified himself to appear with honour in his profession, and his paintings were exceedingly admired at Rome, where he settled about 1657. *Calabrese* had a ready and rich invention; his style of composition was grand, his manner of colouring bold and full of force, and his management of the chiaro-oscuro equalled his master Guercino, by which his pictures had a great effect; yet frequently he was incorrect, and not only wanted grace, but elegance of selection. The academy of St. Luke having appointed the Triumph of Osiris, the conqueror of Egypt, as a subject for an historical picture, and proposed a considerable premium for the best performance, the superiority was adjudged to Preti, though among his competitors were some artists of the first

rank. In the Palazzo Zambeccari at Bologna, is a half-length figure of Homer by him, as large as life. It is painted in a strong manner; the head and the hands are beautiful; but the shadows are too black, and the colouring rather blue. And in the Palazzo Ratta, of the same city, is a picture by this master, representing a Saint coming out of a Tomb, which is composed in the style of Paolo Veronese, and is admirably executed. The shadows of the principal figure are, however, somewhat too dark, according to his general manner; but altogether the colouring has a fine effect, and the design is agreeable. At the invitation of the grand master, he went to Malta, where he painted some pictures, the subjects of which were taken from the life of John the Baptist, and the execution gave such satisfaction, that he was rewarded with the order of knighthood. He next went to Naples, and painted there some works in fresco in the Carthusian church. *Calabrese* usually chose terrible subjects, particularly martyrdoms; and his dark colouring suited the scenes which he represented. He died at Malta in 1699.

PREVITALE (ANDREA). He was born at Bergamo, and was the disciple of Giovanni Bellini, under whom he became a considerable painter of history. He at first followed the manner of his master, but afterwards adopted a better style, as appeared in his picture of the Preaching of St. John, in the church of the Holy Spirit; and that of St. Benedict, in the cathedral of Bergamo. His greatest work, however, is the Annunciation at Ceneda, which Titian very much admired. He died about 1528.

PRIEST (THOMAS). Of this English artist nothing more is known than that he lived about 1740, at Chelsea, where he painted several views on the Thames, of which he published eight etchings.

PRIMATICCIO (FRANCESCO). He was born in 1490 at Bologna, of a noble family. Being a younger son, he was intended for commerce; but having too elevated a mind to follow that occupation, and prompted by natural genius, he began to learn design and colouring from Innocenzio da Imola, and Bagnacavallo; so that in a short time he gave proofs of his extraordinary talents. He then quitted his native city, and went to Mantua, where he became a disciple of Giulio Romano; who was then, with several of his scholars, engaged on some works in the ducal palace. Pri-

maticcio continued under the direction of Giulio six years, and by indefatigable application acquired an excellent knowledge of colouring, and a fine taste of composition. He worked in fresco as well as in oil, in so distinguished a manner, that he was accounted superior to all his fellow pupils, and by his performances in one of the grand apartments, he gained the favour of the duke; who, when Francis I. applied to him for an artist to ornament his palace of Fontainebleau, readily recommended Primaticcio. He accordingly set out for France, where he was not less fortunate and successful with the king than he had been with the duke: his works were approved of and admired, and he adorned Fontainebleau, and most of the royal residences, with his compositions. At this time *Il Rosso*, commonly called *Maitre Roux*, was superintendent of the royal buildings, and between him and Primaticcio a violent dissension arose, which proceeded so far, that the king, to put an end to it, gave our artist a commission to purchase antiques and other curiosities for him at Rome. This trust he discharged with credit, and returned laden with valuable statues, casts, and busts. On his arrival, Maitre Roux was dead, and Primaticcio was appointed to finish the works which that painter had begun in the great gallery and apartments at Fontainebleau. Here also he represented, in fifteen compartments of the ceiling, the deities of the Iliad, and on the walls the adventures of Ulysses. But in these works Primaticcio was materially assisted by Nicolo Abate. It is to be lamented that these noble specimens of genius no longer exist, having been obliterated in 1738, when the palace underwent repairs and alterations; so that nothing remains of Primaticcio's designs there but the history of Alexander the Great. For these performances the artist was rewarded with the abbey of St. Martin, at Troyes, which he enjoyed as long as he lived. He composed well, and was accounted the best designer of the school of Giulio Romano. His attitudes were well understood, and in those he seemed to imitate the style of Parmegiano. His touch was light, and his colouring lively; yet his pictures, in many parts, are not equal to what could be either wished or expected; for the expeditious manner which he adopted occasioned him to neglect correctness and nature. He died at Paris in 1570.

PRINCE (JOHN BAPTIST LE). This artist

was born at Metz in 1733, and studied painting at Paris in the school of Francis Boucher, where he spent some years, after which he accompanied the Abbé Chappe to Siberia, when that astronomer went to make his observations on the transit of Venus. In that frozen region, Le Prince drew a number of views and sketches of the people, with their manners and customs. On visiting Petersburg, he painted a large picture of that city, of which, on his return to Paris, he published an engraving. He also executed many other plates, both in etching and aquatinta, taken from the pictures which he had drawn during his travels in the north. He was now admitted a member of the Royal Academy of Paris, on which occasion he painted for his reception a picture representing the ceremony of Baptism in Russia. Le Prince excelled in conversation pieces, the interior of guard-rooms, pastorals, and rural festivities; most of which he also engraved himself in a very pleasing style. He died in 1781.

PRIWITZER (JOHN). This artist was a native of Hungary, and came to England in the reign of James I., at whose court he was entertained, and painted the portraits of many of the nobility. At Woburn Abbey, the seat of the Duke of Bedford, is a whole length by him of Sir William Russel, in the robes of the order of the Bath, attended by a dwarf. It is dated 1627. Nothing more is known of this painter.

PROCACCINI (ERCOLE). This artist was born at Bologna in 1520. On account of the opposition which he met with at his native place he went to Milan, where he opened a school with great success. He imitated Corregio happily, except in his colouring, which is feeble; yet he established a high reputation as an instructor. His principal works are an Annunciation; the Conversion of St. Paul; Christ's Agony; St. Michael combating the Rebel Host; and a Descent from the Cross; all of which are in the churches of Bologna. He died about 1600.

PROCACCINI (CAMILLO). He was born at Bologna in 1546, and studied under his father, Ercole Procaccini, after which he went to Rome, where he became particularly attached to the style of Buonarroti, though he also strove to imitate the grace displayed in the figures of Parmegiano. By aiming at the terrible and gigantic forms of Michel Angelo, he lost sight of

nature, whence the arms and extremities of his figures are frequently out of proportion; but when he allowed himself time to revise his work, and study it with proper care, he was capable of drawing correctly: his best pictures were well esteemed, and seemed as different from those which were negligently performed, as if they had not been the work of the same hand. Camillo had a ready genius, a strong manner of colouring and an extraordinary power of pencil and freedom of hand: his draperies were cast in a noble taste, the airs of his heads were elegant, and his best works generally showed a good expression; so that in many respects he was accounted equal to Lodovico Caracci, with whom he painted in competition, in the cathedral at Piacenza. There is a Last Supper by him, on the façade of the cathedral at Genoa, which is in a grand style of painting. The figures are considerably larger than life, and their size adds a majesty to the composition. It is remarkable for a happy invention, and for having greater beauty in the disposition than appears either in the works of his father, or his brother Giulio Cesare. The figures in this picture also are much more correct than his general designs. His style is always great, and the spirit and invention in his works scarcely leave a spectator room to dwell on the want of lesser perfections. In a chapel belonging to the church of St. Dominick, at Genoa, is a noble picture of the Circumcision of Christ, painted by Procaccini. The composition is grand, the design and disposition are extremely good, the heads of the figures are in a fine taste, though the form of the Virgin cannot be called beautiful, and the colouring is bold, producing an excellent effect. This picture is by some ascribed to Giulio, but by most to Camillo, whose most esteemed works are at Milan, in the cathedral of which city he painted in fresco the History of St. Agnes. At Reggio is a fine piece by him of the Last Judgment; and in the same place is a noble picture of St. Roch, which has been wrongly ascribed to Annibale Caracci. He died at Milan in 1626. Camillo Procaccini etched several prints of sacred subjects from his own designs.

PROCACCINI (GIULIO CESARE). He was the younger brother of Camillo, and was born at Bologna in 1548. After receiving instructions in the school of his father, he applied to sculpture; which art, how-

ever, he quitted, as it is said, to become a pupil of the Caracci. But this circumstance does not appear probable, when his age is considered. At all events, when he devoted himself wholly to painting, he soon proved the best artist of his family, and far superior to his brother Camillo, not only in the strength and boldness of his figures, but also in the purity and correctness of his outline. It is very clear that he had carefully studied Corregio, Raffaello, and Titian; but particularly the first, the imitation of whose style is perceptible in all his paintings. He resided some time at Rome, where he improved greatly by contemplating the finest productions of Raffaello and other masters. On settling at Milan, he rose into high distinction, and his extraordinary merit procured him the friendship of the first nobility. The public buildings of that city possess most of his capital pieces, the principal of which are the Transfiguration, in the church of St. Celsus; the Wise Men's Offering; and St. Francis receiving the Stigmata, at the Padri Zoecolanti; and the Annunciation, in the church of St. Antonio. In the French church of St. Luigi, at Rome, is a Madonna, much in the manner of Corregio, which is often mistaken for the work of that great master; and at Genoa is a Last Supper, in the church of the Annunciation, finely executed, designed in a grand style, and coloured with great force and beauty. In the Palazzo Durazzo, of the same city, is a lovely picture, representing the Woman taken in Adultery, designed in a grand taste, and wonderfully well coloured; and in the Palazzo Caregha is a picture of the Virgin and Child, beautifully designed and admirably coloured. He died at Milan in 1626.

PROCACCINI (CARLO ANTONIO). He was the third son of Ercole Procaccini, and was born at Bologna about 1555. After learning the principles of his art in the school of his father, he quitted historical composition to paint landscapes, flowers, and fruit, in the representation of which objects he attained great eminence. He died at Milan about 1628.

PROCACCINI (ERCOLE), called the *Young*. He was the son of the preceding, and was born at Milan in 1596. Giulio Cesare Procaccini was his instructor, and he followed his style generally, though he also painted flower-pieces in such perfection, that for one of his performances in that line, he was honoured with a chain of

gold. His principal work in history is an altar-piece, the subject of which is the Assumption of the Virgin, in the church of St. Maria Maggiore, at Bergamo. On the death of his uncle Giulio, he became superintendent of the Academy. He died in 1676.

PROCACCINI (ANDREA). This artist was born at Rome in 1671, and had his education in the school of Carlo Maratti, whose style he constantly followed. He resided many years at the court of Madrid, where he executed several works of reputation. He died in 1734.

PRONTI (PADRE CESARE). This artist was born at Rimini in 1626, and had Guercino for his instructor. He became a monk of the order of St. Augustine, but still continued to paint altar-pieces for the churches, and he executed them in an admirable manner, generally enriching the backgrounds with the representations of buildings. He died at Ravenna in 1708.

PROU (JAMES). This artist, who was both a painter and engraver, was born at Paris about 1640. He studied under Sebastian Bourdon, in whose style he painted landscapes. He published several prints, some after his own designs, others after Bourdon, and others after Agostino Caracci. He died about 1700.

PROVENZALE (MARCELLO DA CENTO). He was born at Cento in 1575, and was a disciple of Paolo Roselli, under whom he became eminent as a painter of history and portrait; but his superior merit consisted in mosaic work, which he executed with astonishing beauty and neatness. In the palace of Cardinal Borghese at Rome, is Orpheus playing on the Lyre, and above all the rest, a portrait of Pope Paul V. in mosaic by him, which is wrought with inimitable art and judgment. Though composed in imitation of the mosaic works of the ancients, it excels them. The face alone consists of more than two millions of pieces, many being no larger than a grain of sand; and it is therefore deservedly esteemed as one of the greatest curiosities in Rome. Together with Roselli, he executed several others in the church of St. Peter, after the cartoons of Roncalli. He died at Rome in 1639.

PRUDHON (PETER PAUL). This artist was born in 1760, at Cluny in Burgundy. At the age of eighteen he gained the prize given by the states of Burgundy. This success entitled him to be sent as a student to Rome, and in that city he re-

mained from 1783 to 1789. On his return to France, he acquired high reputation; but his happiness did not equal his fame. An unhappy marriage imbittered eighteen years of his life, and his latter days were clouded by the loss of Mademoiselle Mayer, one of his pupils, to whom he was tenderly attached. He died in 1823. His design was sometimes incorrect, but his defects were redeemed by the excellence of his composition and colouring. He has been denominated the French Corregio. His productions are numerous. Crime pursued by Justice and Celestial Vengeance; Psyche borne away by the Zephyr sporting over a Brook; an Assumption; and a Dying Christ; are among the most celebrated of his pictures.

PUGET (PETER PAUL). This artist was born at Marseilles in 1623. He was famous as a sculptor and architect, as well as a painter, in which last capacity his style of design and colouring is said to resemble the manner of Buonarroti; and those pictures which are of his hand are much valued and admired in France. In the cathedral at Aix is an altar-piece painted by Puget, representing the Annunciation; in which the design is correct, and there appears an ease in the cast of the draperies, a bold relief, with considerable grace in the figures; and a good expression in their countenances; but the colouring is cold. In the church of the Jacobins at Toulon is another picture of the same subject, but much in the taste of Pietro da Cortona. He died at Marseilles in 1695.

PUGH (HERBERT). This artist is said to have been a native of Ireland; but from both his names, it seems more probable that he was a Welshman. He came to London about the year 1759, and obtained some reputation as a painter of landscapes, though his style is very affected. He made some attempts to imitate Hogarth, but without success; and died in obscurity, about 1775.

PUGLIA (GIUSEPPE), called *Il Bastaro*. This painter was born in 1620 at Rome, where he produced several works of merit, the chief of which are the Presentation in the Temple, in the cloister of the *Padri della Minerva*; and the Assumption of the Virgin, in the Basilica of St. Maria Maggiore. He died in 1682.

PULIGO (DOMENICO). He was born at Florence in 1475, and was a disciple of Ghirlandaio; in whose school he not only became superior to all his companions,

but was esteemed equal to his master. He formed a strict intimacy with Andrea del Sarto, by which he was greatly improved, and might have reaped much more advantage from that connexion, if his love of pleasure had not rendered him so necessitous, that, to supply his demands, he painted more for immediate gain than to advance his reputation. He had a commendable taste of composition and design, and was excellent in his colouring. But his principal talent lay in painting portraits and Madonnas, which he executed with applause. He also painted historical subjects, among which are particularly mentioned, a Descent from the Cross; a Lucretia; and the Death of Cleopatra. He died in 1527.

PULZONE (SCIPIONE), called also *Galetano*. This artist was born at Gaeta in 1550, and studied under Jacopino del Conte. He was a distinguished painter of history and portrait, but excelled in the latter department of the art. His attitudes are very graceful, and the expression of his figures is uncommonly animated. Among the many distinguished personages who sat to him, were Pope Gregory XIII, Cardinal de Medicis, and the Archduke Ferdinand. The principal of his works in history are, the Assumption, in the church of St. Silvester at Rome; a Pietà, in that of del Gesù; and the Crucifixion, in St. Maria Vallicella. In the Borghese palace is a beautiful piece by him, representing the Holy Family. He designed correctly, and his colouring is sweetly harmonious. He died at Rome in 1588.

PUPINI (BIAGIO). This artist was born at Bologna, and lived about 1540. He studied under Francesco Francia, to whose style he constantly adhered. The principal of his works are at Bologna, where, in the church of St. Giuliano, is the Coronation of the Virgin; in that of St. Giacomo Maggiore, a Madonna and Child, with St. Ursula; in that of St. Maria della Baroncella, St. John in the Desert; and at the Institute, a Nativity.

PYNAKER (ADAM). He was born at the village of Pynaker, between Schiedam and Delft, in 1621. Under whom he received his instructions is unknown, but he went for improvement to Rome, where he continued for three years, and chose the works of the great masters for his models; besides which, he also studied after nature the beautiful scenes, ruins, views, and buildings, in and about that

city. By this happy application of his time and talents while in Italy, he returned home an accomplished painter, and his works rose into high esteem. He had a judicious method of distributing his lights and shadows, and managed them in his compositions in such a manner as to please and relieve the eye by their agreeable oppositions. His small pictures, however, are preferable to those which he painted in a large size; and are admitted into the cabinets of the curious among the paintings of the greatest masters. He was generally fond of a strong morning light, which allowed him to give a more lively verdure to his trees. His distances die away by proper breakings of the ground, are diversified with hills and valleys, extending the view as far as the eye can be supposed to reach; and his landscapes are usually enriched with elegant ruins, or pieces of architecture, together with figures correctly designed, and extremely well adapted to the subjects and situations. He died in 1673.

PYNE (W. II.) He had very considerable skill in water colours, and his practice enabled him to become possessor of an elegantly furnished house in Bakerstreet, Portman square.

Q.

QUAGLIA (GIULIO). He was born at Como, and lived about the year 1690. It is supposed that he was a scholar of Recchi; and his principal works, which are at Udina, display fertility of conception, great taste of composition, and a dexterity of handling above most of the artists of his time and country.

QUAINI (FRANCESCO). This artist was born at Bologna in 1611, and studied under Agostino Mitelli, by whose instructions he became eminent in perspective and architecture. Most of his works are in the palaces of Bologna, where he died in 1680.

QUAINI (LODOVICO). He was the son of the preceding, and was born at Bologna in 1643. After receiving instructions from his father, he became the scholar of Guercino, whom he left, to study under his relation, Carlo Cignani. At this time Marc Antonio Franceschini was a pupil of Cignani, and the two youths were employed by their master as his assistants in

some of his greatest works. The landscape, architecture, and other ornaments, were painted by Quaini, who, in these respects, excelled his master; Franceschini was employed on the figures, and Cignani superintended and directed the whole. After the death of their preceptor, the two artists continued to work together in the same spirit of amity, their united powers being employed in executing many important works, not only at Bologna, but in other cities, particularly Rome, where they painted the cartoons for a cupola in the church of St. Peter, which was afterwards completed in mosaic. Quaini also painted by himself some historical pictures entirely from his own designs, as a Visitation; the Dead Saviour supported by the Virgin; and the Imprisonment of St. Nicholas, as an altar-piece. The liveliness of his imagination enabled him to compose his subjects with great ease, and in an elegant taste. He died in 1717.

QUAST (PETER). This artist was born at the Hague in 1602. He painted humorous subjects, as beggars, and the festive assemblies of peasants; which he represented in a very spirited manner, though not without vulgarity. He also engraved the same kind of subjects, in the manner of Callot. He died about 1670.

QUELLINUS (ERASMUS). He was born at Antwerp in 1607, and received so liberal an education as to be appointed professor of philosophy in the college of his native city. On becoming acquainted with Rubens, he renounced the chair, to devote himself to painting under the directions of that great master. His progress was rapid, and in a short time he rose to distinction among the artists of his country. He studied architecture and perspective, and employed his knowledge of those branches very successfully in all his future compositions, so that his works rose into such reputation that he found constant employment. His manner of designing was good, his touch free and spirited, and the beauty of his colouring sufficiently showed the school in which he imbibed his knowledge. He painted both landscape and history in a very agreeable style; and his great, as well as small compositions, are allowed to have abundance of merit; but in the latter his pencilling was more neat, and his colouring more transparent. His taste of design, though considerably tainted with the Flemish manner, is tolerably correct; and

in many respects his ideas are just, learned, and elevated, though his drawing is sometimes inaccurate. There is a celebrated picture of this master at Antwerp, of which the subject is, Christ in the House of the Pharisee, and Mary Magdalen washing his Feet; in which composition he has shown a fine disposition, good pencilling, and a pleasing tone of colour. In the church of St. Peter, at Mechlin, is a Nativity by Quellinus, which has been mistaken for the work of Vandyck; in that of St. Andrew, at Antwerp, is the Guardian Angel; and, at Ghent, an altar-piece representing the Flight into Egypt. All these are admirable performances. He was also an excellent painter of portrait; much in the manner of Vandyck. He died at Antwerp in 1678. He etched some prints, chiefly after Rubens.

QUELLINUS (JOHN ERASMUS), called the *Young*. He was the son and scholar of Erasmus, and was born at Antwerp in 1629. Having often heard his father regret that he had never been in Italy, he resolved to go thither, and this object he accomplished at the age of twenty-one, first visiting Venice, where he studied the works of Paolo Veronese, whose style he adopted. From thence he went to Naples, Florence, and Rome, in all which places he obtained considerable employment, and executed some grand works, which extended his reputation. At the desire of his father he returned to Antwerp, where he received numerous commissions for the decoration of the churches and convents, as well as for private collections. His design was correct, his draperies were large, noble, and flowing; and his backgrounds were enriched with obelisks, monuments, or magnificent architecture. His figures are disposed with propriety and judgment; his expression is lively; and his colouring agreeably heightened by a fine effect of the chiaro-oscuro. Many of his works are improperly ascribed to his father; though, whoever observes the productions of both artists, cannot but perceive at first sight that the son was far superior to Erasmus, as well in the taste of design and the disposition of his subjects, as in the correctness of his figures and the elegance of their forms. His most capital painting is in the church of the abbey of St. Michael, at Antwerp. The figures are as large as life, and the subject is Christ healing the Sick. It is a large, or rather a vast, composition; and is so much in the style of Veronese,

that it might be easily ascribed to that great painter. The ornamental architecture is admirable; and though the composition consists of a prodigious number of figures, the whole is without confusion. In the refectory of the same abbey, he painted the four Repasts, mentioned in the Gospels; in the church of Notre Dame, at Mechlin, is a Last Supper, all painted by the younger Quellinus in an admirable manner. This artist ranks in the Flemish School next to Rubens and Vandycck; but his colouring is in the Venetian style. He died at Antwerp in 1715.

QUILLARD (PETER ANTHONY). This artist was born at Paris in 1711. He had Anthony Watteau for his master; after which he went to Portugal, where he was appointed painter to the queen, and elected a member of the academy of Lisbon. He also practised engraving, but died young, about 1741.

R.

RABEL (JOHN). This artist, who was a native of France, practised both painting and engraving, but chiefly the latter, both on wood and on copper. His son, *Daniel Rabel*, was a landscape painter, and published several etchings from his own designs. The father lived about 1586, and the son in 1620.

RABON (PETER). This French painter was born at Havre-de-Grace, in Normandy, in 1616, and died at Paris in 1684. He excelled in portrait; but his son, *Nicholas Rabon*, who was born at Paris in 1644, distinguished himself in history. He died at Ilermant in 1686.

RACCHETTI (BERNARDO). This painter was born at Milan in 1639, and studied under his uncle Giovanni Ghisolfi, who took care to guide him in that method which was most likely to render him eminent. For a considerable time he practised perspective and architecture; and at last painted so well in the style and manner of his master, that his pictures are frequently mistaken for those of Ghisolfi. His usual subjects are seaports, enriched with superb buildings, which he executed with spirit and judgment. His perspective is remarkably true, and none of his contemporaries exceeded him in the artful management of the chiaro-oscuro. He died at Milan in 1702.

RADEMAKER (GERARD). He was born at Amsterdam in 1672; and after learning

the principles of drawing and perspective from his father, who was an architect, he became the pupil of Van Goor, a portrait painter. On the death of that artist, Gerard undertook to teach drawing and design, in which capacity he had the good fortune to be employed as the instructor of the niece of the Bishop of Sebasto. That prelate was so pleased with his agreeable behaviour, that he took him in his suite to Rome, where he spent three years in studying every thing that could contribute to his improvement. On his return to Holland, his merit procured him friends, favour, and employment: his works were eagerly purchased by persons of the first rank; he was engaged in several considerable undertakings; and the fertility of his genius, as well as the facility with which he painted, enabled him to finish abundance of designs in a short time. He is esteemed one of the good masters of the Dutch School; and his style of composition shows, not only the extensiveness and grandeur of his ideas, but also a genius well cultivated, by studying the best models. In architecture and perspective he was equalled by few of his contemporaries; and his view of St. Peter's at Rome, is accounted a masterpiece, as well for the handling as for the truth and exactness of the design. But he also painted historical subjects with great ability, and in the stadthouse, at Amsterdam, is a picture by him, representing the regency of that city. He was fond of introducing bass-relief and embossed work into most of his compositions, which he designed with singular art, truth, and elegance. He died at Amsterdam in 1711.

RADEMAKER (ABRAHAM). He was born at Amsterdam in 1675, and is supposed to have been a younger brother of the preceding. This, however, is doubtful, especially as we are confidently told that he became eminent in his profession without the assistance of any master. At first he spent whole days and nights in drawing and copying with Indian ink, till he arrived at great perfection in that manner of painting; and he also practised water colours, which he managed with full as much freedom of touch as if he had painted in oil; to the surprise, as well as the approbation, of all the artists of his time. He excelled in landscapes, and the views of towns in Holland. His invention was remarkably fertile, and he was never at a loss to furnish an endless variety of scenes and subjects, from the power of his active

imagination, without having recourse to nature. He composed readily and agreeably, and filled his pieces with suitable figures, and animals, well designed and grouped. And as he had applied to the study of architecture and perspective, he usually adorned his designs with elegant ruins, or the vestiges of ancient edifices. His colouring is bright, strong, and of a very pleasing tone, which compensates for the appearance of a little dryness observable in his larger works; which defect, it is supposed, he contracted by a habit of painting in small. He went to reside at Haerlem, where he was admitted into the society of artists; but unhappily, while on his work a number of peasants assaulted his house, under the persuasion that he was contriving some scheme against their religion, and it was with difficulty that he escaped out of their hands; but the terror he endured from the circumstance preyed upon his spirits, and hastened his death in 1735. This artist's drawings and designs in water colours and Indian ink are to be seen frequently in the collections of the curious, and are much valued for the neatness and delicacy with which they are finished. He also engraved from his own designs three hundred ancient remains in Holland and the Low Countries. These were published at Amsterdam in 1731.

RÆBURN (HENRY). This ingenious artist was a native of Edinburgh, but received his instruction in Italy. On his return home he became distinguished as a portrait painter, though he also exhibited a few historical pieces at the Royal Academy in London, of which he was a member. Of that of Edinburgh he was chosen president, and when George the Fourth visited his northern capital, the honour of knighthood was conferred upon him, and he subsequently received the appointment of first portrait painter to the king in Scotland. He, however, enjoyed this honour only a few months, dying at his house near Edinburgh, July 6, 1823. Sir Henry was also a member of the academy of painting at Florence, and of that at New York. In portrait he was second to Sir Thomas Lawrence alone, in the peculiar chasteness, depth of colouring, and faithfulness of resemblance. His full length pictures of the late Earl of Hopton, Lord Frederick Campbell, Sir David Baird, Adam Rolland of Glengarry, and many more, might be adduced as proofs that he was equally remarkable for correctness of drawing, freedom of pencilling,

brilliancy of colouring, and a personification of character not less vigorous than graceful. He possessed the rare faculty of producing in every instance the most striking and agreeable likeness, and of indicating intellectual expression and dignity of demeanour wherever they appeared in the original; often approaching in his portraits to the elevation of historical painting. His modesty was equal to his talents; and in his intercourse with the young candidates for public favour, he was uniformly kind, communicative, and liberal. He was not only an artist, but a patron of the arts, and his gallery and study were always open to young aspirants.

RAFFAELLE, OR RAFFAELLO (SANZIO). This prince of painters was the only child of Giovanni Sanzio, an ordinary artist of Urbino, and was born in that city, on Good Friday, March 28, 1483. Having been instructed in the rudiments of drawing by his father, he was taken to Perugia, and there placed as a pupil with Pietro Vanucci, commonly called *Perugino*, who is said from the beginning to have predicted his future eminence. In this school he studied with indefatigable diligence, and imitated his master so closely, that their works could hardly be distinguished one from the other; a circumstance, however, which only served to rivet the affection of *Perugino* more firmly for his scholar, while *Raffaelle* strove to repay his regard, by unwearied assiduity and endeavours to excel. In 1499, being then only sixteen years old, he quitted *Perugino*, and began soon after to execute some designs of his own for the churches, and private persons. Among those early productions of his genius are mentioned, the Crowning of the Virgin, in the convent of the Eremitani; the Crucifixion, in the Dominican church, at Città di Castello; and a Holy Family, at Formo, in which the Virgin, is represented as lifting a veil from the Infant, who is asleep. This last picture has an initial inscription, to the following effect: *Raffaelle Sanctius, Urbinas, anno ætatis XVII. pinxit.* His next picture was the Marriage of the Virgin, painted for the church of St. Francis, at Città di Castello; and in all these performances the dawn of his greatness was visible, though the manner of *Perugino* was predominant. About this time, his fellow pupil, *Pinturicchio*, being employed by Cardinal Piccolomini to ornament the library at Siena, requested *Raffaelle* to

become his coadjutor in that work. He assented; and the two artists began there ten large pictures, illustrative of the history of Pope Pius II. Difficult and novel as the enterprise was, Raffaëlle bent his mind upon it, and drew the sketches and cartoons for the whole work. Previous to the completion of these paintings, however, he went to Florence, where the performances of Masaccio and Leonardo da Vinci attracted his attention, and contributed to his improvement. In this city he had also the good fortune to become acquainted with Fra Bartolomeo di St. Marco, who instructed him in the true principles of colouring and the chiaro-scuro, for which in return Raffaëlle taught his friend the rules and practice of perspective. After a short stay at Florence, the death of his father obliged him to return to Urbino, where the duke engaged him to paint for his palace four pictures, which were much valued. In 1505 he removed to Perugia, being commissioned there to paint the chapel of St. Severo; and a Crucifixion, in the Camaldolian monastery. The latter he executed himself, but the former work he left to be completed by his old master; being resolved to return to Florence for the continuance of his studies, well persuaded that he had yet much to learn in foreshortening, and the representation of beauty. He remained at Florence near two years, during which period he painted the Virgin with the Infant and St. John, which is in the ducal gallery; and the Entombing of Christ, for the Franciscan church at Perugia, but now in the Palazzo Borghese. This last is deservedly styled by Vasari a most divine picture; the heads command veneration, and the sorrow manifested in the countenances cannot fail to excite sympathetic emotions in the most indifferent beholder. The reputation which Raffaëlle acquired by these productions having reached Rome, he was invited thither by Pope Julius II., who was at that time engaged in ornamenting the Vatican. At the beginning of 1508, the young Raffaëlle presented himself to the pontiff, by whom he was cordially received, and immediately employed in decorating a superb suite of apartments called *La Segnatura*. Here he began a set of emblematical pictures of Theology, Philosophy, Poetry, and Jurisprudence; the design of which gave so much satisfaction to the pope, that he ordered all the paintings on the walls of

his palace to be obliterated, and replaced by the productions of Raffaëlle. The mandate was instantly put in execution, and the works of former masters disappeared, with the exception of one painted by Perugino, which was saved through the earnest intercession of Raffaëlle, out of respect to his old friend and preceptor. In the first compartment Raffaëlle has represented the four Evangelists; the four great Fathers of the Latin church, and the principal doctors; above, is a picture of the Trinity, and below, an altar with the Eucharist upon it, whence this piece has erroneously obtained the name of the Dispute on the Sacrament. On the other end of the apartment is a representation of Philosophy, in which are introduced Socrates instructing Alcibiades; Pythagoras surrounded by disciples; Plato and Aristotle delivering lectures; Zoroaster, Archimedes, and Diogenes. This picture, which contains fifty-two figures, is denominated the School of Athens. The third compartment represents Jurisprudence, in the persons of Justinian delivering the Civil Law to Trebonianus, and Pope Gregory IX. communicating the Decretals to an advocate; while above are the emblematic figures of Prudence, Temperance, and Fortitude. The fourth piece is devoted to Poetry, wherein are introduced Apollo and the Muses on Parnassus, surrounded by Greek, Latin, and Italian bards; Homer being placed between Virgil and Dante. In the second apartment, the painting of which was begun in 1512, Raffaëlle has taken for one of his subjects, the Vision of Heliodorus in the Temple at Jerusalem, and the saving of the sacred edifice by the interposition of an angel. On the other side of the same apartment are, the Miracle of the Mass; the deliverance of St. Peter from Prison, and St. Leo the Great stopping the progress of Attila. While engaged on these pictures, Pope Julius died, and was succeeded by Leo X., a zealous friend to the arts, and therefore readily disposed to patronise Raffaëlle, who went on in his work with alacrity. In the third apartment, he painted four pieces, one representing the defeat of the Saracens by Pope Leo at Ostia; the second describes the conflagration of the Borgio Vecchio, and its miraculous cessation by the same pontiff; the third is a picture of the Coronation of Charlemagne; and the fourth exhibits Leo III. vindicating himself by an ap-

peal to the Gospels. These important works, which occupied nine years, were completed in 1517, and the rooms thus ornamented obtained the name, which they still retain, of the Stanze of Raffaele. Besides these performances, he within the same period painted the principal events in the history of Constantine; twelve whole-length figures of the Apostles; and several small pictures for the ceilings of the palace. He also found time to study architecture under his uncle Bramante, whom he succeeded in 1515, as superintendent of the building of St. Peter's church, with a salary of three hundred golden crowns, which is more than what Sir Christopher Wren had, near two centuries afterwards, for designing and directing the great work of St. Paul's, in London. The same year Raffaele accompanied the pope to Florence, where he constructed a design for the façade of the church of St. Lorenzo; and another of a palace for the Bishop of Troja. He also designed the Caffarelli palace at Rome; one for the Marquis Giovanni Battista della Salticella; a villa for Cardinal Giulio de' Medici; a set of stables for Prince Ghigi; and a chapel in the church of St. Mario del Popolo. To return to the paintings of this illustrious artist. When he had completed the ornaments of the three principal apartments of the Vatican, his powers were directed to the decoration of the arcades of the same palace, now known by the name of the Loggia, the architecture of which, though begun by Bramante, was finished by his nephew. Here Raffaele and his assistants painted thirteen ceilings, each containing four subjects taken from sacred history; but the whole were designed and harmonized by himself. The entire series has been engraved, and goes commonly by the title of Raffaele's Bible. About the same period of his active life, he also designed the celebrated cartoons for the tapestry hangings of the papal chapel, representing the leading events recorded in the four Gospels, and Acts of the Apostles. These designs, after having been wrought in Flanders, came to this country, and have long formed a part of the royal collections. They have been engraved in the first style of art, by Mr. Holloway, after the laborious application of many years. Besides his works in the Vatican, Raffaele executed a number of frescoes, and other admirable performances, particularly in the Farnesina,

where he painted the Triumph of Galatea, and designed a set of pictures of the Loves of Cupid and Psyche. Of his pieces in oil, the principal are, a St. Cecilia, painted for the church of St. Giovanni in Monte, at Bologna; Christ carrying the Cross, which is, or was, in the royal collection at Madrid; St. Margaret and St. George, formerly in the possession of our Charles I., and now in the Louvre; St. John in the Desert; and a Holy Family, in the same repository; and a Virgin with the Child in her lap, at Loretto, which cannot be looked on without a feeling of awe, as well as admiration, the grandeur of the objects excluding all idea of the artist. There appears in the face of the Virgin somewhat more than mortal; and the child, though in the innocent posture of throwing up the legs and arms, with all the air of infancy in the face, has divinity stamped throughout. The look of the Saviour is sweeter than that of a human face; and yet with all the grace that is diffused through it, there is in it an air that impresses the beholder with veneration. The disposition in this picture has an inimitable dignity and ease, the drapery of the Virgin has a noble simplicity, and the attitude of the head has such an inconceivable grace and softness, as not only charms but astonishes the spectator. The last, and perhaps the greatest work in oil of this immortal artist, is the Transfiguration of Christ, which he painted for Cardinal de' Medici. At the foot of Mount Tabor is an assembled multitude, among whom are the disciples of our Lord, endeavouring in vain to relieve a youth from the dominion of an evil spirit. The various emotions of the different parties in this group are most characteristic of horror, doubt, anxiety and pity; but the mind is soon carried beyond the touching scene below to the more sublime one above, where Christ appears elevated in the air, surrounded with glory, between Moses and Elias, while the three favoured apostles kneel in devout astonishment on the ground. With this great work the labours and life of the painter terminated; for while engaged upon it he was attacked by a fever, which, for want of proper treatment, carried him off, on Good Friday, April 7, 1520, when he had just completed his thirty-seventh year. His body lay in state in the room where he had been accustomed to study, and the picture of the Transfiguration was placed nigh the bier, for the contemplation of those who

came to pay their respects to the last remains of the illustrious artist. The funeral was performed with great pomp at the Pantheon, and Cardinal Bembo, by the desire of the pope, wrote the following inscription for the tomb, which was soon afterwards erected to the memory of Raffaele:—

D. O. M.

RAPHAELI SANCTIO JOAN. F. URBINATI,
PICTORI EMINENTISS. VETERUMQUE EMULO,
CUIUS SPIRANTE PROPE IMAGINE SI
CONTEMPLARE, NATURÆ ATQUE ARTIS PÆDUS FACILE
INSPEXERIS.

JULII II. ET LEONIS X. PONT. MAX. PICTURE
ET ARCHITECT. OPERIBUS GLORIAM AUXIT.
VIXIT A. XXXVII. INTEGER INTEGROS.
QUO DIE NATUS EST, EO ESSE DESIIT.

VII. ID. APRIL. M.D.XX.

ILLE HIC EST RAPHAEL, TIMUIT QUO SOSPITE VINCI
RERUM MAGNA PARENS, ET MORIENTE MORI.

Raffaele was never married, though Cardinal di Bibbiena offered him his niece, which high alliance he is said to have declined, because the honours of the purple were held out to him by the pope, with whom he was a great favourite, and who made him groom of his chamber. In early life he became attached to a young woman, the daughter of a baker at Rome, thence called, by way of distinction, La Bella Fornarina, and she became his mistress. To her he was solely and constantly attached, and he left her by his will enough to maintain her in a state of independence. The rest of his property he bequeathed to a relation at Urbino, and to two of his scholars, Giulio Romano and Francesco Penni, appointing an intimate friend, Turini da Pascia, his executor. Raffaele was not only eminent as a painter and an architect, but he strove to emulate his great contemporary, Michel Angelo, in being a sculptor also. We are informed that with his own hand he executed some statues, but only one is referred to with certainty, and that was the statue of a child, which came into the possession of Giulio Romano. That this piece of sculpture was the production of Raffaele is proved by a letter of Count Castiglione, written in 1523; but it is not known what became of it after the death of Giulio. There is, however, in the Chigi chapel, in the church of St. Maria del Popolo, at Rome, a marble statue of Jonah, executed from a model by Raffaele, and under his particular inspection, by Lorenzetto. It should be observed also that this extraordinary man was likewise a poet; and

there is extant an affecting sonnet in Italian, written by him only a day or two before his death, in which he compares himself to a sinking vessel, abandoned by all her crew. Every accomplishment and qualification necessary to form an illustrious painter were combined in Raffaele; sublimity of thought, a fruitful and rich invention, remarkable correctness of drawing and design, and a wonderful disposition and expression. His attitudes are noble, natural, and graceful, and contrasted without the smallest appearance of affectation or constraint, and to the elegance and grandeur of the antique he added the simplicity of nature. For though he admired the antique statues highly, yet he studied nature with equal assiduity; from which combined attention resulted that amazing variety and elegance in the forms, actions, and attitudes of his figures, and those delicate and graceful airs of the heads which distinguish his compositions from all others, and in which he surpassed all the great masters who have flourished since the revival of the art. It has been objected to him that, by too nice a regard to the purity and correctness of his outline, it often became hard; but whatever small imperfections may be imputed to this inimitable artist, he is allowed to have diffused through all his works more truth, grace, and sublimity, than any painter who has appeared before or since. Corregio alone could enter into a competition with him for grace; but he was unequal to Raffaele in every thing else. At different periods of his life Raffaele had very different manners. His first was derived from the school of Perugino, which he retained a long time, and it is the opinion of some that he never entirely abandoned it. But when he contemplated the cartoons of Buonarroti and Leonardo da Vinci, he in a great measure divested himself of the dryness of his first master, and, blending the boldness of Michel Angelo with his own graceful ideas, he formed a style of design more perfect than his model, and at last struck out a manner peculiar to himself, and superior to all others, full of grace, dignity, ease, and elegance, which he retained as long as he lived. He excelled in portrait as well as in history, and by his pencil immortalized the Popes Julius II. and Leo X. with many of the cardinals; representing them with such life and nature, dignity of character and expression, as surpasses the power of description. The portrait of

the first of these popes is now in the British National or Royal Gallery. He finished his pictures, especially those in oil, exquisitely, and took every care to give them the utmost perfection, and yet he is said to have been very expeditious in his method of working. From the time that he shook off the dry taste of Perugino, his draperies were cast in a most noble style, disposed with an elegant mixture of simplicity and grandeur, and always so placed, that the finer parts of the naked, particularly about the joints, were discernible in every figure. It is remarkable that the frescoes of Raffaele in the Vatican do not strike the beholder immediately with that surprise which might be expected from the fame of the painter and the excellence of the work. This effect is supposed by De Piles to be occasioned by the want of a strength of colouring proper for each object, that colouring not being sufficiently supported by a powerful chiaro-oscuro. But Montesquieu accounts for it in a better manner. He observes that the works of Raffaele strike little at first sight, because nature is so well imitated, that a spectator is no more surprised than he would be on seeing the object itself, which would excite no degree of surprise at all. On the other hand, an uncommon expression, strong colouring, or odd and singular attitudes by an inferior artist strike us at first sight, because we have not been accustomed to them. To illustrate this point, he compares Raffaele to Virgil, as sublime, easy, natural, and majestic; and the Venetian painters, with their constrained attitudes, he compares to Lucan. Virgil, who is the poet of nature, strikes us at first less, in order to impress us afterwards more sensibly: Lucan strikes immediately, but the effect is soon lost. But let us hear Sir Joshua Reynolds on this subject: "It has frequently happened," says he, "as I was informed by the keeper of the Vatican, that many of those whom he had conducted through the various apartments of that edifice, when about to be dismissed, have asked for the works of Raffaele, and would not believe that they had already passed through the rooms where they are preserved, so little impression had those performances made upon them. One of the first painters now in France once told me that this circumstance happened to himself, though he now looks upon Raffaele with that veneration which he deserves from all painters and lovers of the art. I

remember very well my own disappointment when I first visited the Vatican; but on confessing my feelings to a brother student, of whose ingenuousness I had a high opinion, he acknowledged that the works of Raffaele had the same effect upon him, or rather, that they did not produce the effect which he expected. This was a great relief to my mind, and, on enquiring further of other students, I found that those persons only who, from natural imbecility, appeared to be incapable of ever relishing those divine performances, made pretensions to instantaneous raptures on first beholding them. In justice to myself, however, I must add, that though disappointed and mortified at not finding myself enraptured with the works of this great master, I did not for a moment conceive or suppose that the name of Raffaele, and those admirable paintings in particular, owed their reputation to the ignorance and prejudice of mankind; on the contrary, my not relishing them, as I was conscious I ought to have done, was one of the most humiliating circumstances that ever happened to me. I found myself in the midst of works executed upon principles with which I was unacquainted; I felt my ignorance, and stood abashed. All the indigested notions of painting which I had brought with me from England, where the art was in the lowest state it had ever been in (it could not indeed be lower), were to be totally done away with, and eradicated from my mind. It was necessary, as it is expressed on a very solemn occasion, that I should become as a little child; notwithstanding my disappointment, I proceeded to copy some of those excellent works. I viewed them again and again; I even affected to feel their merit, and to admire them more than I really did. In a short time a new taste and new perception began to dawn upon me, and I was convinced that I had originally formed a false opinion of the perfection of the art, and that this great painter was well entitled to the high rank which he holds in the estimation of the world. The truth is, that if these works had really been what I expected, they would have contained beauties, superficial and alluring, but by no means such as would have entitled them to the great reputation which they have so long and so justly obtained. Having since that period frequently revolved this subject in my mind, I am now clearly of opinion that a relish for the higher excellences of the

art is an acquired taste, which no man ever possessed without long cultivation, and great labour and attention. On such occasions as that which I have mentioned, we are often ashamed of our apparent dulness, as if it were expected that our minds, like tinder, should instantly catch fire from the divine spark of Raffaele's genius. I flatter myself that now it would be so, and that I have a just and lively perception of his great powers; but let it be always remembered, that the excellence of his style is not on the surface, but lies deep, and at first view is seen but mistily. It is the florid style which strikes at once, and captivates the eye for a time, without ever satisfying the judgment. Nor does painting in this respect differ from other arts; a just poetical taste, and the acquisition of a nice discriminative musical ear, are equally the work of time. Even the eye, however perfect in itself, is often unable to distinguish between the brilliancy of two diamonds, though the experienced jeweller will be amazed at its blindness, not considering that there was a time when he himself could not have been able to pronounce which of the two was the most perfect, and that his own power of discrimination was acquired by slow and imperceptible degrees." The prodigious number of works in which Raffaele was engaged constrained him to procure young artists to assist him in the execution of his designs, by which means many eminent painters were formed under his direction; but he was so particularly careful, that he corrected with his own hand whatever he found imperfectly executed by his scholars, and gave those finishing touches to the whole which have rendered these performances the admiration of the world. In the church of St. Augustine, at Rome, Raffaele painted in fresco the prophet Isaiah, intended as the commencement of a series of pictures to ornament that edifice; but some dispute arising concerning the expense, the fathers of the order relinquished their original design: a loss much to be regretted, as the style of this piece is equal to any of his works. This dispute concerning the price is said to have been referred to Michel Angelo to adjust, who settled it in one word, by telling the monks that the knee alone was worth more money. The subsequent conduct of Buonarroti, in setting up Sebastiano del Piombo as a competitor with Raffaele, was less to his credit, and certainly originated in a spirit

of envy. When Raffaele exhibited his design of the Transfiguration, Michel composed one of the Resurrection of Lazarus, the painting of which was intrusted to Sebastiano, who produced a very fine picture, but by no means worthy of a comparison with that which it was intended to rival. This piece of Piombo's formed part of the Orleans collection, from whence it was purchased by the late Mr. Angerstein for two thousand guineas, and is now in the British National Gallery. Some of the admirers of Michel Angelo have endeavoured to disparage the extraordinary merits of Raffaele, by insinuating that he was indebted for his grandeur of style to the designs of Buonarroti in the Sistine chapel, to which he obtained access by the means of his relative Bramante. This pitiful calumny, however, carries its own refutation with it; for Raffaele not only began his great works in the Vatican, but had actually executed the best part of them, long before Michel Angelo was employed in the Sistine chapel. Extended as this article is, we cannot forego the pleasure of extracting the character of this great painter, as drawn by the masterly hand of Mr. Fuseli. "General opinion," says he, "has placed Raffaele at the head of his art, not because he possessed a decided superiority over every other painter in every branch, but because no other artist ever united with his own peculiar excellence all the other parts of the art in an equal degree with him. The drama, or the representation of character in conflict with passion, was his sphere; to represent which, his invention in the choice of the moment, his composition in the arrangement of his actors, and his expression in the delineation of their emotions, were, and perhaps ever will be, unrivalled. To this he added a style of design dictated by the subject, a colour correspondent thereto, all the grace which propriety permitted or sentiment suggested, and as much chiaro-oscuro as was compatible with his desire of perspicuity. It is, therefore, only when he forsook the drama to make excursions into the pure epic or sublime, that his forms became inadequate, and inferior to those of Michel Angelo. It is only in subjects where colour becomes the ruling principle, that he is excelled by Titian; and he yields to Corregio only in that grace and chiaro-oscuro which is less the minister of propriety and sentiment than its charming abuse or voluptuous excess,

and sacrifices to the eye what is claimed by the mind. Michel Angelo appears to have had no infancy; his earliest works equal in principle and elements of style the vigorous offspring of his virility. Raffaele we see in his cradle, we hear him stammer, but propriety rocked the cradle, and character formed his lips. Even in the trammels of Pietro Perugino, dry and servile in his style of design, formal in his composition, he yet traced what was essential, and separated it from the accidental in figure and subject. The works of Leonardo, and the cartoon of Pisa, invigorated his eye, but it was the antique that completed the system which he had begun to establish on nature. From thence he learned discrimination and propriety of form. He found that, in the construction of the body, the articulation of the bones was the true cause of ease and grace in the action of the limbs, and that to their knowledge of this the ancients were indebted for their superiority. He discovered that certain features were fittest for particular expressions, and were peculiar to certain characters; that such a head, such hands, and such feet, are the stamina of such a body; and thus, on physiognomy he established a uniformity of parts. When he designed, his attention was immediately decided to the primary intention and motive of his figure, next to his general measure, then to the bones and their articulation, from thence to the principal muscles, then to their attendant nerves, and at last to the more or less essential minutiae; but the characteristic part of the subject is infallibly the distinguishing part of his design, whether it be a rapid sketch, or a more finished drawing. The strokes of his pen or pencil are themselves characteristic, following the direction and texture of the part—flesh in their rounding, tendons in straight, and bones in angular lines. Such was the felicity and propriety of Raffaele when employed in the dramatic evolutions of character; but both suffered when he attempted to abstract the forms of sublimity and beauty. His gods never rose above prophetic or patriarchal forms; and if the finger of Michel Angelo impressed the divine countenance oftener with sternness than awe, the divinities of Raffaele are sometimes too affable and mild. But though he was chiefly made to walk with dignity on earth, he soared above it in the Conception of Christ on Mount Tabor, and still more in the frown of the angelic

countenance that withers the strength of Heliodorus. Of ideal beauty, though he himself, in his letter to Count Castiglione, says that, from its scarcity in life, he made attempts to reach it by an idea formed in his own mind, he certainly wanted that standard which guided him in character; his goddesses and mythologic females are no more than aggravations of the generic forms of Michel Angelo. Roundness, mildness, sanctity, and insipidity, compose in general the features of his Madonnas, transcripts of the nursery, or some favourite face. The Madonna del Impanato, the Madonna della Sedia, and Madonna Bella, are of this character, which arises chiefly from the high, rounded, smooth forehead, the shaven vacuity between the arched semicircular eyebrows, their elevation above the eyes, and the ungraceful decision and scanty growth of hair. This indeed might proceed from his desire not to stain the virgin character of sanctity with the most distant tint of meretricious charms; for in his Magdalens he throws the hair about with luxuriant profusion, and surrounds the breasts and shoulders with undulating waves and plaits of gold. The character of Mary Magdalen met his own, for it was that of passion. It is evident from every picture or design in which she had a part, that he supposed her enamoured. When she follows the body of the Saviour to the tomb, or throws herself dishevelled over his feet, or addresses him when he bears his cross, the cast of her features, her mode and action, are the character of love in agony. When the drama inspired Raffaele, his women became at once definitions of grace and pathos. Such is the exquisite love and turn of the averted half-kneeling female with two children among the spectators of the punishment inflicted on Heliodorus; her attitude, the turn of her neck, supplies all face, and intimates more than he ever expressed by features."

RAFFAELLE DA RHEGIO, *see* RHEGIO.

RAFFAELINO (DEL COLLE). This painter was born at Città St. Sepolero, and studied successfully under Raffaele and Giulio Romano, to whom he became an assistant both in the Vatican and at Mantua. His principal works are two pieces at his native place, one representing the Resurrection, in the church of St. Roche; and the other the Assumption of the Virgin, in the Conventuali. These are admirable performances. He lived about 1550.

RAGGI (PIETRO PAOLO). He was born at Vienna about 1650, but was educated

at Genoa, though his instructor in painting is not known. His principal works are at Genoa and Bergamo, in which last city he long resided, and died there in 1724. As an historical painter he produced a St. Bonaventure, in the Nunziata del Guastato, at Genoa; and at Bergamo, two fine pictures, one of St. Lorenzo, and the other of the Death of St. Mary Magdalen. He was also a good painter of landscapes, which he adorned with shepherds and satyrs, in the style of Castiglione and Carponi.

RAIART (FLORENT DELAMERE). This French artist was born at Bayeux in 1630, and died at Versailles in 1718. He was esteemed a good painter of portraits.

RAINIERI (FRANCESCO). This Italian artist was born at Mantua about 1680, and had Giovanni Canti for his instructor in painting, whose manner he imitated, and nearly equalled. He painted landscapes and battle-pieces, in which the figures are superior to those of his master. He died in 1758.

RAMA (CAMILLO). This Italian painter was a native of Brescia, and the scholar of young Palma, whose style he followed with great success. In the convent of the Carmelites, at Brescia, are some fine productions of his pencil; and there are others in the churches of the same city.

RAMBALDI (CARLO). He was born at Bologna in 1680, and had Domenico Viani for his instructor. He became eminent in history, and among his works the following are mentioned as worthy of notice: the Death of St. Joseph, in the church of St. Gregorio, at Bologna; the Visitation of the Virgin, in St. Giuseppe; and St. Francis Xavier, in St. Lucia. He died in 1717.

RAMELLI (PADRE FELICE). He was born at Asti, in Piedmont, in 1666, and learned the art of painting from Padre Abbate Danese, but finished his studies at Rome, where he became an ecclesiastic, and one of the canons in the church of St. John Lateran. He was truly excellent, and painted historical subjects and portraits with equal delicacy, in miniature, which procured him an invitation from the king of Sardinia to visit Turin, where he executed for that monarch the pictures of the most celebrated masters in small, from originals done by themselves: some of these he copied in the Florentine Gallery. He finished his pieces with incredible neatness, and in a small compass gave every portrait the look of nature and life.

These works are preserved in the cabinet of the King of Sardinia; and among the heads of the artists he has taken care to perpetuate his own, which he has represented in the habit of his order. His style of painting was beautiful, and his colouring lively. Most of his performances, however, are at Rome, the usual place of his residence, and are held there in the highest estimation. He died in 1740.

RAMIREZ (JOSEPH). This Spanish artist was born at Valencia about 1625. He studied under Geronimo de Espinosa, whose style he imitated. His principal works are in the convent of St. Felipe Neri, in his native city, and the best is a picture of the Virgin. He died at Valencia in 1686.

RAMSAY (ALLAN). This artist was the son of Allan Ramsay the poet, and was born at Edinburgh in 1709. At the age of twelve he began the study of painting, after which he became a pupil of one Mr. Hyssidge, in London; but in 1736 he went to Italy, where he continued three years, and resided chiefly at Rome. After his return he practised for some time at Edinburgh, from whence he repaired to London, and acquired a considerable degree of reputation in his profession. By the interest of Lord Bute he was introduced to the Prince of Wales, afterwards George III., whose portrait he painted, in whole length, and in full-face and profile. These were engraved in line. There are also mezzotinto prints, after pictures which he painted of some of the principal nobility. On the death of Mr. Shakelton, in 1767, he was appointed principal painter to the king, a situation which he retained till his death, though he retired from practice about eight years after his appointment. He visited Rome four different times, and on his return from his last tour, in which he was accompanied by his son, Major-general Ramsay, he died, a few days after landing, at Dover, August 10, 1784. Mr. Ramsay's portraits possess a calm representation of nature, that much exceeds the affectation which prevailed among his contemporary artists; and it must be allowed that he was one of the first of those who contributed to improve the degenerate style of portrait painting. Rouquet, in his treatise entitled "The present state of the arts in England," published in 1755, mentions Mr. Ramsay as "an able painter, who, acknowledging no other guide than nature,

brought a rational taste of resemblance with him from Italy. He showed, even in his portraits, that just steady spirit which he so agreeably displays in his conversation." He was a man of much literary taste, and in 1754 founded, at Edinburgh, the "Select Society," to which all the eminently learned men of that city belonged. He wrote some ingenious pieces on controverted topics of history, politics, and criticism, published in one volume, under the title of the "Investigator." He also wrote a pamphlet on the subject of Elizabeth Canning, which attracted much attention at the time, and was the means of opening the eyes of the public, and even of the judges, to the real truth and explanation of that mysterious event. Mr. Ramsay was a good Latin, French, and Italian scholar, and, like Cato, learned Greek in his old age. He is frequently mentioned by Boswell as being of Dr. Johnson's parties, who said of him, "You will not find a man in whose conversation there is more instruction, more information, and more elegance, than in Ramsay's."

RANC (JOHN). This French portrait painter was born at Montpellier in 1674, and had Hyacinth Rigaud for his preceptor, whose manner he followed very happily. The following anecdote is told of Ranc, though we apprehend that it has been also related of some others. Having painted the portrait of a person of distinction, on which he had exerted all his powers, he was greatly mortified at hearing the friends of the gentleman declare that it was not at all like him. The painter promised to alter the picture, but instead of doing so, he prevailed with the gentleman to place his head through a perforated canvass, so as to make it appear like a picture. The critics were still dissatisfied, and said it had no resemblance to the original; on which the gentleman opened his lips, and exclaimed, "You are mistaken, gentlemen, for 'tis I myself!" In 1724 Ranc went, on invitation, to the court of Madrid, where he was appointed principal painter to the king. He also painted the portraits of the royal family of Portugal. He died at Madrid in 1735.

RANDA (ANTONIO). This artist was a native of Bologna, and successively the scholar of Guido and Massari; after which he became painter to the Duke of Modena. His principal works are in the churches of Bologna and Ferrara, particularly the

latter city, where are St. Felipe Neri, in the church of St. Stephen; and an altarpiece in that of St. Libera, representing the Virgin and Child with St. Francis. He died about 1640.

RAOUX (JOHN). He was born at Montpellier in 1677, and was the disciple of Bon Boullongne; but on obtaining the prize at the academy, he was sent to pursue his studies in Italy, on a royal pension. He continued at Rome and Venice ten years, and acquired there a good manner of colouring, after which he followed his profession in several parts of Italy with credit. He painted historical subjects and portraits; and, on his return to France, was received into the academy, but afterwards removed to England, where he was employed by Sir Andrew Fountain. The principal work of this master, in France, was the representation of the different Ages of Man, comprised in four pictures, which he painted for the prior of Vendôme. He also painted a picture of Telemachus in the Island of Calypso; and another of a Sleeping Venus; both of which have been engraved. He died at Paris in 1734.

RATHBONE (JOHN). This English landscape painter was born in Cheshire about 1750. He was wholly self-taught; notwithstanding which, by a constant study of nature, he became a considerable artist, except in figures, which were mostly inserted in his pictures by other painters. He died in 1807.

RATTI (GIOVANNI AGOSTINO). He was born at Savona in 1699, but studied at Rome under Benedetto Luti. He painted historical subjects, but excelled in decorations for the theatre, and caricatures. Of his greater works, the best is the Death of John the Baptist, in the church of that saint at Savona. He died at Genoa in 1775.

RAVESTYEN (JOHN VAN). He was born at the Hague in 1580; and, though it is uncertain to what master he owed his instruction, his works are evidences of his extraordinary merit. He was confessedly superior to any of his predecessors among the Flemings, and, with the exception of Rubens and Vandyck, equal, at least, to the best of his contemporaries. His composition is good, and full of spirit; his attitudes are easy, and have an agreeable variety; his lights and shadows are judiciously distributed; his colouring is remarkably clear, and his touch is broad and firm. His knowledge

in perspective, particularly the aerial, was extensive; nor was there any painter of his time who showed more skill in the harmonious mixture of his colours. Several large pictures of his painting are in the Banqueting Hall at the Hague. One of them is fifteen feet long, and represents the magistrates of that city seated at a table. It contains twenty-six portraits of the principal persons, and all the figures are as large as life. The disposition is judicious, the attitudes are well contrasted, and the resemblances are said to have been surprisingly strong. There is also in the Hall of the Archers, of the same city, a picture of portraits as large as life. In the Town-house is another, of the Burgomasters in the costume of their office. He died at the Hague in 1649.

RAVESTEYN (ARNOLD VAN). He was the son and pupil of the preceding, and was born at the Hague in 1615. Though not equal to his father, he excelled all the other portrait painters of his time and country. He became the President of the Society of Artists at the Hague, and died there in 1661.

RAVESTEYN (HUBERT VAN). He was born at Dort in 1647, and became a painter of great reputation, making allowance for the meanness of his subjects. They were all taken from the lowest life, such as the houses of peasants, and generally the insides of those miserable habitations where sheep were slaughtered, or maids were busied in scouring kitchen utensils, boys blowing up bladders of animals, heaps of sausages, stables, and such objects. But it must be confessed that every thing he painted showed a wonderful neatness in the execution. The tints of his colouring had truth and nature; his drawing was correct; his pictures evinced a fine understanding of the chiaro-oscuro, and were remarkably transparent.

RAVESTEYN (NICHOLAS VAN). He was born at Bommel in 1661, and was originally educated for a literary profession; but his father, Henry Ravesteyn, who was a good painter, gave him some instruction in drawing and design. On being deprived of his parent while pursuing his classical studies, he determined to make painting his profession, and accordingly placed himself under William Doudyns, but he afterwards studied with John de Baan. Though he imitated the manner of both his masters, he took care to add to his other knowledge that of nature, to which he perpetually attended; not per-

mitting even the most minute object to pass unnoticed, or without endeavouring to design after it. His first appearance as an artist was in his native city, where he was soon overwhelmed with commissions. What increased his reputation was, his painting the portrait of the Princess of Waldeck, after her death, in 1694, for which purpose he had been invited to the court of Kuilenburg. As no painter had been able to take her likeness while alive, Ravesteyn himself had small hopes of success; yet he was so happy as to give complete satisfaction to his employers, who rewarded him liberally. Although his excellence lay in portrait, he also distinguished himself as a painter of history, in which he showed great genius and elevation. He designed in a good taste, had a free and easy manner of handling, and a pleasing tone of colour. For the most part, he painted his portraits historically, and his figures were not only striking resemblances, but elegantly disposed. He painted to the last year of his long life; and in his latest performances no traces could be discerned of the weakness or infirmities of old age. He died in 1750.

RAZZI (CAVALIERE GIOVANNI ANTONIO). This painter, who obtained the name of *Il Sodoma*, was born at Vercelli, in the Piedmontese territory, in 1479. His master is said to have been Giacomo delle Fonte, but he formed his style on that of Leonardo da Vinci. At the age of twenty-three, he painted a set of pictures illustrative of the history of St. Benedict; and on going to Rome obtained immediate employment in the Vatican; but his works there were obliterated, to make room for those of Raffaele. Agostino Chigi next engaged him to paint the History of Alexander the Great, in the Farnesian palace. From Rome he went to Siena, where he painted a noble picture of the Wise Men's Offering, in the church of St. Augustine; a Flagellation of Christ, in the Franciscan Monastery; and a St. Catherine of Siena, in the Dominican church. These pictures were distinguished by an approximation to the manner of Leonardo da Vinci, Michel Angelo Buonarroti, and Raffaele. He died in 1554.

READ (CATHERINE). This lady distinguished herself by portrait painting, both in oil and crayons. One of her first and most capital performances was the likeness of Queen Charlotte, painted immediately after her arrival in England.

Another remarkable portrait of her painting was that of the celebrated female historian, Mrs. Macaulay, represented in the character of a Roman Matron weeping over the lost Liberties of her Country. About the year 1770, Miss Read went to the East Indies, where she resided some years, but on her return home, still continued the exercise of her profession to the extremity of old age. She died about 1786. Several mezzotinto prints have been published from her paintings.

RECCO (CAVALIERE GIUSEPPE). He was born at Naples in 1634, and studied under Aniello Falcone. His talent lay in the representation of game, huntings, fish, and various objects of still life. He died at Naples in 1695.

RECLAM (FREDERICK). This German painter was born at Magdeburg in 1734, and studied at Paris under Pierre; but in 1755 he went to Rome, where he continued seven years, employed chiefly in taking views round that city. On his return to Germany, he settled at Berlin, where he practised both landscape painting and portraiture. He also etched some prints, chiefly Italian views, after his own designs. He died in 1774.

REDER (CHRISTIAN). This artist was born in Saxony in 1656. After learning the principles of the art in his own country, he went to Rome, where he distinguished himself by his battle-pieces, chiefly the representations of contests between the Turks and Christians. He died in 1729.

REDI (TOMMASO). He was born at Florence in 1665, and became the disciple of Domenico Gabbiani, but soon left him, to improve his talents in the Florentine Academy at Rome, which was at that time conducted by Ciro Ferri and Carlo Maratti. On his return to his native place, his merit procured him the patronage of the Grand Duke, Cosmo III., who employed him in his palace; and he was also solicited to adorn many of the churches, convents, and houses of the nobility. He composed a number of subjects, sacred and profane, and several from poetic or fabulous history; as also some allegorical pieces, all which were eagerly purchased by the Florentines. A few of the historical compositions of Redi were bought by English noblemen, whose names are not mentioned, though the subjects of some of the pictures are noticed; particularly the Appearance of Cæsar to Brutus; Cincinnatus leaving the Plough, to assume the office of Dictator; and the Continnence

of Scipio. He painted portraits in an excellent style, and very accurately designed most of the antique monuments of Tuscany, which last were afterwards engraved. Peter the Great having in his travels seen some of his performances, sent four young men to Florence, to be instructed by him; and, at their return to Moscow, he was so pleased with their proficiency, that he determined to erect an academy in his capital, offering a pension of twelve hundred crowns to Redi, besides other emoluments, to induce him to undertake the direction of it; which flattering proposal he, at the entreaty of his friends, declined accepting. Redi designed with elegance and correctness; his style of colouring is sweet, being an agreeable mixture of the tints of his two masters, Carlo Maratti and Ciro Ferri. His attitudes, in general, are well chosen; his portraits happily express the character of his models; and in all parts of his profession he showed a ready invention, great freedom of hand, and a good disposition of his figures. He died in 1726.

REDMOND (THOMAS). He was the son of a clergyman of Brecknock, in Wales, and served his apprenticeship to a house painter at Bristol, from whence he removed to London, and became a student in the academy in St. Martin's-lane. His residence after this was at Bath, where he practised as a portrait painter in miniature with success. He died in 1785.

REINER (WENCESLAUS LAURENT). He was born at Prague in 1686, and was instructed in drawing by his father, who was a sculptor; but his chief knowledge was derived from the directions of Peter Brandel, a painter of some repute in that city. As Reiner grew desirous of greater improvement, he served an apprenticeship of three years to a very indifferent artist, from whom it was impossible for him to acquire what he most anxiously sought for; and, finding his time unprofitably wasted, he determined to trust to his own genius. He therefore diligently studied after the best models he could procure, adhered to nature, and thereby rose to distinction. He painted history, landscapes, animals, and battles with great credit, and worked as expertly in fresco as in oil; so that he was employed on several grand designs at Vienna, Breslau, and in Bohemia, for the altar-pieces of churches and convents, which he executed with satisfaction. The compositions of this master are filled with a number of

figures, and his design and colouring are commendable. His landscapes are strongly coloured, and show great truth and nature; and the figures, as well as the animals which he introduces, are much in the style and manner of Van Bloemen. Some of his paintings were placed in the gallery of Augustus, King of Poland, and others were in the collection of the late Count Bruhl. He died in 1743.

REINAGLE (PHILIP), member of the Royal Academy, studied in London under Allan Ramsay, and excelled in pictures of dead game, hunting or sporting dogs, and shaggy ponies; neither was he unknown in portrait or in landscape. He first solicited attention by exhibiting a female portrait in 1776: it attracted little notice; but after labouring for twelve years on birds, alive or dead, on portraits in a martial or civil costume, and on landscapes, which included farm-houses and barn-door fowls, his merits were rewarded by the academy; and in 1788 he wrote himself Associate. From this time till 1812, when he became a member of the academy, he exhibited pictures of the same kind and character as before, with this exception, that he painted the Cowthorpe Oak, near Harrowgate, and Essex County Hall, including a part of Chelmsford. It required great force of drawing and brightness of colours to raise such themes as these into works worthy of being recorded; nor were either of these qualities altogether wanting. Reinagle may be numbered with those who increased the quantity of the pictures, without adding any thing to the original lustre of his school, from which he was withdrawn by death on the 27th of December, 1834.

REMBRANDT (VAN RYN). He was the son of a miller, and was born at a village near Leyden, in 1606. His real name was Gerretsz, but he obtained that of Van Ryn from the place where he spent the youthful part of his life, which was on the borders of the Rhine. He was at first placed under Jacob Van Swanenburg, with whom he continued three years; and gave such proofs of uncommon talents as surprised his instructor. After this he studied under Peter Lastman, but stayed no longer than six months with him; and for the same length of time he was the scholar of Jacob Pinas; from whom, it is said, he acquired that taste for strong contrasts of light and shadow, which he ever after so happily cultivated. He, however, formed his own manner

entirely, by studying and imitating nature, which he copied in its most simple dress, without any attention to elegance of choice. But though it was not his talent to select what was most beautiful or graceful, yet he had an amazing power in representing every object with such truth, force, and life, as nothing but nature itself can equal. By the advice of a friend, Rembrandt was prevailed on to carry one of his first performances to the Hague; where he offered it to a dealer, who instantly gave him a hundred florins for the picture. This incident laid the foundation of his fortune; for it not only served to make the public acquainted with his abilities, but contributed to make him more sensible of his own merit. He soon after this settled at Amsterdam, that he might follow his profession with advantage. Business crowded on him immediately, so as scarcely to allow him time to gratify the general demand for his paintings; but he had such a number of pupils that wealth flowed in plentifully. As most of his scholars were the sons of people of condition or fortune, he received from each a hundred florins a year for their instruction; and he had sagacity enough to raise also a considerable sum by the sale of the copies they made after his pictures and designs; which he always retouched in several parts to increase their value, and to make purchasers believe they were his own. By this traffic, and an artful management of the sale of his etchings, he gained at least every year two thousand five hundred florins. His style of painting, in the first years of his practice, was very different from that of his latter time; for his early performances were finished highly, and with a neat pencil, resembling those of Mieris; but he afterwards assumed a style of colouring and handling as opposite to it as possible—strong, bold, and with a degree of astonishing force, in which he has not been excelled by any artist, though Eckhout, and some of his best disciples, have approached very near him. In his first manner are the historical pictures of Ahasuerus, Esther, and Haman; the Woman taken in Adultery; and St. John preaching in the Wilderness; which are exquisitely finished, and yet touched with inexpressible fire and spirit. As he advanced in the art, he took liberties with the pencil, wrought with all the broadfulness of the brush, and left the touch undisturbed: he even employed the stick,

the palette-knife, or his fingers, accordingly as they were most capable of producing the effect he desired when seen at a proper distance. The invention of Rembrandt was very fertile, and his imagination lively and active; but his composition, notwithstanding its remarkable strength of expression, was destitute of grandeur, and though his genius was full of fire, yet he wanted elevation of thought, and had little or no notion of grace or elegance. It has been said, that if he had visited Rome, his taste would have been proportionably refined, and that the knowledge of the antique, added to his other eminent qualifications, might have produced a master equal to the most exalted character. This conclusion, however, may be doubted, when the prevalence of habit is considered, and that his mind was stored with gross ideas of objects, to which he had been familiarized from his infancy. It deserves observation also, that though he furnished himself with the finest Italian prints, drawings, and designs, many of them taken from the antiques, he never improved his taste by the study of them. He had indeed more delight in contemplating his own repository of old draperies, armour, weapons, and turbans, which he jocularly called his antiques, than he ever felt from surveying the works of the Grecian artists, or the compositions of Raffaele. His colouring is surprising, and his carnations are as true, fresh, and perfect as those in the works of Titian, or any other master; with this difference, that the colouring of Titian will admit of the nearest inspection, whereas that of Rembrandt must be viewed at a convenient distance; and then an equal degree of union, force, and harmony may be observed in both. His portraits are confessedly excellent; but, by his being accustomed to imitate nature exactly, and the nature he imitated being always of the heavy kind, his portraits, admirable in respect to likeness and the look of life, want grace and dignity in the airs and attitudes. In regard to other particulars, he was so exact in giving the true resemblance of the persons who sat to him, that he distinguished the predominant feature and character in every face, without endeavouring to improve or embellish it. Many of his heads display such a minute exactness, as to show even the hairs of the beard, and the wrinkles of old age; yet, at a proper distance, the whole has an astonishing effect, and every portrait

appears as if starting from the canvass. Thus, a picture of his maid-servant, placed at the window of his house in Amsterdam, is said to have deceived the passengers for several days. De Piles, when he was in Holland, not only ascertained the truth of this fact, but purchased the portrait, which he esteemed one of the finest ornaments in his cabinet. His local colours are extremely good; he perfectly understood the principles of the chiaro-oscuro; and it is said, that he generally painted in a chamber, so contrived as to admit but one ray of light, and that from above. The lights in his pictures were painted with a body of colour unusually thick, as if the artist had an intention rather to model than to paint; but he knew the nature and property of each particular tint so thoroughly, that he placed every one in its proper place, by which means he avoided the necessity of breaking and torturing his colours, and preserved them in full freshness, beauty, and lustre. One of his greatest defects appeared in his designing the naked, in which figures he was excessively incorrect, the bodies being either too gross or too lean, the extremities too small or too great, and the whole generally out of proportion. But in other parts, such as colouring, expression, and the force produced by lights and shadows happily and harmoniously opposed, he had few equals, and no superiors. His genuine works are rarely to be met with, and afford incredible prices. Many of them, however, are preserved in the collections of the English nobility; some are in the ducal palace at Florence, where the portrait of Rembrandt, painted by himself, is placed in the gallery of artists; a few of his works are at Genoa, some at Turin, and several in the royal cabinet of France. In the British National Gallery is the Woman taken in Adultery, purchased from the Orleans collection by the late Mr. Angerstein; and in the same repository is a Nativity by Rembrandt, but very inferior in value. The etchings of Rembrandt are exceedingly admired, and collected with great care and expense for the cabinets of the curious in most parts of Europe; but it is remarked, that none of his prints are dated earlier than 1628, nor later than 1659, though there are several of his paintings dated in 1660, and particularly the portrait of a Franciscan Friar. He had the same spirit in every stroke of the graver as in the markings of his pencil:

there seems not to be a single touch that does not produce expression and life. There is, perhaps, no branch of collectorship that exhibits more caprice than that of prints in general, or those of Rembrandt in particular. Instances of this may be adduced in the Juno without the crown; the Coppenol with a white background; the Joseph with the face unshaded, and the Good Samaritan, with the horse's tail white, which are regarded as inestimable; whilst the same subjects without these distinctions are considered as of little comparative value. Strutt says, that in consequence of a commission from an eminent collector, he bid forty-six guineas for the Coppenol with the white background, that is, in its unfinished state; though at the same sale he bought a beautiful impression of that plate in a perfect condition, for fourteen guineas and a half. In this last instance, he exceeded his commission by half a guinea, but the former he could not reach by twenty guineas. Rembrandt is supposed to have taken advantage of this humour in collectors, by altering and obliterating parts of his plates, to render them objects of enquiry. He also suffered himself to be solicited before he would consent to part with his works; and it is a fact, that the print of Christ Healing the Sick, usually denominated the "hundred guilders," was so called because he refused to sell it under that price. At present a good impression is worth from fifty to sixty guineas. The rarest and most expensive of Rembrandt's portraits are those of Utenbogard, called the Gold Weigher, and in France, the Banker; Van Tol, the advocate; and the Burgomaster Six, each of which is estimated at fifty guineas. Strutt gives three hundred and forty as the number of Rembrandt's prints; but De Burgy, at the Hague, collected six hundred and fifty-five, including the varieties. This great artist died at Amsterdam in 1674, or, according to other accounts, in 1688. His personal character was far from being amiable; he being avaricious, and not very scrupulous in the means of getting money. He was also fond of low company, by which his taste and principles became degraded.

REMSDYKE (——). He was a native of Holland, and painted portraits, but with no great excellence. He lived several years at Bristol, and was much employed in drawing subjects of natural history and anatomy for Dr. William Hunter. He had a son, in conjunction with whom he

published, in 1778, a volume of subjects etched from originals in the British Museum.

RENARD (SIMON DE ST. ANDRE). This artist was born at Paris in 1614; and studied under Louis Bobrun. He became a good painter of portraits, but was chiefly distinguished by his engravings, some after his own designs, and others after Lebrun. He died about 1690.

RENI, *see* GUIDO.

RENNELL (THOMAS). This artist was born at Chudleigh, in Devonshire, in 1718. After receiving a grammatical education, he was apprenticed to Hudson in London, and on leaving him, returned to his native county, where he practised portrait painting, and also landscape, first at Exeter, next at Plymouth, and lastly at Dartmouth. His portraits were much admired, but he was so indolent, that if a picture was completed in twelve months, he might be considered as very expeditious. He has been known to lie in bed for a week together, with no other subsistence than bread and water. Only one print has been published from his works, and that is a portrait of Dr. John Huxham, scraped in mezzotinto by Fisher. Rennell had also a good genius for music and poetry. In the former art he was an inventor, and constructed an instrument containing sixty strings, moved by the foot, and modulated by keys. He died at Dartmouth in 1788.

RENOU (ANTHONY), at once a painter and an author, was born at Paris in 1731. His Christ in the midst of the Doctors, which he painted in 1766, made him an Associate of the French Academy; and his Aurora, in 1781, gave him the title of Academician. He also became perpetual secretary of that body. As an author, he produced the tragedy of Tereus and Philomela, a verse translation of Dufresnoy on Painting, and some other works. He died in 1806.

RESANI (ARCANGELA). This artist was born at Rome in 1670, and had Giovanni Battista Bonenore for his master, under whose instructions he acquired an excellent taste in painting animals, particularly those of the chase. His portrait, surrounded with dead game, is in the ducal gallery at Florence. He died about 1735.

RESCHI (PANDOLFO). This painter was born at Dantzic in 1643; but studied in Italy under Giacomo Bourgnone; in whose style he represented battles with considerable ability, and he also drew

landscapes much in the manner of Salvator Rosa. He was likewise skilled in painting perspective views and architectural subjects, many of which are in the collections at Florence. He died in 1699.

RESTOUT (JOHN). This French artist was born at Rouen in 1692. He had Jouvenet for his instructor, who was his uncle, and he approximated very near to him in his style of painting. On being chosen a member of the academy at Paris, he painted a picture of Arethusa flying to Diana for deliverance from Alpheus; but his chief works are the death of Ananias, and the Pool of Bethesda, in the church of St. Martin des Champs, and the ceiling of the library of the Abbey of St. Geneviève. He died at Paris in 1768.

REUVEN (PETER). He was born at Leyden in 1650, and studied at Antwerp under Jacob Jordaens, by whose instruction, and his own application, he became very considerable in his profession. He was mostly employed in great works, such as the ceilings of magnificent halls, saloons, and grand apartments. He designed the triumphal arches for the reception of William III. at the Hague; and in that work, the merit of the composition, as well as the execution, procured him great applause. The finest apartments at Loo were also painted by Reuven, whose compositions are remarkable for their variety, readiness of execution, and freedom and firmness of pencil. It is inconceivable, to those who observe the care with which his works are finished, how they could be accomplished in so short a time as in reality they were, considering the goodness of the colouring, and the number of figures introduced. One of his best productions is a ceiling in the hôtel of M. de la Court Vandervoort, at Leyden. He died in 1718.

REYN, or RHENI (JAN DE). This painter was born at Dunkirk in 1610, and had Vandyck for his instructor; under whom he distinguished himself in such a manner as to be esteemed the best artist in his school. He was so attached to his master that he followed him to London; where he continued several years. No painter approached so near to Vandyck as he did in every respect; for he strongly resembled him in the lovely tone of his colour, in the spirit of his touch, and in the delicacy of his pencil. His design is correct, and the hands of his figures have that elegant turn and exactness which are observable in all the works of his master. His com-

position is usually in a noble style, though according to some it is rather encumbered and confused; but in general his manner was extremely grand. His draperies are broad and well cast, and in all his paintings he shows a perfect knowledge of the chiaro-oscuro. It is imagined that the scarcity of the pictures of De Reyn is occasioned by many of them being sold for the performances of Vandyck; which, if true, is more to his honour than any thing that could be said in his commendation. Among the indisputable works of this artist, are mentioned the Baptism of Totila, in a church at Dunkirk; in the Hall of the Jesuits, in the same city, are the figures of several saints, larger than life; and in the church of St. Martin, at Bergues, is Herodias with the head of St. John the Baptist, which is exceedingly admired. He died at Dunkirk in 1678.

REYNA (FRANCISCO DE). This artist was born at Seville, in Spain, and had the elder Herrera for his master. He painted a fine altar-piece of an Angelical choir, and the Reception of the Blessed, in the church of All Saints, at Seville, where he died young, in 1659.

REYNOLDS (SIR JOSHUA). This illustrious artist was born at Plympton, in Devonshire, July 16, 1723. His father, the Reverend Samuel Reynolds, M.A., was master of Plympton School, and a man of considerable learning, but very taciturn, and as remarkable for absence of mind as Parson Adams. It has been said, that the name of Joshua was given to the son on account of its singularity; which is not true, for he was christened after his uncle, a tradesman of Exeter, who was his godfather. All the education he received was in the school of his father, who was far enough from being a disciplinarian. At the early age of eight years, Joshua gave proofs of his genius, by making himself master of the rules contained in the Jesuits' Perspective, which he exemplified in a drawing of Plympton School. It was, however, the accidental perusal of Richardson's Treatise on Painting that gave a decided turn to the mind of the young artist, and determined him to follow Raffaele, whose character, as there drawn, enchanted him. By the advice of a friend, his father consented that he should become a painter; though his original intention was to bring Joshua up to the medical profession. That design being now overruled, Joshua, in 1741, was

placed under the tuition of his countryman, Thomas Hudson, then the most popular portrait painter in London, but an artist of very inferior merit. Hudson, instead of directing his pupil to study from the antique models, set him to copy Guercino's drawings, which, however, he did so well as to excite the jealousy of his master. Though Reynolds continued only two years with this inefficient preceptor, he made so rapid a progress in that time as to feel himself competent to paint portraits, and he actually did so in Devonshire with great credit. One of his first performances at this period was the picture of a boy reading by a reflected light, which painting, fifty years afterwards, was sold for thirty-five guineas. He now practised at Plymouth Dock, and while there, obtained an introduction to the noble family of Mount Edgecombe, through which connexion he became acquainted with Captain, afterwards Admiral Lord Keppel. That officer being about to sail, in 1749, for the Mediterranean, offered Reynolds to take him thither, which invitation he gladly accepted. While at Minorea he was much employed in painting portraits, by which means he increased his finances sufficiently to enable him to visit Rome, where his time was judiciously employed, in such a manner as might have been expected from a student of his talent and taste. But though sensibly alive to the beauties which surrounded him in that seat of the arts, he was not at first struck by the performances of Raffaele. This may be accounted for by the previous education of Reynolds, and the low state of painting in England. Raffaele possessed a serene dignity, and his pictures do not display either those allurements of colour, or the great effects of light and shade, which are apt to make an instant impression upon the beholder. It is only by close and persevering attention that the sublimities of this great master are comprehended; because, to appreciate them rightly, it is necessary to understand the principles out of which they arose. Mr. Reynolds at length felt the force of this truth, and then, from the moment that he began to study Raffaele, his mind became enlarged, and the extension of knowledge increased his admiration. Yet we are told, that at this period he actually ventured to parody in burlesque Raffaele's School of Athens, in about thirty figures, representing most of

the English gentlemen then at Rome. After remaining in Italy about three years, he returned homewards by the way of France, and at Paris met with his friend, Sir William Chambers, the architect, accompanied by his wife, whose portrait he there painted. On his arrival in England, in October, 1752, he went to Plymouth, where he drew the picture of Mr. Zachary Mudge, the rector of St. Andrew's, in that town. Of this fine portrait there is an engraving. At the end of the same year he returned to the metropolis; and the first specimen he then gave of his improvement was in the head of his pupil, Giuseppe Marehi, painted in a Turkish dress. The picture attracted so much notice, that Hudson came to see it, and after examining it for some time, he burst out with an oath, "Reynolds, you don't paint so well as you did when you left England." Notwithstanding this invidious remark, and the depraved state of public taste, Reynolds quickly rose into high reputation as a portrait painter, and the whole-length of his friend, Commodore Keppel, gained him great popularity. Soon after this, he added to his celebrity by his picture of Miss Greville and her brother, as Psyche and Cupid, executed in a style which had not been seen in England since the days of Vandyck. He was in consequence employed to paint several ladies of high quality, whose portraits the polite world flocked to see; so that he became not only the most distinguished artist in England, but in Europe. The desire to perpetuate the form of self-complacency crowded his sitting-room with women who wished to appear as angels, and with men who coveted immortality as heroes or philosophers. At this time he resided in Newport-street, where he formed that friendship with Johnson, which continued unabated till the death of the sage, who sincerely loved Reynolds for his virtues, while the latter regarded the doctor as his guide in wisdom. In one of Johnson's letters to Bennet Langton, written in 1758, he says, "Mr. Reynolds has this day raised his price to twenty guineas a head." In the following year, the periodical paper, *The Idler*, exhibited three very valuable essays by Reynolds, on subjects of his profession. The first of these examines and exposes, with considerable strength, and some humour, the false principles of critics in the arts. The second is on

what is called the grand style in painting, and the imitation of nature; and the third is a disquisition on the true idea of beauty. Soon after the accession of George the Third to the throne, Mr. Reynolds, by the increase of his practice, found himself enabled to purchase a house in Leicester Fields, where he constructed a splendid gallery, and about the same time set up his carriage. Johnson, writing to Baretti at this period, says, "Reynolds is without a rival, and continues to add, as he deserves, thousands to thousands." In 1762 he produced his celebrated picture of Garrick between Tragedy and Comedy, for which the Earl of Halifax paid three hundred guineas. On the institution of the Royal Academy, in 1768, the presidency was unanimously conferred on Reynolds, who, at the same time, received the honour of knighthood; a mark of distinction which it were to be wished had always been as appropriately bestowed. The task of delivering public discourses was no part of the duty attached to this office, yet Sir Joshua voluntarily undertook it, and the first was pronounced by him on New Year's day, in 1769; and the fifteenth, which was the last, on the 10th of December, 1790. These admirable performances are before the world, and are too well known to stand in need of either analysis or commendation. As attempts have been made to deprive the excellent author of the merit of the composition of them, by ascribing them to Johnson or Burke, a word or two on the subject may be proper in this place. With regard to the former, Sir Joshua, speaking of his Discourses, says, "Whatever merit they have, must be imputed, in a great measure, to the education which I may be said to have had under Dr. Johnson. I do not mean to say, though it certainly would be to the credit of these Discourses if I could say it with truth, that he contributed even a single sentiment to them; but he qualified my mind to think justly. No man had, like him, the faculty of teaching inferior minds the art of thinking. Perhaps other men might have equal knowledge, but few were so communicative. His great pleasure was to talk to those who looked up to him. It was here he exhibited his wonderful powers. In mixed company, and frequently in company that ought to have looked up to him, many thinking they had a character for learning to support, considered it as beneath them to

enlist in the train of his auditors, and to such persons he certainly did not appear to advantage, being often impetuous and overbearing. The desire of shining in conversation was in him, indeed, a predominant passion; and, if it must be attributed to vanity, let it at the same time be recollected, that it produced that loquaciousness from which his more intimate friends derived considerable advantage. The observations which he made on poetry, on life, and on every thing about us, I applied to our art, with what success others must judge." As to Burke, his language, in a letter to Mr. Malone, is decisive; for no one would write as he did of productions in which he had any share. "I have read over," says he, "some part of the Discourses with an unusual sort of pleasure, partly because, being faded a little in my memory, they have a sort of appearance of novelty; partly by reviving recollections mixed with melancholy and satisfaction: he is always the same man, the same philosophical, the same artist-like critic, the same sagacious observer, with the same minuteness, without the smallest degree of trifling." Mr. Malone mentions a work which Sir Joshua had projected but never executed, which is much to be lamented. It was intended to be a History of his Mind, so far as concerned his art; and of his progress, studies, and practice; together with a view of the advantages he had enjoyed, and the disadvantages he had laboured under, in the course that he had run; a scheme from which, however liable it might be to the ridicule of wits and scoffers, he conceived the students might derive some useful documents for the regulation of their own conduct and practice. On the 26th of April, 1769, was the first exhibition of the Royal Academy, and from that time to the year 1790, Sir Joshua sent in no less than two hundred and forty-four pictures. He now raised his price to thirty-five guineas for a head, and commissions accumulated so fast in that line, as to prevent him from painting historical subjects. However, in 1773, he finished his fine piece of Count Ugolino, which was bought by the Duke of Dorset for four hundred guineas, and is now at the family seat in Kent. Of this piece the late Dr. Joseph Warton observes: "Sir Joshua Reynolds, whose mind is stored with great and exalted ideas, has lately shown, by his picture of Count Ugolino,

how qualified he is to preside at a Royal Academy, and that he has talents which ought not to be confined to portrait painting." Soon after this, he gave to the world another historical subject of great merit, the Infant Jupiter, now in the possession of the Duke of Rutland. In the same year that his *Ugolino* was completed, Sir Joshua received two flattering marks of distinction; one in being elected mayor of his native town, and the other in being created doctor of laws, by the university of Oxford. This last honour he enjoyed in conjunction with Dr. Beattie, for whom he cherished a great regard, and whose portrait he painted soon after, in an allegorical manner. Close to the doctor is an Angel, holding in one hand a pair of scales, as if weighing Truth in the balance, and with the other pushing down three hideous figures, supposed to represent Sophistry, Scepticism, and Infidelity; in allusion to Dr. Beattie's Essay on Truth, which was the foundation of his fame. The likeness of Dr. Beattie is most striking, and nothing can exceed the beauty of the angel. The whole composition, as well as execution of the picture, is in the best manner of the artist, and it has had the good fortune—not always the case with Sir Joshua's performances—of perfectly preserving the colouring, which is as beautiful now as when first painted. This piece, however, brought a shower of abuse upon the painter from the whole tribe of unbelievers, who fancied that two of the allegorical figures were intended for Hume and Voltaire. About this time a project was set on foot by Sir Joshua, for the introduction of paintings into St. Paul's cathedral, to be executed by himself, and the other leading artists of the day. But though the idea was encouraged by Dr. Newton, dean of St. Paul's, it was rejected through the prejudices entertained against it by Bishop Terriek. In 1775, Sir Joshua Reynolds was chosen a member of the Imperial Academy at Florence, on which occasion he sent his portrait, drawn in his academical dress, to be placed in the gallery of painters in that city. In 1779, he finished a painting for the ceiling of the library of the Royal Academy at Somerset-house. In the centre is Theory, seated on a cloud, holding a scroll in her hand, with this inscription, "Theory is the knowledge of what is truly Nature." Besides this picture there are two portraits in the council-room of the Aca-

demy, of George III. and his Queen in their coronation robes. It was in this year that Sir Joshua raised his charge for a head to fifty guineas, which continued to be his regular price during the remainder of his life. In 1780 he began his designs for the celebrated window in New College chapel, Oxford, consisting of seven compartments in the lower range, each twelve feet high, and three wide, containing the allegorical figures of the four cardinal, and three Christian virtues, with their several attributes. Above, on a scale of ten feet by eighteen, is the Nativity, in which the painter has adopted the idea of Corregio, in his famous *Notte*, of making the light proceed from the Divinity. This last design was sold to the Duke of Rutland for twelve hundred guineas. The painting on glass was executed by Mr. Jervis, whose portrait Sir Joshua has introduced, as well as his own, among the adoring shepherds. In the summer of 1781, Sir Joshua, accompanied by a friend, made a tour in Holland and the Netherlands, chiefly with a view to examine the works of the celebrated masters of the Dutch and Flemish Schools. Two years afterwards, on the suppression of some of the religious houses in the Low Countries, he again visited Flanders, where he purchased some pictures by Rubens. In 1784, two deaths affected him in different ways: by that of Allan Ramsay, he succeeded to the office of principal painter to the king, and by that of Dr. Johnson, the charge of executorship devolved upon him, in conjunction with Lord Stowell and Sir John Hawkins. In the autumn of the next year, Sir Joshua again paid a visit to Flanders, to attend a sale of pictures collected from the dissolved monasteries; of which, particularly those of Rubens, he purchased many of great value. About the same time he was employed on a commission from the Empress of Russia, to paint for her an historical picture, the subject of which being left to himself, he chose that of the Infant Hercules strangling the Serpents. In return for this piece, the empress sent him fifteen hundred guineas, and a gold box, with her picture set in diamonds. When Alderman Boydell undertook his splendid edition of Shakespeare, his first object was to gain the assistance of Sir Joshua Reynolds, who painted for that work three pictures; namely, Puck, in the *Midsummer Night's Dream*; the Witches, in *Macbeth*;

and the Death of Cardinal Beaufort. Besides these historical pictures, he painted for Mr. Boydell the portrait of Lord Heathfield, which afterwards came into the possession of Mr. Angerstein, and is now in the National Gallery. For a long period Sir Joshua had enjoyed an almost uninterrupted state of good health, except that in 1782 he was for a short time affected by a slight paralytic stroke. But in July, 1789, while painting the portrait of Lady Beauchamp, he found his sight so much affected, that it was with difficulty he could proceed on the picture; and, notwithstanding every assistance that could be procured, he was in a few months deprived of the use of his left eye. Upon this he determined to paint no more, lest he should lose the remaining eye. This, of course, was his last female portrait, as that of Lord Macartney was of the other sex. An unhappy difference soon after arose between him and the members of the Royal Academy, owing to his being thwarted in the choice of a candidate to succeed Mr. Meyer as an associate of the institution. Thinking himself ill used on that occasion, he not only resigned the chair as president, but his seat as a member of the Academy. This was an unexpected blow, and it was more severely felt, when it appeared that even the interposition of the king had proved ineffectual in overcoming the resolution of Sir Joshua. At length, however, the unpleasant breach was healed, and he resumed the chair, which he held for the short remainder of his life. In October, 1791, his spirits began to fail him, and he became dejected, from an apprehension that an inflamed tumour which took place over the darkened eye would occasion the loss of the other. Meanwhile he laboured under a more dangerous disease, which deprived him of energy and appetite. During this period of affliction, his malady was supposed by many to be merely hypochondriasis; but appearances soon convinced his medical friends that the seat of his complaint was the liver, and that the disease was incurable. He bore his sufferings with uncommon fortitude, and closed his mortal career, in the full possession of his mental powers, February 23, 1792. On the 2nd of March, the body was removed from Leicester Fields to Somerset-house, where it lay in state till the next day, when it was conveyed with great solemnity to St. Paul's cathedral, and there

interred, near the tomb of Sir Christopher Wren. In stature, Sir Joshua Reynolds was rather under the middle size, of a florid complexion, round features, and a pleasing aspect. With manners uncommonly polished and agreeable, he possessed, till near his end, a constant flow of animal spirits, which rendered him a most desirable companion; and though he had been deaf almost ever since his return from Italy, yet, by the aid of an acoustic instrument, he was enabled to enjoy the conversation of his friends without inconvenience. He was fond of literary society, and qualified to shine in it; though he never appeared obtrusive, or aimed at the display of extraordinary knowledge. The Literary Club, of which he was a member, originated in a great measure with him, as also did that held at the British Coffee-house, which has been commemorated so well by Goldsmith, in his characteristic and admirable epitaphs on the respective members. Sir Joshua was also a member of the Royal and Antiquarian Societies of London, as well as of various other institutions at home and abroad. In all respects, both as a man and a painter, he cannot be too much praised. His incessant industry was never wearied into despondency by miscarriage, nor elated into neglect by success. Whether in his study or his parlour, his mind was devoted to the charms of his profession; nature and art may be said to have constituted his academy, and his genius was ever in exercise for objects of improvement. With taste to perceive all the varieties of the picturesque, judgment to select, and skill to combine whatever would serve his purpose, few have ever been gifted by nature to do more from the fund of their own good sense, and none ever endeavoured more to profit by the labours of others. He formed a splendid collection of works of art, which, after his death, was sold for £16,947, 7s. 6d., and the whole of his property amounted to about £80,000, the bulk of which he left to his niece, who married Lord Inchiquin, afterwards Marquis of Thomond. Sir Joshua was never married himself, but his sister, Mrs. Frances Reynolds, conducted his domestic affairs. She was a very ingenious lady, painted miniatures in a good style, and was much esteemed by Dr. Johnson for her literary powers. She died in 1807. In summing up the professional character of this great artist, we must necessarily be brief. It has been

well observed, that, after Kneller, painting fell in England into a state of barbarism, each artist wandering in darkness, till Reynolds, like the sun, dispelled the gloom, and threw splendour on the department of portraiture. Hence it may justly be said, that the English School was of his foundation. To the grandeur, truth, and simplicity of Titian, and the daring strength of Rembrandt, he united the chasteness and delicacy of Vandyck. Delighted with the picturesque beauties of Rubens, he was the first that gave a bright and gay background to portraits. In his representation of children, he was peculiarly happy, and indeed unrivalled. His female portraits also are designed with exquisite taste and elegance. His works in history are comparatively few; but those few are precious, and show what he was capable of performing, had he been permitted to devote more of his time to that department. The colouring of Sir Joshua has been the subject of the highest admiration, and the severest censure. By the witty and envious it was said that he came off with flying colours; and some accused him of injuring his pictures, by making experiments on the materials. In the pursuit of excellence he certainly was not content with the common round of practice; and as he thought for himself, so he endeavoured to discover new methods of embodying his ideas, and of facilitating his operations. That he sometimes failed was no more than natural; but it was well observed by Gainsborough, that Sir Joshua's pictures, in their most decayed state, were better than those of any other artist of his time in their best. We cannot conclude this article better than in the words of Burke: "His talents of every kind, powerful from nature, and not meanly cultivated by letters; his social virtues, in all the relations and all the habitudes of life, rendered him the centre of a very great and unparalleled variety of agreeable societies. He had too much merit not to excite some jealousy, too much innocence to provoke any enmity."

REYNOSO (DON ANTONIO GARCIA). This Spanish painter was born at Cabra, in Andalusia, in 1623. He acquired the art of painting from the instructions of Sebastian Martinez, at Jacn; and his principal work is a representation of the Trinity, in the church of the Capuchins, at Andujar. He also painted landscapes in a good style. He died at Cordova in 1677.

RHEGIO (RAFFAELLE DA), called *Raffael-*

lino. He was born at a village near Rhegio in 1552. His parents being poor, he was employed in servile offices while young, which gave him a disgust to that kind of life, and induced him privately to quit the place of his nativity. The impulse of his genius directed him to painting, which, being observed by some artists, they gave him instruction. Afterwards he became the scholar of Frederick Zuccheri, under whom he made such incredible progress, that, in the compass of only one year, his performances were accounted equal to those of his master. He was now employed in the principal churches at Rome, and in many of the palaces of the nobility, where he worked with equal beauty in fresco and in oil, in portrait and history, and rose into the highest esteem; so that most of the young artists of his time admired his style, and industriously studied to imitate his manner. His design was spirited and correct; there appeared great union and harmony in his colouring; he had also a considerable portion of grace, and his pictures had a bold relief, by the deepness of his shadowings, which were managed with so much skill as to give a lustre to the brighter tints. Among the capital works of this painter, two are particularly mentioned; the subject of one is the Lame Man healed by St. Peter and St. John; the other is St. Andrew conducting Peter to Christ. They are both excellent compositions, correctly drawn, and finely coloured; the draperies are broad and in a grand taste, and the trees and landscape in the latter are beautifully executed. He died at Rome in 1580.

RHENI (REMI VAN). This Flemish artist was born at Brussels in 1560. He was a good painter of portrait and history, and died at his native city in 1619.

RIBALTA (FRANCISCO). This Spanish artist was born at Castillon de la Plana, in Valencia, in 1551. He is supposed to have been a scholar of Juan Baptista Juanes, after which he went to Rome, where he resided a considerable time. On leaving Italy he settled at Valencia, where he was much employed in the churches. He also made copies of the pictures of Sebastiano del Piombo in the royal collection at Madrid. His finest performance is a Last Supper, in the patriarchal church of Valencia, where he died in 1628. He had a son named *Juan Ribalta*, who, at the age of eighteen, painted a fine picture of the Crucifixion. He died young.

RIBERA, *see* SPAGNOLETTO.

RICCHI (PIETRO). This painter, who obtained the name of *Lucchese*, from the place of his nativity, was born in 1606. He studied first under Passignano, and next became the scholar of Guido. His style partook of the manner of each of his masters, and his abilities were evinced in several pictures which he painted for the churches of Lucca and Udina. He died in the latter city in 1675.

RICCHIEDO (MARCO). This artist was a native of Brescia, but the time when he lived is unknown. He painted historical subjects with reputation; and in the church of St. Thomas at Brescia is a fine picture of the incredulity of that apostle, by his hand.

RICCI (CAMILLO). He was born at Ferrara in 1580, and studied painting under Scarsella, commonly called *Lo Scarsellino*, whose style he followed, but whom he excelled in sweetness of colouring. His principal works are, the pictures of St. Vincent and St. Margaret, in the cathedral of Ferrara; the Annunciation, in the church of the Holy Spirit; and a set of paintings representing the history of St. Nicholas, in the church of that saint in the same city, where he died in 1618.

RICCI (GIOVANNI BATTISTA). This artist was born at Novara in 1545. He studied at Rome under Raffaellino da Rhegio, on leaving whom he was employed in the palace of St. John de Lateran, and the library of the Vatican. Pope Sixtus V. appointed him also inspector of the paintings in the palace of Monte Cavallo; and Clement VIII. continued to favour him with his patronage. His chief works are, the Visitation, the Ascension, and Assumption of the Virgin, in the church of St. Maria Maggiore; the History of the Virgin, and the Crucifixion, in the church of St. Marcellus; and the Consecration of the church of St. John de Lateran, in that edifice. He died in 1620.

RICCI (LORENZO). This painter was born at Florence in 1550. He excelled in historical subjects, and died at his native place in 1605.

RICCI (FRANCISCO). He was born at Madrid in 1617, and studied under Vincenzo Carducci, after which he was employed by Philip IV. and Charles II., kings of Spain, for whom he executed many works with reputation, both in painting and architecture. His compositions are incorrect, but his colouring is

vigorous, and his draperies are remarkably flowing and elegant. He died at the Escorial in 1684.

RICCI (SEBASTIANO). He was born at Belluno, in the Venetian States, in 1659, and, discovering an early genius for painting, was placed under Federigo Crivelli, at Venice, with whom he continued nine years. He afterwards improved himself at Bologna, and other cities of Italy, by copying the works of the great masters, and in his progress obtained the patronage of the Duke of Parma, for whom he finished some grand designs at Piacenza. By the liberality of that prince he was enabled to prosecute his studies at Rome, where he established his taste, and formed that manner which, for a time, made him popular, and procured him esteem. Having quitted Rome, and finished some designs at Milan, he returned to Venice, where his style of colouring attracted general attention, and he was so eagerly solicited for his paintings that he could hardly satisfy the demands, or take time for his refreshment. His fame consequently spread through every part of Europe, and he received an invitation from the emperor to adorn his palace of Schoenbrunn, by which work he added to his reputation and his fortune. From Vienna he came to London, where he was immediately employed by the court, the nobility, and persons of fortune. He resided there ten years, during which time he painted a great number of works, and, having increased his wealth, he returned to Venice, where he settled for the remainder of his life. He had a fruitful imagination, a ready execution, and his tone of colouring is agreeable, though sometimes a little too black. Among his works in this country is an altar-piece at Chelsea, and some paintings in the British Museum; but his best performances are those which he executed in imitation of Paolo Veronese. There are three of his pictures in the church of St. Cosmo, at Venice, the subjects of which are, David bringing back the ark in triumph; the Dedication of the Temple by Solomon; and Moses fetching Water out of the Rock; which last is enriched with an admirable landscape, painted by his nephew, Marco Ricci. Sebastian died at Venice in 1734.

RICCI (MARCO). He was the nephew and scholar of the preceding, and equally eminent for painting history and architecture; but his chief excellence lay in land-

scape. He studied and designed the most beautiful edifices, ruins, and scenes, in and about Rome, of which materials he made an elegant use in his landscapes. In the choice of his scenes and situations, in the breaking of his grounds, and conducting his distances, he was superior to most of his contemporaries. Though his colouring has not that force and lustre which seem necessary to satisfy the eye of the spectator, the grandeur of his ideas and the elegance of his taste must ever afford delight. He painted both in oil and in distemper, but principally in the latter. At Burlington-house some of the ceilings were painted by him, and also a piece of Ruins, in the style of Viviano; and at Bulstrode, the seat of the Duke of Portland, he painted in the chapel the Last Supper, in which composition he has absurdly introduced his own portrait in a modern habit. He died at Venice in 1730.

RICCIARELLI, *see* VOLTERRA.

RICCIO (DOMENICO), called *Brusatorci*. He was born at Verona in 1494, and was a disciple of Giovanni Francesco Caroto, or, as other accounts say, of Nicolo Giolfino. Being, however, ambitious of a more extensive knowledge of the art, he went to Venice, where he studied the works of Giorgione and Titian. To discover the peculiar excellences of those great artists, he was indefatigable in making observations, and as diligent in endeavouring to imitate what he approved. At last he arrived at such perfection that his works were generally admired for the beauty of the colouring, and the attitudes of the figures, which appeared full of life and motion. Cardinal Gonzaga invited him to Mantua, and during his residence in that city, he had the honour of painting in competition with Paolo Veronese and Paolo Farinato. In the church of St. George, at Verona, is a picture by him, representing the Gathering of the Manna in the Wilderness, which is accounted a fine composition, and, in respect to colouring, has more force than a famous piece by Farinato, which is in the same place. In the church of the Augustines at Verona, is a painting of St. Roche by Riccio, which is very much in the manner of Titian; but his greatest work is the entry of Pope Clement VIII. and the Emperor Charles V. into Bologna. At Parma, in the ducal palace, is a picture of the Fall of Phaeton, which is admirable for the foreshortening and

colouring, though much injured by time. Riccio excelled in frescoes of a large size. He died in 1567.

RICCIO (FELICE). He was born at Verona in 1550, and received his instructions from his father, the preceding artist, whence he is commonly called *Brusatorci the Younger*. On the death of Domenico, he pursued his studies under Jacopo Ligozzi, at Florence, after which he settled at his native place, where he was much employed in painting for private persons, as well as churches. His Madonnas and Angels have great beauty of expression, but one of his best pictures is that of the Cyclops. He died in 1605.

RICCOLINO (MICHEL ANGELO). He was born at Rome in 1654, and practised in that city with considerable reputation, till his death in 1715. His picture, painted by himself, is in the Florentine gallery.

RICHARDSON (JONATHAN). This English painter, and writer on the art, was born about 1665. He was articled originally to a scrivener, with whom he lived six years; but being released by the death of his master, he was enabled to follow the bent of his inclination for painting. He then became the scholar of Riley, with whom he continued four years, and married his niece. The degree of skill he attained by no means corresponded with the ideas he had formed of the art, and which were certainly of a just and elevated kind. There is, however, great boldness in the colouring of his heads, which are drawn and marked in the manner of Kneller, with freedom and firmness, though the attitudes, draperies, and backgrounds, are tasteless. It is a curious circumstance that a man who could write so well upon the art, should so ill apply to his own practice the rules he gave to others. Full of theory, profound in reflections, and possessed of a numerous collection of drawings, he appears to have possessed not the smallest invention, as applicable to the painter's art, and drew nothing well below the head. Thus much, however, must be said of him, that, when Kneller and Dahl went off the stage, he stood at the head of portraiture in this country, and practised in it sufficiently long to acquire a tolerable competency. He quitted his occupation some years before his death, when Hudson, who had married one of his daughters, maintained the family honours for a while. Richardson himself, by temperance, enjoyed a life, protracted, amidst the blessings of domes-

tic friendship, to the advanced age of eighty, and died May 28, 1745. He had a son, with whom he lived in great harmony, as appears by the joint works they composed. The father, in 1719, published two discourses: 1. An Essay on the Art of Criticism, as it relates to Painting. 2. An Argument in behalf of the Science of a Connoisseur. In 1722, came out, An Account of some Statues, Bas-reliefs, Drawings, and Pictures, in Italy, &c. The son made the journey, and from his observations and letters this work was compiled. In 1734, they published, in conjunction, Explanatory Notes and Remarks on Milton's Paradise Lost, with the Life of the Author. In apology for this last performance, and for not being very conversant in classic literature, the father said, "that he had looked in them through his son." Hogarth, in consequence, drew the old man peeping through the nether end of a telescope, with which his son was perforated, at a Virgil aloft on a shelf; but the caricaturist destroyed the plate soon afterwards, and recalled the prints as far as he could. The sale of Richardson's collection of drawings in 1747, lasted eighteen days, and produced about two thousand and sixty pounds, and his pictures about seven hundred pounds. The son died in 1771, at the age of seventy-seven.

RICHARDUS (MARTIN). This Flemish artist was born at Antwerp in 1591. He painted landscapes in a good style, and died at his native place in 1636.

RICHERI (ANTONIO). He was a native of Ferrara, and had Giovanni Lanfranco for his master, whom he accompanied to Naples and Rome. He executed several frescoes from the designs of that artist, and etched some plates after his paintings.

RICHTER (CHRISTIAN). This painter was born at Stockholm, and on coming to England in 1702, was much employed in portrait, which he executed in oil and miniaturc. He closely imitated the manner of Michael Dahl; but at the close of life he practised enamelling. He died here in 1732.

RICKE (BERNARD DE). This artist was born at Courtray about 1520. He painted historical subjects in a good style, and there are two pictures by him in the church of St. Martin, at Courtray, which exhibit his talents to advantage: one, his Christ bearing his Cross; and the other, the Martyrdom of St. Matthew. He became

a member of the academy at Antwerp, and died there in 1579.

RIDINGER (JOHN ELIAS). He was born at Ulm, in Suabia, in 1695, and was instructed by Christopher Resch, after which he settled at Augsburg, where he distinguished himself as a painter of animals. He was also an excellent engraver, and published a number of engravings from his own pictures.

RIDOLFI (CLAUDIO). This artist was born at Verona in 1560, and learned design and colouring from Dario dal Pozzo; but after he had spent a few years under that master, he went to Venice, and entered the school of Paolo Veronese; where he exerted himself in copying the compositions of that famous painter, and in forming his practice entirely by his precepts. By this method he established his taste, and, to perfect himself, visited Rome and Urbino. In the former city, by studying the works of the ancient artists of Greece and Italy, he gained a correct manner of designing, and likewise the habit of introducing judiciously one broad mass of light in the principal part of his pictures, which produced an extraordinary fine effect. At Urbino, by spending some time with Federigo Barocci, he acquired a delicate touch, a sweetness of colouring and pencilling, and the art of giving graceful airs to the heads of his figures. In that city he executed some fine pictures, as an Annunciation; the Birth of John the Baptist; and a Presentation in the Temple. At Rimini is a Descent from the Cross by him; and at Rome he painted several portraits, remarkable for the dignity of attitude as well as for expression and striking resemblance. He died in 1644.

RIDOLFI (CAVALIERE CARLO). He was born at Vicenza in 1602, and had Antonio Vassilacchi for his instructor. He painted historical subjects and portraits. Of the former, the principal is a Visitation of the Virgin, in a church at Venice, where he died in 1660. Ridolfi wrote a history of Venetian artists, published in 1648, with this title, *Le Maraviglie dell' Arte, ovvero le Vite degli illustri Pittori Venetie, &c.*

RIETER (HENRY), a Swiss artist, professor of drawing in the public school at Berne, died in 1818, at the age of sixty-seven. He excelled in landscape. In conjunction with Aberli, he undertook a series of the most romantic views in Switzerland. This series was continued by his son.

RIETSCHOOF (JOHN KLAASZ). He was born at Hoorn in 1652, and was at first instructed by Abraham Leidts, but afterwards perfected himself in the school of Ludolf Backhuysen; whose manner of handling and design he imitated with such great success, that he is deservedly ranked among the most esteemed painters in that style. He was not only remarkably modest and diffident in regard to his own performances, but extremely liberal in his commendation of other artists. He excelled in the representation of storms; but his pictures of calms are also fine, and very much resemble those of William Vandervelde. He died in 1719.

RIETSCHOOF (HENRY). He was the son of the preceding, and was born at Hoorn in 1678. He was instructed by his father, whose manner he followed very closely; though sometimes he made the works of Backhuysen his model, and copied several of them with astonishing exactness. The subjects which he mostly painted were tempests, with lightning, and shipwrecks, which he represented with great truth and nature. He died in 1728.

RIGAUD (HYACINTHE). He was born at Perpignan, in the province of Languedoc, in 1659, and received his knowledge of the rudiments of the art from his father, Matthias Rigaud, a painter of little note, who died when his son was only eight years of age. Hyacinthe was then placed under a portrait painter at Montpellier, with whom he continued till he was eighteen, when he went to Lyons, where he practised with great success. In 1681 he went to Paris, and the year following gained the prize at the academy. He was now desirous of visiting Italy, from which design he was dissuaded by Le Brun, who prevailed on him to continue at Paris, and perfect himself there in portrait painting, as the surest means of establishing his reputation and fortune. He pursued this advice, and soon distinguished himself in such a manner, that the king, royal family, and nobility, with many foreign princes, sat to him for their portraits, which procured him great applause. In 1700 he became a member of the academy, and in 1727, Louis XV. honoured him with the order of St. Michael, to which was added a considerable pension. He had a free and spirited pencil, with a lively tone of colouring; but his draperies are too violently agitated to be natural, for the person is represented as under cover in an apartment, and at the same time the hair and

the garments appear as if he was abroad in a storm. He is, however, accounted one of the best portrait painters of his country, and has been called the *French Vandyck*. Of his works in history, the principal are, a Nativity; and the Martyrdom of St. Andrew. He died in 1743.

RIGAUD (JOHN). This artist was related to the preceding, and was born at Paris about 1700. He excelled in painting landscapes and views in perspective, some of which last were of places in England. He etched also several plates in an excellent style. He died about 1760.

RIGHETTI (MARIO). He was born at Bologna in 1590, and studied under Lucio Massari. Most of his works are in the churches of Bologna; the principal being Michael defeating Lucifer, in that of St. Guglielmo; Christ appearing in the Garden to Mary Magdalen, in St. Giacomo Maggiore; the Adoration of the Magi, in St. Agnes; and the Nativity, in St. Lucia. He died about 1650.

RILEY (JOHN). He was born in the parish of Bishopsgate, in London, in 1646, and was instructed in the art of painting by Fuller and Zoust. Lord Orford asserts that he was one of the best native painters that had flourished in England; and that there are draperies and hands painted by him, which would do honour either to Lely or Kneller; the portrait of the Lord Keeper North, at Wroxton, being in every respect a capital performance. After the death of Sir Peter Lely, he advanced in the esteem of the public, and had the honour to paint the portrait of Charles II., who, on looking at the picture said, "Od's fish! if it's like me, I am an ugly fellow." Riley was also in favour with James II., whose portrait, as well as that of his queen, Mary of Modena, he painted. At the Revolution he was appointed state painter to William and Mary, whose portraits he also painted. He made nature his principal study, without adopting the manner of any master, and, as far as he thought it prudent, he improved or embellished it in his pictures; but, like many other men of parts, he seems to have been more respected by posterity than by the age in which he flourished. He was an humble, modest man, of which he gave a proof by the diffidence he always expressed of his own powers; and with a quarter of Kneller's vanity, he might have persuaded the world that he was a great artist. He died of the gout in 1691, and was buried in Bishopsgate church.

RILEY (CHARLES REUBEN). This artist was born in London about 1756, and acquired the principles of painting from Mortimer. In 1778 he gained the gold medal at the Royal Academy, for the best painting in oil, the subject of which was Iphigenia. After ornamenting the Duke of Richmond's seat, at Goodwood, in Sussex, he went to Ireland, but soon returned to London, where he was much employed in making designs for the booksellers. He died in 1798.

RIMINALDI (ORAZIO). He was born at Pisa in 1598, and at first was a scholar of Orelio Lomi; but afterwards he became the disciple of Orazio Gentileschi, at Rome. To the instructions of that master he added an incessant application in the study of the antiques, and a diligent observation of the excellences of the different great masters; so that, on his return to his native city, he found encouragement and employment beyond his expectation. The principal pictures of this artist are, Samson destroying the Philistines; the Serpent in the Wilderness; and the Assumption of the Virgin; by which he firmly established his reputation, not only on account of the composition, but for the beauty of the design, the elegance of the attitudes, and the free and firm style of the colouring. He died of the plague in 1630.

RINCON (ANTONIO DEL). This old Spanish artist was born at Guadalaxara in 1446, but he studied at Rome, and on his return to his native country was employed by Ferdinand and Isabella, who appointed him state painter. For his portraits of their majesties he received the order of St. Jago, and the appointment of groom of the chamber. Most of his works were destroyed with the palace of the Prado, in the fire of 1608. Rincon, who is considered as the founder of the Spanish School, died in 1500.

RINGGLI (GOTTHARD). This Swiss artist was born at Zurich in 1575; but it is not known who was his instructor. He rose, however, to considerable notice, by being employed to paint the senate-house and cathedral of Berne, for which he had the freedom of the city conferred on him. The pictures which he executed were of a large size, and represented the most prominent events of the early history of Berne. He also painted, in the public library of Zurich, an allegorical piece, allusive to the Reformation. His easel pictures were but few; and one of the most remarkable is a representation of the

patience of Job, which may bear comparison with the best works of Spagnoletto. This artist left some valuable designs drawn with a pen, and washed with Indian ink. He also etched several prints in an agreeable manner. He died in 1635.

RISVENNO (JOSE). This Spanish artist was born at Granada in 1640. He had Alonzo Cano for his instructor, and learned from him both the principles of painting and sculpture. Most of his pictures are in the churches and convents of his native city, where he died in 1721.

RIVALZ (ANTHONY). He was born at Toulouse in 1667, and was the son of John Peter Rivalz, a painter and architect of some note, from whom he received his first knowledge in the art of painting; but his greatest improvement in design and composition he obtained under La Fage; after which he went to Rome, where he gained the prize given by the academy of St. Luke, for a picture representing the Fall of Lucifer. Having completed his studies at Rome, he returned to Toulouse, and continued there for the rest of his life. One of the chief excellences of Rivalz consisted in copying the works of the great masters; and, by order of Cardinal Janson, the French ambassador at Rome, he copied Raffiella's Holy Family, which performance is at present in the royal collection at Paris. His style was bold, his invention ready, and his design correct; his local tints were true, and he gave his pictures great force by the depth of his shadows, in the manner of Caravaggio and Valentino; but his colouring was unequal. He left a number of drawings in the manner of La Fage, and he also executed some spirited etchings. He died at Toulouse in 1735. Rivalz had a nephew and scholar, named *Bartholomew*, who engraved some plates after his uncle's designs.

RIVAROLA (ALFONSO). This artist was born at Ferrara in 1607, and studied under Carlo Bononi, on whose death he finished the picture of the Marriage of the Virgin, which his master had begun in the church of St. Maria del Vado. The best of his own compositions are, the Baptism of St. Augustine, in the church of that father; the Resurrection, in the convent of the Theatines; the Brazen Serpent, in St. Nicolo; and the Death of St. Catherine, in St. Guglielmo. He died in 1640.

RIVE (PETER LOUIS DE LA), a landscape painter, was born in 1753, at Geneva, at which place he died in 1815. After having

received lessons from Fassin, he went to Italy to perfect himself in his art. He then traversed the whole of Switzerland and Savoy, and delineated the many picturesque scenes of those countries. His performances are numerous and highly valued. One of the most celebrated of them is a view of Mont Blanc, taken from Salenches, which is in Prince Gallitzin's collection at St. Petersburg.

RIVERDITI (MARC ANTONIO). He was born at Alessandro della Paglia, and was taught the principles of painting at Bologna, where he proved himself a close imitator of Guido Reni. He painted both history and portrait with great success: in the former department, his best works are the Conception, in the church of the Padri Camaldolesi; and St. Francis, in that of St. Maria de Foschetari. He died in 1744.

ROBATO (GIOVANNI STEFANO). This artist was born at Savona in 1649, and studied at Rome, under Carlo Maratti. His best works are in the churches and monasteries at Genoa. He died in 1733.

ROBERT (NICHOLAS). This French artist was born at Orleans in 1610. His talent lay in representing animals, insects, and plants, in miniature; and many of his performances are preserved in the royal library at Paris, where he died about 1680. He also etched several plates of animals and vases.

ROBERT (PAUL PONTIUS ANTHONY). He was born at Paris about 1680, and, after studying under Peter James Cazes, went to Italy. On his return, he painted for the church of the Capuchins a fine picture of the Martyrdom of St. Fidelis. He also etched several of the plates in the Crozat collection. He died about 1750.

ROBERT (HUBERT). This painter was born at Paris in 1733. After learning the elements of his art in his native country, he went to Italy, where he resided several years, chiefly devoting himself to the study of the remains of ancient architecture. On his return to France, he was elected a member of the Parisian Academy, when he painted for his reception a noble picture of the Pantheon at Rome. He had a fine taste, and a perfect knowledge of aerial perspective. During the horrors of the Revolution he was thrown into prison, where he beguiled the hours of his confinement by drawing and painting in water colours. His principal talent lay in the representation of antiquities, which he executed with great ability and spirit.

He also etched a set of views, entitled *Les Soirées de Rome*. Robert, after enjoying an uninterrupted share of health, died of an apoplexy, April 14, 1808.

ROBERTSON (GEORGE). This artist was born in London about 1742, and received his instruction in the drawing school of Mr. William Shipley; after which he travelled to Italy, where he applied to landscape painting. On his return he made a voyage to Jamaica, and drew several views in that island, some of which were in the exhibition of the Royal Academy in 1775. Latterly he practised as a drawing master, and died in 1788.

ROBINSON (—). This artist was a native of Bath, and the pupil of John Vanderbank. He became a respectable portrait painter, though his colouring was feeble. He died at the age of thirty, in 1745.

RODE (CHRISTIAN BERNARD). This artist was born at Berlin in 1725. After acquiring the elements of the art in his native place, he went to Paris, where he profited by the instructions of Vanloo and Restout. He next improved himself by visiting Rome, and on his return to Prussia was much employed, both in history and portrait. He painted some altar-pieces at Berlin; and was engaged by Frederick the Great in ornamenting his palace of Sans Souci. Rode also etched several plates from his own designs. He died about 1795.

RODRIGUES (GIOVANNI LUIGI). This Sicilian artist was born at Palermo in 1597, and studied his art under Belisario Corenzio at Naples, where he settled, and proved a respectable painter of historical subjects. He died in 1620.

ROELLAS (JUAN DE LAS). This Spanish painter, who is called by Palomino *Doctor Pablo Roellas*, was born at Seville in 1560, and took his degree as doctor of physic, but afterwards abandoned that profession for painting, which he studied at Venice. On his return to Spain, he was employed at Seville in adorning the churches with pictures, which were remarkable for harmony of colouring, correctness of design, and vigour of expression. One of his best works is the Death of St. Andrew, in the college of St. Thomas. He died at Seville in 1620.

ROEPEL (CONRAD). He was born at the Hague in 1679, and became the scholar of Constantine Netscher, the portrait painter; but Roepel being of a weakly constitution, and ordered, for the

benefit of his health, to reside in the country, took so much delight in his garden, that he became fond of representing plants and flowers, in which he succeeded to admiration. One of the greatest florists at the Hague furnished him with the most beautiful flowers in his collection, to serve him as models, in order to have a picture painted after them for his own pleasure; and Roepel disposed every object so agreeably, and finished the whole with so much truth, nature, and clearness of colour, that it established his reputation and fortune. This success determined him to devote himself entirely to that style of painting; and, in a short time, he was considered as being equal to the best artists of that country, with the exception of Van Huysum and Rachel Ruysch. At the desire of Count Schaesbergen, he went in 1716 to the court of the Elector Palatine, carrying with him one of his pictures, with which the prince was so pleased, that he paid him generously for it, employed him immediately, and honoured him with a chain and medal of gold. On the death of the elector, he returned to the Hague, where his reputation was increased by the honours he had received at Dusseldorp, and his works rose high in estimation. The plants, fruits, and flowers, from which he composed his subjects, were cultivated in his own garden, where he was visited by persons of the first rank. Temperance and innocent amusements prolonged his life beyond all expectation, though he was naturally of a tender and weakly constitution; and, at his death, in 1748, he was director of the academy of painting at the Hague, having been a member of that society thirty years.

ROER (JAMES VANDER). This Dutch artist was born at Dort in 1648, and studied under John de Baan, by whose instructions and example he proved a good painter of portrait. In the reign of Charles II. he visited England, but died at his native place in 1699.

ROESTRAETEN (PETER). He was born at Haerlem in 1627, and became the disciple and son-in-law of Francis Hals, whose manner he followed principally in painting portraits. But his genius inclined him more to subjects of still life, in which style he showed himself equal to any artists of his time. Nothing could appear with stronger characters of nature and truth than the objects he painted; he grouped them with skill, and contrived

to place the darker ones so as to give a striking lustre to those that were more bright or pellucid, and by an artful management of the chiaro-oscuro, he produced a suitable roundness and relief. His general subjects were musical instruments, gold, silver, or crystal vases, china-ware, agates, and shells; which he executed with great accuracy. In the reign of Charles II. he came to England, and was introduced to the king by Sir Peter Lely. His paintings, for the neatness of pencilling and delicacy of colour, were superior to those of his contemporaries in that line; and many of them are said to have been sold for forty and fifty pounds each. Descamps upon this tells an improbable tale, that Sir Peter diverted Roestraeten from painting portraits, out of envy and jealousy, lest he should prove too powerful a rival, and therefore prevailed with him to apply to subjects of still life, as more likely to succeed. The fame of Lely, however, was then sufficiently established; nor have we any account of Roestraeten's extraordinary merit, except in the peculiar style he pursued. With just the same regard to truth, Descamps says that the paintings of Roestraeten are extravagantly esteemed by the English, when, on the contrary, they had long before fallen in value. He died in London in the year 1698.

ROGER (OF BRUGES). This ancient Flemish artist was born at Bruges in 1366, and studied under John Van Eyck. His works were on a grander scale than those of his master, and the figures were well designed. He died at Bruges in 1418.

ROGER (EUGENE). A French artist, whose talents promised much; but he was cut off in 1840, at the age of thirty-three. Among his works is an excellent picture of St. John preaching in the Wilderness.

ROGER (OF BRUSSELS), *see* VANDER WEYDE.

ROGERS (GEORGE). This gentleman, who painted for his amusement, resided in the Isle of Wight, and married a daughter of Mr. Jonathan Tyers, the proprietor of Vauxhall. He painted landscapes, some of which were exhibited in the Spring Gardens rooms. He died about 1786.

ROGHMAN (ROLAND). He was born at Amsterdam in 1597, and learned the art of painting in his native city; but formed his manner by studying after nature, without attending to the style of any par-

tiular master. He travelled through several parts of Germany, to furnish himself with materials for future compositions, designing every scene that pleased his imagination, as ruins, castles, villages, or buildings, together with figures and cattle, which he generally sketched on the spot. He had a firm and free manner of painting; his keeping was tolerably good, and some of his pictures have a pleasing effect; but his colouring is often raw; his grounds and trees are frequently too brown and dusky to be natural; and though his figures are usually much laboured, they want elegance and character. The choice of his situations, also, cannot be commended; nor is there sufficient variety in the forms of his trees to allure the eye agreeably; but in many parts his merit was considerable. His pictures are usually views in Germany and Holland. He executed some etchings of landscapes and views in a fine style. Roghman was the intimate friend of Rembrandt and Eeckhout. He died in 1686.

ROKES, *see* **SORGH**.

ROLI (**ANTONIO**). This painter was born at Bologna in 1643. He had Pietro da Cortona for his master, and became a good artist in architectural representations and views in perspective. He died in 1696.

ROLI (**GIUSEPPE**). He also was a native of Bologna, and was born in 1654. Domenico Maria Canuti was his instructor, on leaving whom he went to Germany, where he continued some years. On his return to Bologna he was employed in painting for the churches; besides which, he executed some etchings after Lodovico Caracci, and other Bolognese artists. He died there in 1713.

ROMA (**SPIRIDONE**). He was a native of Italy, but practised some years in England as a painter, though his principal employment was that of cleaning pictures. He, however, obtained a commission to paint a ceiling at the East India House, which is very feebly executed. He died suddenly, in 1786.

ROMAN (**BARTOLOMEO**). This Spanish artist was born at Madrid in 1598; and studied successively under Carducci and Velasquez. His works are confined to the churches and convents of Aleala and Madrid; and Palomino does not scruple to compare some of them to the paintings of Rubens. He died at Madrid in 1659.

ROMANELLI (**GIOVANNI FRANCESCO**). He was born at Viterbo in 1617, and was

a disciple of Pietro da Cortona, who regarded him not only for his genius and diligence, but for the amiable disposition of his mind. He proved, indeed, the best and most favourite scholar of Cortona. His style and handling were in imitation of that eminent artist; nor were his ideas, or his composition, any way inferior to him; and he was even accounted more correct, though his colouring was colder than that of his master. His invention was easy and agreeable, his drawing accurate, and he generally gave considerable grace to the airs of his heads. He painted in oil and fresco with equal freedom and spirit, but he was particularly excellent in the latter. For several years he was employed by the King of France, who honoured him with the order of St. Michael; and in that court he acquired a plentiful fortune, as well as reputation. Having finished with applause the grand designs in which he had been engaged, he returned to Rome, and spent the remainder of his life in that city, beloved for his virtues, and admired for his talents. His works are dispersed through most parts of Europe, and are accounted ornaments to the richest collections. Two of his best performances were sent from Italy to Charles I.: one, a Bacchanal, and the other, a Banquet of the Gods. In the church of St. Ambrogio at Rome is a fine picture by him of the Descent from the Cross, which excited the jealousy of Cortona so much, that he painted his piece, of the Stoning of Stephen, in opposition to it. For the church of St. Peter, in the same city, Romanelli painted the Presentation in the Temple, which has been executed in mosaic. Cardinal Barberini was his patron, and it was that prelate who introduced him to Louis XIV., for whom he painted, in the old Louvre, a set of pictures taken from the Æneid. He died at Viterbo in 1662.

ROMANELLI (**URBANO**). He was the son and scholar of the preceding artist, and was born at Viterbo in 1638. Though he painted in the manner and style of his father, he was far inferior to him. Yet some of his copies and also some of his own compositions, have been ascribed to Giovanni, though a judicious eye will readily discern the difference, especially in those which were designed by Urbano, as they are very deficient in the correctness and grace which distinguished the works of the elder Romanelli. He died in 1682.

ROMANINO (**GIROLAMO**). He was born

at Brescia about 1504; but it is not ascertained by what master he was instructed. He studied some time at Rome, and then went to Venice, to perfect himself in the knowledge of colouring. Having spent several years there, he returned to Brescia, where he followed his profession with applause. He had a fine invention, his design was correct, and his colouring, in force and beauty, was not unlike the style and tint of Titian. He executed a number of designs for the churches, convents, and palaces at Brescia, both in fresco and in oil; but his most capital performance was a scriptural subject, which he painted for the grand altar in the church of St. Francis, in that city. In the old Louvre, at Paris, and principally in the apartments of Anne of Austria, and the gallery of Apollo, were several of his paintings in fresco, which, though some of his earliest essays, evinced more than the promise of an exalted genius. He died in 1566.

ROMANO (GIULIO). This celebrated painter, whose family name was Pippi, was born at Rome in 1492. He became the principal scholar of Raffaello, who intrusted him with the execution of several of his greatest works, and left to his care those which were unfinished at the time of his death. He possessed all the energy of his master's character, but delighted chiefly in heroic subjects, which he treated with spirit and learning. During the life of Raffaello he designed little of his own; but when that immortal genius passed away, Giulio put forth his strength, and gave full proof of extraordinary powers. Instead, however, of the graces which emanated from the delicate taste of Raffaello, he exhibited figures tending to strike awe and terror into the beholder; his colouring also was discordant and gloomy, and his draperies, though classical, were often inelegant and formal. With these defects, he possessed great and original merit; and after the death of Raffaello, who appointed him one of his heirs, he was employed to finish, with Giovanni Panni, the History of Constantine, in the Vatican. For the church of the Trinity at Rome he painted a picture of Christ appearing in the Garden to Mary Magdalen; and for that of St. Andrea, the Marriage of St. Catherine. In the church of St. Christopher at Mantua is a gigantic figure of that saint, with the Infant on his shoulders; but the masterpiece of Giulio in this department is the Martyrdom of

St. Stephen, in the church di St. Stefano alle Porte dell' Arco, at Genoa. While he continued at Rome he practised as an architect; in which profession he gave such satisfaction, as to be invited to Mantua, where he was employed by the duke in rebuilding the Palazzo del T, as it is called, and in ornamenting it with his designs. Here he painted, in two grand saloons, the Fall of the Titans, and the Loves of Cupid and Psyche. After completing these fine frescoes, he executed a set of pictures, the subjects of which were the principal incidents in the history of the Trojan war. On the death of San Gallo he was invited to Rome, to superintend the building of St. Peter's church; but, while preparing to set out for that capital, he was taken suddenly ill, and died at Mantua in 1546. He left a son, named *Raffuelle Pippi*, who was cut off in the prime of life, in 1560, after exhibiting promising talents.

ROMBOUTS (THEODORE). He was born at Antwerp in 1597, and was a disciple of Abraham Janssens, under whom he made a great progress. In his twentieth year he travelled to Rome, where, soon after his arrival, he was engaged to paint two scriptural subjects, which proved the means of making his merit known, and introduced him to the favour of the great; so that he had abundant employment. From Rome he went to Florence, on the invitation of the grand Duke of Tuscany, for whom he executed several noble compositions, with so much satisfaction that he was not only honourably rewarded, but received also many valuable presents besides, as marks of the particular esteem of that prince. At his return to Antwerp he found Rubens in the height of his glory, and soon saw that his own abilities, though, in reality, very great, were much obscured by the perfection of that eminent master. This excited in Rombouts a strong emulation, probably not unattended with a degree of envy, that urged him to paint some historical pictures in competition with Rubens. Among these were, St. Francis receiving the Stigmata; Abraham offering up Isaac; and an emblematical picture of Justice, for the court-house of Ghent. This last is said to have excited the astonishment and admiration of Rubens himself. Rombouts had a lively genius, a fertile imagination, and considerable elegance in his style of composition. His figures generally are nearly as large as life, and well designed; his pencil is free;

his colouring warm; and his expression excellent. It was to be regretted that he should have debased his pencil by painting such subjects as mountebanks, taverns, and soldiers playing at cards, which he did merely to get money; they were, however, well executed, and much valued. He died in 1637.

ROMEGIALLO (GIOVANNI PIETRO). He was born at Montegno, in the Valteline, in 1739, and was instructed by Agostino Masucci at Rome, where he copied the works of Guercino, Guido, and Cortona. His pictures are mostly at his native place, in the churches and private collections.

ROMEO (DON JOSEPH). This Spanish artist was born at Cervera, in Arragon, in 1701. He became the scholar of Agostino Masucci, at Rome, and on his return to Spain was much employed, first at Barcelona, and next at Madrid, where he died in 1772.

ROMEYN (WILLIAM VAN). Of this Dutch painter of landscapes and cattle we know nothing but by his works, which are much in the manner of Karl du Jardin.

ROMNEY (GEORGE). This eminent artist was born at Dalton, in Lancashire, December 26, 1734. His father was a builder; and George, in his twelfth year, was taken from the village school, to superintend the workmen. His leisure hours he employed in carving; and, being fond of music, made a violin for himself, which he preserved till his death. He was first tempted to draw from seeing some ordinary prints in a magazine, which he imitated with success; and his first attempt at portrait was from memory, in endeavouring to represent the features of a stranger whom he had seen at church. After some attempts by his father to place him in trade, he consented to let him become a painter; and his first master was an artist of the name of Steele, who barely taught him the knowledge and use of the materials of the art. On leaving his master he married, and began to practise as an itinerant portrait painter; but being ambitious to try his fate in the metropolis, as soon as he had acquired nearly one hundred guineas, he took thirty for his travelling expenses, and, leaving the remainder with his wife, set out for London in 1762. He first resided in the City, where he painted portraits at five guineas a head, and acquired considerable business, through the assistance of Mr. Daniel Braithwaite, the comptroller of

the foreign post-office. In 1764 he visited Paris, and, on his return, settled in Gray's inn, where his business increased, especially among the gentlemen of the long robe. In 1763 he gained the second premium from the Society for the Encouragement of Arts and Sciences, for a picture of the Death of General Wolfe; and, two years after, he earned the first prize for an historical picture of the death of King Edmund. In 1768 he removed to Great Newport street, still increasing in practice and fame; but, conscious of the necessity of cultivating his taste by an inspection of the great works of art in Italy, he set out thither in 1773, with Mr. Ozias Humphrey. He spent two years abroad; and on his return, in July, 1775, took a house in Cavendish-square, where he resided until 1798, when he retired to Hampstead. During the preceding twenty years he enjoyed uninterrupted success in his profession; to which he was so ardently attached, that his whole delight was in it. His talents, in return, were highly encouraged, and in one year only he painted portraits to the value of £3635. It is very remarkable, however, that he never became a member of the Royal Academy, nor once exhibited in its rooms. When Boydell's Shakspeare was projected, Romney contributed his aid to the work. He had a quick relish for the beauties of that poet; although his own fancy was so volatile, and his mode of reading so desultory, that it may be questioned if he ever went through two acts of any of the plays that he most admired. After he had finished his fine picture for the Tempest, he was induced, in 1790, to visit Paris again, with two friends; but on his return, in 1791, resumed his labours for the Shakspeare Gallery, and painted some pictures for King George the Third. In 1797 he felt a slight paralytic stroke, which prevented him from continuing his professional labours. Finding his health decline, he revisited his native place in 1799, and continued there till his death, November 15, 1802. Of Romney, as an artist, it is by no means easy to appreciate the just character. That he possessed genius and talents in an eminent degree, no one can deny. One critic says, that "he was made for the times, and the times for him." But another observes, in contradiction of the remark, that "he was made for better times than those in which he lived." The taste he imbibed for simplicity and grandeur, on seeing, at

an advanced period, the works of the ancient artists, prove what might have been expected of him, had he been sooner initiated into the mysteries of his art. Without this aid, Romney had to separate for himself the partial from the general effects of nature; and the inequality with which he, in this point, met the rivalry of more fortunate artists, is evident in most of his productions. Frequently his chiaro-oscuro is ill conducted, and his harmony of forms and colours imperfect, even in pictures produced when enjoying the height of his intellectual power, and at the happiest period of his executive skill. At the same time they display great fertility of invention, with sweetness and delicacy of sentiment. He was happily endowed with an inquisitive mind, that delighted in science, and he pursued it warmly with the best means he had; possessing also a versatility of genius, which is exemplified by the variety of subjects he chose for representation. Both the comic and serious impressions of the mind had charms for him. Early in life he painted two pictures from *Tristram Shandy*; one, of the arrival of Dr. Slop at Shandy-hall, after the unlucky catastrophe he met with on the road, which afforded scope for sentimental comic humour; the other, from the affecting story of the Death of *Le Fevre*. The works of fancy he produced after his return from Italy exemplify the use he made of the two years he spent among the unrivalled productions of art he there met with. The purity and perfection of ancient sculpture appear to have made the deepest impression upon his mind, and he afterwards assiduously cherished the taste he then imbibed, by procuring a collection of casts from the best models of ancient statues, groups, basso-relievos, &c., which he would sit by the hour to contemplate, examining their appearances under all changes of sunshine and common daylight; and with lamps, prepared on purpose, he would try, with rapturous delight, their effects in various modes of illumination. Hence, grandeur and simplicity became the principal objects of his ambition. He perceived these qualities distinctly, and employed them judiciously, even whilst imitating nature in his occupation of portrait painting. It is not a little surprising that, amidst his continual labours in that branch of the art, he should have found time to produce so great a number of fancy pictures as he left behind

him. He also frequently spent his evenings in making large cartoons in charcoal; among which was one of the *Dream of Atossa*, from *Æschylus*, which was conducted with the taste and feeling of the ancient Greek artists. His style of colouring was simple and broad. In that of his flesh he was very successful, exhibiting a great variety of complexion, with much warmth and richness. It was not always, however, that his pictures were complete in the general tone; but crude discordant colours were sometimes introduced in the backgrounds, which not being blended or broken into unison with the hue of the principal figures, interrupted the harmony of the whole. The executive part of his works was free and precise, without being trifling or minute, possessing great simplicity, and exhibiting a purity of feeling consonant with the style of his compositions. He aimed at the best of all principles in the imitation of nature, that of generalizing its effects; and he even carried it so far as to subject himself to the charge of negligence in the completion of his forms; but the truth of his imitation is sufficiently perfect to satisfy those who regard nature systematically, and not individually, or too minutely.

RONCALLI (CAVALIERE CHRISTOFORO), called *Pomerancio*. He was born at *Pomerancio*, in *Tuscany*, in 1552, and was a disciple of *Circignano*; but his greatest improvement arose from his designing after the antique statues and the best paintings of illustrious masters. As soon as his works were known, they engaged the public attention and esteem; and he was employed by the principal nobility of *Rome*, and also for the churches and chapels. His performances gained him the highest applause for elegance of taste and correctness of design, and he was deservedly ranked among the most famous artists of his time. His engagements in some of the principal cities of *Italy* detained him there for several years, and his labours were repaid with honour and riches. He was also invited to different courts of *Europe*, and he visited *Germany*, *England*, *Flanders*, and *France*; meeting every where with distinction, and increasing his reputation by his works. At *Rome* he painted the death of *Ananias* and *Sapphira*; and the *Baptism of Constantine*: for which *Pope Paul V.* conferred on him the honour of knighthood. Two other pictures by him in that city are, the

Visitation of the Virgin, and Michael defeating the Rebel Angels; and at Naples is a fine altar-piece of the Nativity, by Roncalli. He usually enriched his pieces with landscapes, painted in a beautiful style. He died at Rome in 1626.

RONDANI (FRANCESCO MARIA). This painter was born at Parma about 1504, and is said to have been a disciple of Corregio, whom he assisted in some of his principal works. In the church of Maria Maddalena, at Parma, is a noble picture by him, of the Virgin and Child, which has been often ascribed to Corregio. Another fine performance of his hand is a picture of St. Augustine and St. Jerome, in the church of the Eremites. He died at Parma about 1550.

RONDINELLO (NICOLO). He was born at Ravenna about 1468, and studied under Giovanni Bellini, to whom he became an assistant. His paintings are chiefly in the churches and convents of Ravenna; but he was far inferior to Bellini in expression and colouring. He died about 1528.

RONTBOUT (N.) He was born in Flanders, and learned the art of painting in his native country; but as the Netherlands could not supply him with such a variety of scenes as suited his genius, he determined to search for them in other countries. He directed his course to Italy, through several parts of Germany and Switzerland; and as he studied entirely after nature, he sketched every romantic object that occurred to him in his travels, designing most of the delicious views which are in the neighbourhood of Rome; and from these designs he generally composed his landscapes. His pictures are incomparably painted; his pencil is free and firm; his skies are clear and charmingly adapted; his colouring is extremely good, particularly his local tints. His figures, though not altogether elegant, are yet introduced with judgment and propriety; and, by a skilful management of the chiaro-oscuro, his pictures have a striking effect. His paintings, which are rarely met with, may readily be known by the richness and warmth of the tints in the foreground, by their fine perspective, by an uncommon transparency of colour, by the firmness and freedom of handling, united with delicate finishing, and by a peculiar form in many of his trees. An excellent landscape painted by Rontbout, and inscribed with his name, was in the possession of Thomas Cobbe, Esq. It represents a View of a Bridge

between two high Hills; and in perspective, under the grand arch, is an agreeable prospect of a river, a distant range of hills, and an antique tower on the border of the stream, which has a fine effect.

ROODTSEUS (JOHN and JAMES). These two Dutch painters were natives of Hoorn. John was born in 1590, and died in 1648. He painted portraits with great credit. James was his son, and born in 1619. After studying under his father, he became the scholar of John David de Heem. His works are much esteemed. He died at Utrecht in 1669.

ROODTSEUS (JOHN ALBERTZ). He was the son of Albert Roodtseus, a painter, and born at Hoorn in 1615. He studied under Peter Lastman, by whose instructions he became a good painter of portraits, and was held in almost as great esteem as Vander Helst. He had a beautiful and sweet manner of colouring, and finished his pictures with neatness and spirit. The figures which he designed were always as large as life; and he particularly excelled in representing archers, in which subjects the attitudes and actions were very natural; and his paintings in that style are much commended and admired. He died in 1674.

ROOKER (MICHAEL). This English artist was born in 1743, and after being taught engraving by his father, Edward Rooker, who was very eminent for his architectural subjects, he was placed under Paul Sandby, to be instructed in drawing and landscape painting. As an engraver, he gave early proofs of ability, which were confirmed by his mature productions, excellent specimens of which may be seen in a view of Wolterton Hall, Nottinghamshire, and in many other prints which he produced. But his talents were not confined to the graver, for he also employed the pencil, and in 1772 exhibited a view of Temple Bar, as it then stood, which had considerable merit. He was for many years employed as principal scene painter for the Little Theatre in the Haymarket; and in the summer season generally visited some part of the country, where he selected views, of which he afterwards made finished drawings. He engraved the head-pieces to the Oxford Almanacks, for each of which he received fifty pounds; a large sum in those days, although not unsuitable to his merit, or the liberality of his employers. But this engagement he relinquished some years before his death, because he took a

dislike to the practice of engraving. The Oxford views were executed from his own drawings, and exhibit some of the best and most accurate that were ever taken of that city. He died March 3, 1801, and was buried in the cemetery of St. Giles-in-the-Fields. His drawings, of which he left a large collection, produced, at a sale of four days, the sum of £1240. Rooker was one of the first elected associates of the Royal Academy.

ROORE (JAMES DE). He was born at Antwerp in 1686, and received his first instructions in painting from Lewis Vanden Bosh; but afterwards he studied for two years under Vander Schoor, and lastly with Van Opstal. He distinguished himself by his imitations of the best masters; and being appointed to copy the St. Christopher of Rubens, which was intended for the court of France, he did it with such exactness, that it gave Van Opstal as much surprise as satisfaction, and he only slightly retouched it in a few places. He composed first in the taste of Van Orlay, and afterwards in that of Teniers, with so much spirit, that in a few years his works were in general esteem; and though he was very laborious, he found it impossible to answer the demands made for his performances. At Leyden, in a grand saloon, he painted the History of Achilles; and on the ceiling the Apotheosis of that hero, which added considerably to his reputation. Several other historical subjects of his composition are mentioned with great commendation; among which are, Brennus besieging the Capitol, and Antony presenting a Crown to Julius Cæsar. But one of his greatest works was a picture, of which the subject was the history of Pandora. At the age of twenty he was elected a member of the Academy of Antwerp, where he died in 1747. De Roore had a good genius and a ready invention; he composed with ease, but he wanted that elegant taste of design which he might have acquired if he had visited Rome. His colouring generally is agreeable, and his easel pictures are finished with delicacy, especially those which he painted in his latter time, when, by observing the works of the great masters, he had acquired more freedom in his manner of handling.

ROOS (JOHN HENDRICK). He was born at Otterburg, in the Palatinate of the Rhine, in 1631, and at the age of nine years was apprenticed to Julian du Jardin, at Amsterdam, for seven years; but

he afterwards studied with Adrian de Bie, and profited so well by the precepts of that master, that he soon rose to eminence. His genius directed him to painting landscapes and cattle, as horses, cows, sheep, goats, and camels, which he represented with the utmost accuracy, after nature; and he habituated himself to such exactness, that in the animals which he painted, the males and females were distinguishable at the first sight. His landscapes had great variety in the breakings of the grounds, the cottages of shepherds, the rocks, ruins, mountains, and falls of water, which he introduced with great propriety; always adapting his scenes to the historical subject he intended to describe. For the most part he chose those kinds of subjects which admitted of the largest number, and the greatest variety of cattle; such as Jacob leaving Laban, and driving his flocks and herds; Esau meeting his brother; and Moses tending the flock of Jethro. He was employed some time at the court of the Elector Palatine, where his talents were nobly rewarded. He was also distinguished in portrait, and painted that of the Elector of Mentz, who was so well pleased, that he rewarded him liberally for the performance, and presented him with a chain and medal of gold. At several other courts in Germany he received similar marks of distinction. The portraits of Roos were rendered particularly agreeable by the introduction of landscapes into the backgrounds in such a manner as gave force to the principal object; some scene diversified with a distant prospect of groves and hills; groups of cattle charmingly disposed and designed; or incidents taken from sacred or profane history, which enlivened his pictures surprisingly. By this means he acquired a considerable fortune, and an extensive reputation. The end of this estimable artist was very melancholy. In 1685, a dreadful fire broke out near his residence at Frankfort, and, as it happened during the stillness of the night, it spread so rapidly, that the dwelling of Roos was in a short time surrounded with flames. He might have escaped unhurt; but in endeavouring to save a vase of porcelain that had a golden cover, he dropped it when he was nearly out of the house, and, stooping down to search for the cover, was suddenly suffocated. Besides painting, he also occasionally amused himself with engraving, and produced several plates of animals

and landscapes, executed in an admirable manner.

ROOS (THEODORE). This painter was the younger brother of the preceding, and was born at Wesel in 1638. He was first instructed by Adrian de Bie, and next by his brother, to whom he became an assistant, till 1659, when Theodore entered into the service of the court of Manheim, where his first performance was a large painting for the council chamber of the city, containing the portraits of the chief magistrates. The Elector Palatine appointed him to paint the portraits of the Duke and Duchess of Orleans, for which he was well remunerated, besides receiving a chain and medal of gold. His manner was broad and free, and his colouring lively and strong; but he was defective in the principles of design, and never acquired correctness. He died in 1698. Theodore Roos etched some small prints of landscapes with ruins.

ROOS (PHILIP), called *Rosa di Tivoli*. This artist, who obtained in Italy the name of Rosa di Tivoli, was the second son of John Hendrick Roos, and born at Frankfort in 1655. From his infancy he showed an extraordinary genius for painting; and by the instruction he received from his father, he made such a progress as procured him the patronage of the Landgrave of Hesse, who sent him with a pension to pursue his studies in Italy. At his first entrance into Rome, he observed some young artists employed in sketching the basso-relievos on the arch of Titus, when, taking a crayon and paper from one of them, in half an hour he produced a design, finished with incredible correctness and elegance, to the astonishment of them all. The diligence of Roos in his studies was very remarkable: he laboured incessantly, devoted his whole time to his improvement, and omitted nothing that might perfect him in his profession; by which practice he obtained such a surprising readiness of hand, that, on account of his expeditious manner of painting, as well as the liveliness of his imagination, the Bentvogel Society called him Mercurius. He studied every object after nature, as the sites of his landscapes, the cattle, ruins, buildings, figures, rocks, and rivers; and to fertilize his fancy, he chose to live at Tivoli, which furnished him with a lovely variety of scenes, and gave him a professional name. It was his custom to keep several animals, which he intended for models; and, on account

of the number and variety of these, his house was called Noah's Ark. Notwithstanding this, his morals were indifferent; and though he married a beautiful woman, the daughter of Hyacintho Brandi, changing even his religion to obtain her, yet neither her charms nor amiable qualities could restrain him from a life of extravagance and dissipation, which rendered him continually necessitous. Whenever his purse was exhausted, it was customary with him to ride from Rome to Tivoli, attended by his servant, and alighting at the first tavern he saw, he sat down to paint, and having in a short time finished a picture, sent it directly to be sold. But by this expedient he increased the number of his pictures to such a degree, that the prices they afforded were far below their value. His servant, therefore, possessing more discretion than his master, usually paid him the highest prices that were offered by the dealers, and reserved the pictures till they became scarce, by which he acquired a considerable fortune. Though Roos painted such a number of pictures, there is a variety in all his compositions, either in the scenes, buildings, cattle, or figures; in which respect he was superior to the Bassans, who repeated the same objects in most of their designs. As an instance of the incredible power of Roos in execution and invention, it is recorded that the imperial ambassador, Count Martinetz, laid a wager with a Swedish general that Roos would paint a picture of a three-quarter size while they were playing a game at cards; and in less than half an hour the picture was finished, though it consisted of a landscape, with two or three sheep and goats, and one figure. This wonderful proof of his readiness and genius was amply rewarded by the ambassador. Roos designed his subjects in a grand style, and always correct; his colouring is full of force; his touch is remarkably free, firm, and spirited; his scenery is elegant; his lights and shadows are distributed with judgment; his figures and cattle are skilfully grouped, and the hair and wool of his animals have a strong look of nature, and a bold effect, by the broad manner of his pencilling; his skies, backgrounds, situations, and distances exhibit masterly observation, and are most delightfully painted. At Wilton, the seat of the Earl of Pembroke, is a capital picture by Rosa di Tivoli, representing a herdsman with cattle.

as large as life. He died at Rome in 1705.

ROOS (JOHN MELCHIOR). He was a younger brother of Philip Roos, and was born at Frankfort in 1659. After learning the principles of the art from his father, he went to Italy, where he studied some years, and, on his return to his native country, settled at Nuremberg. At first he painted historical subjects and portraits; but afterwards devoted himself to landscapes and cattle, in the style of his brother. His subjects were similar to those of Philip, yet his colouring was extremely different; for the pencil of the one was free, flowing, and agreeable, but Melchior laid on his colours with such a body, that he seemed as if he intended rather to model than to paint. His pictures, however, though not equal to those of Rosa di Tivoli, possessed sufficient merit to procure for this artist the favour of the Landgrave of Hesse, by whom he was employed many years. He died in 1731.

ROOS (JOSEPH). This artist was born at Vienna in 1728. He painted landscapes and cattle with credit, whence there is reason to think that he was a relative, if not a son, of John Melchior Roos. He became a keeper of the imperial gallery at Vienna, and he was also much employed by the Elector of Saxony. He died in 1780.

ROPER (—). This artist is supposed to have been a native of London. He painted sporting subjects, as racing horses, dogs, and game. Some of his performances were exhibited in Spring Gardens in the year 1761 and 1762, but he died soon after.

ROSA (SALVATOR). This famous painter was born at Naples in 1614. He was brought up under Francesco Francanzano, a painter, to whom he was related; but while with him, was forced for a livelihood to sell his drawings about the streets. One of these happening to fall into the hands of Lanfranco, he sought out the artist, and enabled him to enter the academy of Ribera, with whom he lived till he was twenty. At that time his father died, and he accompanied his master to Rome, where he continued four years, and found a patron in Cardinal Brancacci, who took him to Viterbo, and gave him employment. After this he returned to Naples; but the attractions of Rome drew him thither again, and he there became known to Prince Giovanni Carlo de' Medici, who took him to Flo-

rence, where he staid nine years, dividing his time between poetry, painting, and music. The literati of Florence were delighted with his conversation, so that his house was a sort of academy, where plays, written by himself, were often acted, and he regularly took a part in the representation. He painted many pictures for the grand duke, who rewarded him nobly, as also did the Maffei family, whose palace in Volterra he ornamented with several fine pieces. While there he composed his Satires, which have passed through several editions. After his return to Rome, he would sell none of his paintings but at an exorbitant price; and though his talent lay chiefly in landscape, he affected to despise it, being ambitious of shining in historical composition. He painted several pictures for the churches, which showed that his genius was equally great in that high department of the art. His business, however, was frequently interrupted by his turn for poetie satire, which he often interspersed with songs. Yet in his manner of living he assumed the gravity of a philosopher, and even his paintings always conveyed a moral sentiment. Salvator was much of a humourist, and fond of a joke. The painters of Rome having refused him admittance into the academy, he, on the anniversary of St. Luke, contrived to place a caricature of his own in the church where the paintings were exhibited. However, he concealed his manner, and afterwards said "that it was done by a surgeon, to whom the painters had acted very ill in refusing a place in their academy, though they stood in great need of one, to set the limbs, which they daily dislocated or distorted." Another time, finding a harpsichord, on which he sat down to play, good for nothing, "I'll make it," said he, "worth at least one hundred crowns." He then painted on the top a piece which immediately fetched the sum he mentioned. A gentleman being desirous of having the portraits of his friends painted for his gallery, applied to Salvator, who made caricatures of the whole; but as he inserted his own among them, no offence was taken. A person of great wealth had been long treating with him for a large landscape, and every time he came, Salvator raised the price one hundred crowns. The gentleman expressed his surprise; but Salvator told him that, with all his riches, he could not purchase it, and to put an end to his

importunities, destroyed the picture before his face. After a long residence at Rome, he was attacked by the dropsy, and during his illness married his mistress, who had brought him several children. He died in 1673. In both the sister arts of poetry and painting, he was esteemed one of the most excellent masters that Italy produced in the seventeenth century. In the first, his province was satire; in the latter, landscapes, battles, and seaports with figures, which bring high prices; and at Sir Mark Sykes's sale, one of his pieces, though not the best, produced the enormous sum of two thousand one hundred guineas. It was purchased by Mr. Lambton, after a hard contest with Earl Grosvenor. Though the talent of Salvator was principally adapted to small pictures, he filled one of a large size with strikingly sublime objects, of which the conspiracy of Cataline, in the Gallery at Florence, is a proof. But his great excellence lay in landscape; and he delighted in representing scenes of desolation, solitude, and danger—gloomy forests, rocky shores, lonely dells leading to caverns of banditti; Alpine bridges, trees scathed by lightning, and skies lowering with thunder. His figures are wandering peasants, forlorn travellers, shipwrecked sailors, or robbers intent upon prey. He also painted sorcerers and apparitions, of which kind the principal is the Witch of Endor. It has been observed that Salvator was also fond of music, and in 1770 some of his manuscript compositions in that science were purchased at Rome of his great grand daughter.

ROSA (CRISTOFORO). This artist was born at Brescia about 1520, and died of the plague, at Venice, in 1576. He was the friend of Titian, and distinguished himself by his paintings of architectural subjects and perspective views.

ROSA (PIETRO). He was the son of the preceding artist, and the scholar of Titian, to whom he came very near in his colouring. His principal works are in the cathedral of Brescia, and in the churches of St. Francesco and Le Grazie, in the same city. He died of the plague at the same time with his father.

ROSA (FRANCESCO PACICCO DI). He was born at Naples about 1600, and had Massinio Stanzione for his instructor. Besides his altar-pieces, he painted numerous easel pictures, which possess great merit, especially in the expression of the heads and the suavity of the colouring. He died in 1654.

ROSA (ANNA DI). This lady was born at Naples in 1648. She obtained the name of *Amella di Massina*, and painted history with such success as to receive the applauses of the greatest artists of her time. She died in 1694.

ROSA (DI TIVOLI), see PHILIP ROOS.

ROSALBA (CARRIERA). This lady was born in 1675, at Chiozza, near Venice, and was instructed by Giovanni Diamantini, from whom she learned design, and also the art of painting in oil. In that kind of colouring she copied several of the works of the best masters, but at last applied herself to miniature with extraordinary diligence, being ambitious to arrive at such a degree of perfection in it, as might enable her to contribute to the support of her parents. She succeeded to her wish; but after practising miniature painting with great reputation, she quit- ted it for crayons, which she carried to a degree of perfection that few artists have ever been able to attain. In 1709, Frederick IV., King of Denmark, passing through Venice, sat to Rosalba for his portrait, of which, by his order, she made several copies, very highly finished. Soon after, the same monarch employed her to paint twelve portraits of Venetian ladies, which she performed so much to his satisfaction, that he showed her particular marks of his favour, and, besides gifts of great value, paid her with a truly royal munificence. She visited France in company with Pellegrini, who had married her sister, and at Paris had the honour to paint the royal family, with most of the nobility, and other persons of high distinction. During her residence there, she was admitted into the academy, to which she presented a picture of one of the Muses. On her return to Venice, she continued her profession till she was seventy, when, by incessant application, she lost her sight. She died in 1757. The portraits of Rosalba are full of life and spirit, exceedingly natural, with an agreeable resemblance to the persons represented. Her colouring is soft, tender, and delicate, her tints clear and well united, and she generally gave a graceful turn to the heads, especially to her female figures.

ROSE (SUSAN PENELOPE). She was the daughter of Richard Gibson, the celebrated dwarf, by whom she was instructed in the art of miniature painting, which she practised in a larger size than is customary. Her pictures are well executed.

She married a jeweller, and died at the age of forty-eight, in 1700.

ROSEL (JOHN AUGUSTUS). This artist, who was both a painter and an entomologist, was descended of a noble family, and born near Arnstadt in 1705. He at first practised as a miniature painter at Nuremberg, but afterwards devoted himself to the representation of insects, which he drew with uncommon accuracy after nature. He also wrote some works on that branch of natural history, illustrated with plates. He died in 1759.

ROSELLI (NICOLA). This artist was born at Ferrara, and is supposed to have been instructed in the academy of the Dossi; but he evidently imitated Benvenuto Garofalo. In the churches of his native city are some altar-pieces by him, particularly one in the cathedral, representing the Virgin and Child surrounded with a glory, while below are St. John and St. Anthony. He lived about 1570.

ROSER (M.) He was born at Heidelberg, in the Palatinate, in 1737. Nature made him a painter; but after he had practised drawing landscapes for some time, he became a scholar of Louthembourg. At the age of twenty-seven he went to Paris; but there he quitted landscape painting, to devote himself to the repairing of pictures, in which he had great success, even with the works of Corregio, Raffaele, and Titian. Among the paintings which he restored was the Virgin of Foligno, by Raffaele. He also copied several of the principal pictures of the Flemish School. He died at Paris in 1804.

ROSETTI (DOMENICO). He was born at Venice about 1690, and distinguished himself as a painter of architectural pieces and perspective views. He was also an engraver, and at Dusseldorf executed twelve large plates of the history of Alexander, after Lairese. He died about 1760.

ROSI (ALESSANDRO). He was born at Florence in 1627, and had Cesare Dandini for his instructor. In the cathedral at Prato is a picture by him of St. Francesco di Paolo, which is very much admired; and in the ducal palace are two Bacchanals, painted with great spirit. He died in 1697.

ROSELLI (COSIMO). He was born at Florence in 1416, and became an artist of some note in that city, by successfully

painting the portraits of Pious Mirandola, and several of the nobility, as well as some historical designs in the convents and chapels. Sixtus IV. invited him to Rome with Sandro Boticello, Pietro Perugino, and Domenico Ghirlandaio, to ornament his chapel. The subjects pitched upon by the pope for the exercise of the talents of the artists, were the Drowning of Pharaoh, the Last Supper, and Christ preaching near the Sea of Tiberias; and his holiness, at the same time, promised an honorary premium for the best performances. Roselli, who seems to have had but a mean opinion of the taste of Sixtus, being conscious that he could have no hope of surpassing his competitors in colouring and design, thought he might conceal those defects by giving his pictures an uncommon brilliancy; he therefore used the most glaring colours in every part of his painting, and illuminated the trees, draperies, and principal objects with gold, so as to dazzle the eye at the first sight; thus endeavouring to compensate for his want of taste by the glittering richness of the general appearance. But, to his great mortification, when the pope went to his chapel to observe the works of the different artists, those of Roselli were condemned, and ordered to be retouched by the other painters. The best of his productions was the Preaching of Christ; but in this he was assisted by his pupil, Pietro di Cosimo, who executed the landscape. Roselli died in 1484.

ROSELLI (MATTEO). He was born at Florence in 1578, and studied successively under Pagani and Passignano. He accompanied the latter to Rome, where he greatly improved himself by copying the works of Raffaele and Polidoro da Caravaggio. He then returned to Florence, and was employed by the grand duke, for whom he decorated the Villa di Coggio with frescoes, the subjects of which were events in the history of the Medici family. In the cloister of the Nunziata is a fine picture by him of Pope Alexander IV. approving the Order of the Servites. Roselli died at Florence in 1650.

ROSSETTI (GIOVANNI PAOLO). He was born at Volterra, and studied at Rome under his uncle, Daniel Ricciarelli, on whose death he returned to his native place, where he painted some good altar-pieces, particularly a Descent from the Cross, in the church of St. Dalmazio. He lived about the year 1570.

ROSSI (MUTTO). He was born at Naples in 1626, and studied first under Stanzone; but on going to Bologna, he became the scholar of Guido, by whose instructions and example he profited so well, that at the age of eighteen he was chosen to paint a picture of the Nativity for the Carthusian convent of that city. On his return to Naples, he executed some fine works in the church of St. Pietro; but was cut off in the prime of his days, in 1651.

ROSSI (GIROLAMO), called *De Rubris*. He was born at Rome in 1630, and studied at Bologna under Simone Cantarini; but though a good historical painter, he devoted his talents chiefly to engraving after the Caracci and other masters.

ROSSI (PASQUALE), called *Pasquolino*. This painter was born at Vicenza in 1641. He was entirely self-taught; and yet, by copying and studying the finest works of the great masters, he acquired a fine taste, and great facility of execution. He painted several pictures for the churches, particularly an altar piece at Maselica, representing St. Gregory praying for the souls in purgatory. He also painted conversations and assemblies in a gay style. He died in 1700.

ROSSI (GIOVANNI STEFANO). He was born at Genoa in 1710, and studied successively under Semini, Sorri, and Strozzi. He distinguished himself as a painter of history, and died at Genoa in 1769.

ROSSI (ASTORIO). This painter was born at Bologna in 1700, and was instructed by Franceschini, who esteemed him so much, on account of his abilities and diligence, as to employ him in executing several of his designs. One of his best performances is the Death of St. Andrew, in the church of St. Domenico, at Bologna. He died in 1773.

ROSSO (L.), called also *Maitre Ross*. He was born at Florence in 1496; and, without any regular instruction, by the efforts of his own genius arrived at a considerable degree of eminence as an artist. While young, he painted some scriptural subjects, which indicated great talent, especially in the countenances and attitudes of the Apostles, although the draperies were rather too heavy. Afterwards he improved himself by studying the works of Michel Angelo Buonarroti; and he attended so accurately to anatomy, that he wrote two treatises on that sub-

ject for the use of artists. Rosso showed great truth in his manner of designing the human body; his naked figures were beautiful, and their attitudes proper and expressive. The countenances of his old men were remarkably well represented in many of his works; and he had such a flow of invention, that his compositions were always properly filled, nor did any part seem destitute of a suitable ornament or decoration. The style of this master was very singular; and although he derived his greatest knowledge from the works of Buonarroti, yet he did not make him a model for his own imitation. He had somewhat of wildness and irregularity in his ideas, and the readiness with which he invented and designed hindered him from a careful studying of nature, or the antique, which occasioned the defects observable in all his works. He had, however, a thorough knowledge of the proper mixture of colours, and of the best distribution of lights and shadows, so as to produce a good relief; but in other respects he followed the dictates of fancy, rather than of judgment, or the rules of art; and he was sometimes guilty of such extravagancy as injured his reputation. At an early period of his life, he painted a large fresco of the Assumption of the Virgin, in the cloister of La Nunziata, at Florence; after which he went to Rome, where, in the church of St. Salvatori, is a picture of the Decollation of St. John by him; and an altar-piece in St. Maria del Pace. In 1527, when Rome was sacked by the imperialists, Il Rosso fled to Volterra, where he painted a noble picture of a Descent from the Cross, for the church of St. Carlo. He next went to Venice, and there painted for Peter Aretine a famous picture of Mars and Venus, of which there is an engraving. Soon after this he went to France, and was employed in painting the palace of Fontainebleau, in which he gave such satisfaction as to be appointed superintendent of the royal buildings. The world was deprived of this artist by a singular circumstance. Francesco da Pellegrini, a Florentine painter, having paid him a visit, and Rosso soon after missing a great sum of money, suspected and prosecuted his friend, who was put to the torture, which he endured with fortitude, and was declared innocent. Pellegrini then published an account of his case, and appealed for justice; upon which

Room, but if remora painted himself in 1661. Of his works in the gallery of Farnham, being originally twenty-four pictures, only thirteen remain, the rest having been destroyed by the royal fire. The existing paintings are allegorical representations of the principal events in the life of Francis I.

GIORGIO VASARI (Pisano). He was born in 1511 at Vicenza of a noble family, and was at first taught design only as an accomplishment; but at length he grew so passionately fond of the profession, that he became the disciple of Antonio Costa, who, observing the propensity of his genius, took unusual care to instruct him, and furnished the excellences to which he afterwards arrived. He next went to Venice, and continued there two years, studying the works of Titian and Paul Veronese; but for his further improvement, he travelled to Rome, and spent four years in copying the antiquities and other curiosities of art, under the direction of Francesco Trevisani. From Rome he went to Naples, in pursuit of the advice of Solimena, with whom he resided three years, with equal satisfaction and advantage. By this course of study, he gained an elegant taste of composition and design, and a singular degree of correctness in his drawing, with a style of colouring that was exceedingly beautiful; so that, at his return to his native city, his works were highly admired, not only by his own countrymen, but by strangers from all parts of Europe. For some time he declined employment, but at last found it impossible to resist the solicitations of the princes and dignitaries, who were eager to have their palaces and churches adorned by his pencil. He therefore executed several grand designs in different cities of Italy, and having finished those works with applause, visited most of the courts of Germany, meeting every where with the respect due to his talents. At Plessen he painted the portraits of the electoral and imperial family; and at Vienna, the emperor was so pleased with his performances, that he ordered his portrait to be placed in the Turckheim gallery, among the most famous artists. Vasari next visited Petersburgh, where he painted the portraits of the Empress Catherine, the Grand Duke Peter, and his consort, Sophia Augusta; and for the empress he finished several pictures from sacred and profane history. The subject

of one of these pictures is the Continence of Scipio: it is composed with good judgment and taste, full of elegance and beauty in the expression, and exceeding beautiful in the colouring. The emperor was so pleased with his works, that appointed him his principal painter, he continued at that court till his death in 1592. His principal works in Italy are at Annunziata, at Genoa, and the church of the Virgin at Padua. Vasari produced also several engravings, some which were from his own designs, in fine and animated style.

JOHN WOODS. This English painter portrait both in oil and miniature. He was in equilibrium with the character Society in 1760, when the subject produced was a fine looking of herself a mirror. It was painted in a less manner and gave in promise of better things. In 1771 Mr. Wood married Reading and its neighbourhood.

LEONARDO DA VINCI. This painter was born at Vinci in 1452, and was instructed by an artist named Landino, whom he soon left, to seek improvement at Rome. Here he painted several subjects in a small size, in copper, or finely pencilled and appearing admirable, but soon after he finished, for use of churches, a picture of large dimensions representing the saints in glory. This piece, which indeed greatly in his reputation, showed a good invention, excellent colouring, elegance in the heads, a variety in the draperies, so that it was extraordinary how he could accept his work in compositions of such different size. From Rome he went to Venice, to improve himself, and there made Francesco's model, not only in colouring, but in the style of design and the manner of disposing figures. He painted both in fresco and in oil, but more in the former than in the latter; because it afforded him the opportunity of painting in large, for which had a strong inclination, though his six pieces of copper were in greater esteem and even in his lifetime sold for a high price. While at Venice, he painted Annunziata, in the church of St. Mark; and St. Cecilia, in the Incoronati. For the Duke of Mantua he painted several fine pictures, particularly representing a Dance of Symphonies. For Italy he removed to Augsburg, where among other works, he painted a great picture of the saints, for the high altar

the church of the Holy Cross; but though he had spent so many years at Rome and Venice, by which he had learned to design with more elegance, and with a nearer approach to the graceful than most of his countrymen, he could never totally divest himself of the German taste. He was fond of designing naked figures, in some of which he was very successful. He had a ready invention, and his design was tolerably correct, his attitudes were usually graceful, his tone of colouring agreeable, and his pictures well finished; but he showed his greatest excellence in his small paintings, in which he was assisted by Paul Bril and Velvet Brueghel, who executed the landscapes and backgrounds. For the Emperor Rodolph II. he painted the Banquet of the Gods, in which he introduced a multitude of figures, and gained a high reputation by the performance. Owing to his extravagance, Rothenhamer, notwithstanding his professional merit, and the great prices which he received for his works, died very poor in 1606.

ROUSSEAU (JAMES). This artist was born at Paris in 1630. After learning the elements of painting in his own country, he went to Rome, where he improved himself in perspective and architecture. Here also he married the sister of Herman Swanefeldt; which connexion proved very fortunate to him, as he had thus an opportunity of acquiring a fine taste in landscape painting from that artist, who had been the scholar of Claude Lorraine. On his return to Paris he was employed by Louis XIV. in ornamenting the palace of Marli; but the protestants being at that time under a rigorous persecution, Rousseau, who was of that religion, quitted his country, and, on the invitation of the Duke of Montague, visited London, where he was employed by that nobleman in adorning his house, which is now the British Museum. Besides his paintings there, he also executed several at Hampton Court palace. In the choice of his scenes he shows remarkable elegance; his grounds are well broken, his distances are properly conducted, his skies are finely imagined, as well as judiciously adapted, and there appears great harmony in most of his compositions. He ornamented his landscapes with edifices and ruins, in the Roman taste, after the manner of Poussin; his figures were placed in such perspective proportions as deluded the eye agreeably to the proper point of sight, and in his

architecture we see elegance of fancy united with nature and truth. His pictures are not frequently to be purchased, and when they are, their estimation is high. He was a man of probity, piety, and benevolence; and at his death, in 1694, he bequeathed the greatest part of his substance to relieve his countrymen in England, who, like himself, were refugees on account of religion. Rousseau had been a member of the academy of Paris; but when he left France, such was the spirit of bigotry and intolerance, that his name was expunged, by order of the court.

ROVERE (GIOVANNI MAURO). This painter, who obtained also the name of *Fiammingo*, was born of Flemish parents at Milan in 1570. He was educated under the Procaccini, whose style of painting he followed with great success. One of his finest performances is an altar-piece of the Last Supper, in the church of St. Angelo, at Milan. He died in 1640.

ROZEE (MADEMOISELLE). This extraordinary lady was born at Leyden in 1632. Houbraken says, he cannot tell how she managed her work, nor with what instruments; but that she painted on the rough side of the panel, in such tints, and in such a manner, that, at a competent distance, the picture had all the effect of the neatest pencil and high finishing. Other writers, however, affirm that she neither used oil nor water colours in her performances; and only worked on the rough side of the panel, with a preparation of silk floss, selected with inexpressible care, and disposed in different boxes, according to the several degrees of bright and dark tints, out of which she applied whatever colour was requisite for her work; and blended, softened, and united them with such inconceivable art and judgment, that she imitated the warmth of flesh, with as great a glow of life as could be produced by the most exquisite pencil in oil. Nor could the nicest eye discern, at a proper distance, whether the whole was not the work of the pencil, till it was more nearly examined. But, by whatever art her pictures were wrought, they were exquisitely beautiful, and perfectly natural. Her portraits were remarkably faithful, and every object was a just imitation of the model, whether her subject was animal life, architecture, landscape, or flowers. As her manner of working could not well be accounted for, she was distinguished by the name of the *Sorceress*. One of

her landscapes is said to have been sold for five hundred florins, and though the subject was only the trunk of an old tree covered with moss, and a large spider finishing its web among the leaves and branches, every part displayed so great a degree of force, relief and expression, that it was beheld with astonishment. One of her principal performances is in the cabinet at Florence, for which she received a large gratuity, and it is considered as a singular curiosity in that collection. She died in 1682.

RUBENS (PETER PAUL). This admired artist was, according to one account, a native of Antwerp; but others say, that his father being under the necessity of removing to Cologne, to avoid the calamities of civil war, his son was born there in 1577. His family was honourable, and gave him a very liberal education. Manifesting an early turn for painting, he was placed under Tobias Vestraecht, an artist who excelled in landscape and architecture, at Antwerp; but in a short time Rubens left him, to become a scholar of Adam Van Oort, from whom, on account of his morose temper, he soon parted. He then attached himself to Otho Venius, or Octavio Van Veen, who was a man of learning, an accomplished artist, and of an amiable disposition. From this preceptor Rubens acquired that taste for allegory which distinguished him so remarkably through life, though it certainly did not constitute his highest merit. After continuing with this instructor four years, he was told very candidly by Venius, that he could teach him no more, and that nothing remained for his improvement but a journey to Italy. This was agreeable to the wish of Rubens; but of the means by which he accomplished it, different accounts have been given. Sandrart, who was intimately acquainted with Rubens, and accompanied him when he travelled through Holland, tells us that the Archduke Albert, governor of the Netherlands, conceived so high an opinion of him, from the accounts he had received of his superior talents, that he engaged him in his service, employed him to paint several fine designs for his own palace, and recommended him in the most honourable manner to the Duke of Mantua, that in his court he might have constant access to an admirable collection of paintings and antique statues, and thus have an opportunity of improving himself by studying,

as well as copying, the former, and designing after the latter. On his arrival at Mantua, he was received with a degree of distinction worthy of his merit; and while he continued there, added considerably to his knowledge, though he attached himself in a more particular manner to the style of colouring peculiar to the Venetian School. On leaving Mantua he went to Rome, Venice, and other cities of Italy, and studied the works of the greatest painters, from the time of Raffaello to his own; and accomplished himself in colouring, by the accurate observations he made on the style of Titian and Paolo Veronese. However, he neglected to refine his taste as much as he ought, by the antiques, though most of the memorable artists in painting had sublimed their own ideas of grace, expression, elegant simplicity, beautiful proportion and nature, principally by making them their perpetual study and models. On his return to Mantua he painted three magnificent pictures for the church of the Jesuits, which, in point of execution, freedom, and force of effect, rank among his best productions. The Duke of Mantua being desirous of having copies of some of the most celebrated pictures at Rome, sent Rubens thither for that purpose, by which commission he not only added to his reputation, but to his improvement. In 1605, his patron employed him on an embassy to the court of Spain, where he painted the picture of Philip the Third and received from that monarch the most flattering marks of distinction. On the death of his mother, he formed the design of settling in Italy; but at the earnest request of the Archduke Albert, he returned to Antwerp, where he married, and built a splendid mansion, which he furnished with numerous antiques and pictures. His great popularity naturally created enemies, the principal of whom were Abraham Janssens, Schut, and Rombouts. The first of these challenged Rubens to a trial of skill; but he answered, that he would contend with him when Janssens should show himself worthy of the honour. With respect to the others, all the return he made them for their abuse was by giving them employment, and relieving their necessities. In 1620, Rubens received a commission from Mary de Medicis, to adorn the gallery of the Luxembourg with a series of paintings, illustrating the principal events in her own history.

These admired performances he completed in three years; soon after which he became acquainted with George Villiers, Duke of Buckingham, who gave him ten thousand pounds for his museum of antiques and paintings. In 1628, Rubens was sent by the Archduchess Isabella on a political mission to Madrid, where he performed the part of a diplomatist with as much skill as that of an artist. The Duke de Olivares had just founded a convent of Carmelites at Loeches, near Madrid; and the king, as a mark of favour to that minister, directed Rubens to paint four pictures for the church, which he executed in his grandest style, and the richest glow of colouring. He also painted eight grand pictures for the saloon of the palace at Madrid, the subjects of which were, the Rape of the Sabines; the Battle between the Romans and Sabines; the Bathing of Diana and her Nymphs; Perseus and Andromeda; the Rape of Helen; the Contest between Juno, Minerva, and Venus, with the Judgment of Paris; and the Triumph of Bacchus. He likewise painted an equestrian portrait of the king, and a picture of the Martyrdom of St. Andrew, for which he was well rewarded, dignified with the order of knighthood, and appointed gentleman of the royal bed-chamber. In 1629 he returned to Flanders, and the same year was sent on another political mission to England. While here, Charles I. engaged him to paint the Apotheosis of his father, in the Banqueting-house at Whitehall; for which he received three thousand pounds. He also painted Charles in the character of St. George; and Henrietta Maria as Cleodinde; with a view of Richmond, and the Thames in the distance. For these works he was knighted, on the 21st of February, 1630. Rubens, having accomplished the object for which he had been sent to the English court, returned to the Netherlands, and was received with all the honours due to his extraordinary services. He had now attained his fifty-eighth year, when he was attacked with violent fits of the gout, which obliged him to abandon large works, and confine his pencil to easel pictures. Yet he continued to practise his art, and to instruct pupils, until his death, in 1640. He was buried, with great funeral pomp, in the church of St. James, at Antwerp, where his widow and children erected a monument to his memory, with the following inscription:—

D. O. M.
 PETRUS PAULUS RUBENIUS, EQVES,
 JOANNIS HUIJUS URBIS SENATORIS FILIUS,
 STENI TOPARCHA,
 H. S. E.
 QUI INTER CÆTERAS, QUIBUS AD MIRACULUM
 EXCELLUIT DOCTRINÆ, HISTORIÆ PRISCÆ,
 OMNIUMQUE BONARUM ARTIUM, ET ELEGANTIARUM
 DOTES,
 NON SUI TANTUM SÆCULI,
 SED ET OMNIS ÆVI
 APPELLES DICII MERUIT,
 ATQUE AD REGUM PRINCIPUMQUE VIRO-
 RUM AMICITIAS,
 GRADUM SIBI FECIT.
 A PHILIPPO IV. HISPANIARUM INDIARUMQUE REGE,
 INTER SANCTIORIS CONSILII SCRIBAS ADSCITUS,
 ET AD CAROLUM MAGNÆ BRITANNIÆ REGEM
 ANNO M. DC. XXIX. DELEGATUS,
 PACIS INTER EOSDEM PRINCIPES MOX INITE
 FUNDAMENTA FELICITER POSUIT.
 OBIT ANNO JUL. M. DC. XL. ÆTATIS LXIIL.
 DOMINA HELENA FORMENTIA VIDUA AC LIBERI
 SACELLUM HOC ARAMQUE, AC TABULAM, DEIPARÆ
 CULTUS CONSECRATUM MEMORIÆ RUBENIANÆ
 L. S. PONI DEDICARIQUE CURARUNT.
 R. I. P.

The extensive knowledge of Rubens, in classical and polite literature, qualified him to excel in allegorical and emblematical compositions, as appeared by his paintings in the Luxembourg gallery, and which are too well known to require a particular description. His style of colouring is lively, glowing, and natural, his expression noble and just, and his invention amazingly fertile. His pencil is mellow, his execution free, and his pictures are finished in such a manner as to produce a pleasing and striking effect. He is generally allowed to have carried the art of colouring to its highest pitch; for he so thoroughly understood the chiaro-oscuro, and so judiciously managed it, that he gave the utmost roundness, relief, and harmony to each particular figure, and to the whole together; and his groups were disposed with such skill, as to attract and compel the eye of the spectator to the principal object. His draperies are simple, but grand, broad, and well placed; and his carnations have the look of nature and the warmth of life. The greatest excellence of Rubens appeared in his grand compositions; for as they were to be seen at a distance, he laid on a proper body of colours, with uncommon freedom, and fixed all his tints in their proper places, never impairing their lustre by breaking or torturing them, but touching them only in such a manner as to give them a lasting force, beauty, and harmony. As the demand for his works was incredibly great, he instructed a number of disciples, who assisted him in the execution of his designs. He sketched in small what they were to paint in large, and afterwards he inspected

the whole, pointed out to them their imperfections, directed them in the management of their colours, and by his own free, spirited, and judicious retouching, gave the whole an appearance of being only the work of one hand. But though this method of expediting grand undertakings could not fail to enrich Rubens, it did not increase his reputation; because many of these works were necessarily inferior to those which proceeded from his own pencil. He painted landscapes in a style scarcely inferior to Titian, with unusual force and truth, though the forms of his trees are not always elegant. It is remarkable, however, that, notwithstanding his extraordinary talent for painting landscapes and animals, yet, where those subjects were to be introduced into his compositions, he rarely executed them with his own hand, but employed Wildens and Van Uden for the former, and Snyders for the latter, who finished them from the designs of their master. Though this great artist possessed many excellences and accomplishments, it is generally allowed that he wanted correctness in his drawing and design; his figures being frequently too short and heavy, and the limbs in some parts very inaccurate in the outline. And, though he had spent several years in Italy, where he studied the antiques so critically, as not only to perceive their beauties, but even to write a dissertation on their perfections, and the proper use an artist ought to make of them, yet he could never wholly divest himself of his national taste. Algarotti says that he was more moderate in his movements than Tintoretto, more soft in his chiaro-oscuro than Caravaggio; but not so rich in his compositions, or so light in his touches, as Paolo Veronese; and that his carnations are always less true than those of Titian, and less delicate than those of Vandyck. Yet he contrived to give his colours the utmost transparency, and no less harmony, notwithstanding their extraordinary depth; and he had a strength and grandeur of style peculiarly his own. The paintings of Rubens, in public and private collections, are exceedingly numerous. There are many in England, and the National gallery has two; one, the Rape of the Sabines, and the other a Holy Family, with a landscape. Rubens occasionally occupied himself in etching, and his prints are very fine, but scarce.

RUBENSTEIN, or RIEBENSTEIN. This artist was a native of Germany; but came

to England when young, and died in London about 1763. He belonged to the Society in St. Martin's-lane, and excelled in the representation of game and still life, but occasionally painted portraits.

RUBIALES (PEDRO DE). This artist was born in the province of Estremadura, in Spain, about 1545; but studied painting in Italy, where he had Francesco Salviati for his instructor. He resided chiefly at Rome or Florence, and became an assistant of Vasari. One of the best of his works is the Conversion of St. Paul, in the church of the Spirito Santo at Rome.

RUGENDAS (GEORGE PHILIP). He was born at Augsburg in 1666, and was instructed by Isaac Fischer, a painter of history, with whom he continued five years; but afterwards, on meeting with some of the works of Borgognone, he altered his style, to paint battles, and the skirmishes of cavalry. Owing to some weakness in his right hand, he was almost disqualified for following his profession; but by patience and application he acquired so much power with his left, that he ever after used it as readily as the other. After some years, a bone, which from his infancy had disabled him, discharged itself without any assistance of art, and he gradually regained the perfect use of his right hand, so as to work easily with both. He had gained a considerable share of knowledge in design and colouring, under the direction of Fischer; but his principal improvement was derived from Giovanni Battista Molinaro, at Venice; and he also added to his knowledge by visiting Rome, and studying the works of the great masters, whose style suited his genius. When he had finished his studies in Italy, he returned to Augsburg; which city happening, in 1703, to be besieged, he had an opportunity of designing actual engagements from personal observation; and he frequently ventured abroad, to sketch the encampments and skirmishes of the armies, from which he composed his subjects with great truth and exactness. He also scraped mezzotinto prints of battles with success; but after practising that art for some years, he relinquished it, and resumed the pencil. Rugendas deserves to be ranked among the good painters of battles. He was correct in his design, disposed his subjects with judgment, and, by the aerial perspective, threw off his distances in a natural manner. His colouring is gene-

rally commendable; he executed his work with freedom and ease; and, though he had a lively imagination, he represented only such objects, expressions, or actions, as he had observed in life. He had three different manners: his first pleased by the colouring and freedom of his pencil, though the design was indifferent; his second had more of nature, but was less agreeably coloured; but in his third and best manner he attended to the expression, disposition, spirited action, and attitudes; and he strove also to set his designs off with a suitable colouring. He died at Augsburg in 1742.

RUGGERI (GUIDO). He was born at Bologna, and studied under Raibolini; after which he went to France with Primmatticchio, to whom he became a useful assistant in his works at Fontainebleau. He also engraved several plates after the paintings and designs of that artist. He lived about the year 1560.

RUGGIERI (GIOVANNI BATTISTA), called likewise *Del Gessi*. This artist was born at Bologna in 1595, and was the scholar of Domenichino, whom he left, to study under Francesco Gessi. He accompanied the latter to Naples, and assisted him in his principal works; after which he went to Rome, where he painted for the churches, and the palaces of the nobility. His chief performances there are, the Nativity, in St. Maria della Minerva; and Mary Magdalen, and St. Catherine, in the church dedicated to the latter saint. At Bologna he painted the Assumption of the Virgin, the Wise Men's Offering, and the Descent of the Holy Ghost, in the Church of St. Barbariano. These last are much in the manner of Guido, and little inferior to the works of that master. Ruggieri died at Rome in 1659. He had a brother, called *Ercole Ruggieri*, who was also a scholar of Francesco Gessi, whose style he imitated so closely that their works cannot easily be distinguished. At Bologna he painted the Death of St. Joseph, and the Virgin and Child, with several other saints. He died young.

RUISCH, see POOL.

RUNCIMAN (ALEXANDER). This artist was born at Edinburgh in 1736. He learned the principles of drawing from his father, who was an architect, after which he is said, by Mr. Fuseli, to have served his apprenticeship to a coach painter; but another account states that he was articled to two brothers, named Nor-

ris, who were landscape painters. He followed that branch till 1760, when he attempted historical subjects, and in 1766 went to Rome with his younger brother *John*, who was also an artist of promising expectations. John died at Rome; but Alexander continued his studies there under the patronage of Sir James Clerk of Pennycuik; and on his return to Scotland he was employed in ornamenting that seat with pictures, the subjects of which were taken from Ossian. His other principal performances are, Ulysses surprising Nausicaa at play with her maids—painted at Rome, partly in the manner of Giulio Romano, and partly in that of Tintoretto; the Ascension, an altar-piece, in an episcopal chapel at Edinburgh; Lear and his Daughters; and Agrippina carrying the Ashes of Germanicus. He died at Edinburgh, October 21, 1785. Mr. Runciman etched two prints, one of Sigismunda weeping over the Heart of Tancred, and the other a View of Edinburgh.

RUOPOLI (GIUSEPPE). This painter was born at Naples in 1600. He studied under Giovanni Baptistello, and painted flowers and fruits in an excellent taste, and with great elegance. He died at Naples in 1659.

RUSSELL (JOHN). This artist was born in 1744, at Guildford, in Surrey, and at a proper age became the pupil of Francis Cotes. He also for some time attended the drawing academy in St. Martin's-lane. He followed the manner of Cotes, both in oil colours and crayons, but chiefly in the latter, in which process he painted many good portraits; though his colouring was often unnatural. In 1776, Mr. Russell published a pamphlet in quarto, entitled *Elements of Painting with Crayons*, of which there have been at least two editions; and it is certainly a valuable performance. He was also fond of astronomy, and constructed a model, showing the appearances of the moon, for which he obtained a patent. Of this machine, which he called the *Selenographia*, he published a description, and engraved the plates himself. He still, however, continued his profession of portrait painting, and in 1788 was elected a royal academician, after having been an associate fifteen years. He died April 21, 1806.

RUSTICI (FRANCESCO). This artist was born at Siena about 1596, and had Francesco Vanni for his instructor. He at first imitated Michel Angelo Caravaggio, and afterwards painted torchlight

pieces in the manner of Gerard Honthorst; but he was no servile copyist, and his pictures evince both originality of design and felicity of execution. His finest picture is the Annunciation, in a church at Siena: in the cabinet of the Grand Duke of Tuscany is an expiring Magdalen; and in the Palazzo Borghese, at Rome, is a St. Sebastian, by Rustici, admirably painted. He died in 1625.

RUVIALE (FRANCESCO, or IL POLIDORINO). This painter was born in Spain, but educated at Naples, where he studied under Polidoro da Caravaggio; whence he obtained his technical name. His chief performances are, an altar-piece, representing the Descent from the Cross; and another, of the Entombing of Christ; both at Naples, where he lived about the year 1560.

RUYSDAEL (JACOB). This celebrated painter was born at Haerlem in 1636; and though the master by whom he was instructed is not ascertained, yet it is affirmed that at the age of twelve some of his productions surprised the best artists. He was bred to surgery, which he practised some years, till his acquaintance with Berchem revived his love of the art, and he was induced by the advice of his friend to devote himself wholly to it. Though he could not fail to profit by such a connection, nature was his principal instructor as well as his guide, and he studied her incessantly. The trees, skies, waters, and grounds, of which his subjects were composed, were all sketched upon the spot, just as they allured his eye or delighted his imagination. Some assert that both Ruysdael and Berchem improved their taste in Italy, particularly by the beautiful variety of scenery in the environs of Rome; but others maintain that neither one nor the other was ever in that country. The merits of Ruysdael as a landscape painter are of the highest description. His grounds are agreeably broken; his skies are clear; his trees are delicately handled; every leaf is touched distinctly, and with great spirit. He perfectly understood the principles of the chiaro-oscuro and perspective; his distances have always a fine effect, and his masses of light and shadow are distributed with such judgment, and contrasted with such harmony, that the eye and the imagination are equally delighted. His works are distinguished by a natural and pleasing tone of colour; a free, light, firm, and spirited pencil, and an agreeable choice of situa-

tions. His general subjects were views of the banks of rivers; hilly grounds, with natural cascades; a country interspersed with cottages and huts; solemn scenes of woods and groves, with roads through them; windmills and watermills: but he rarely painted any subject without a river, brook, or pool of water, which he expressed with truth and transparency. He likewise excelled in representing torrents and impetuous falls of water, in which subjects the foam of the one, and the pellucid appearance of the other, were depicted with force and grandeur. As he could not design figures with elegance, he was frequently assisted by Ostade, Adrian Vandervelde, and Wouwermans. Most of the choice collections in England are adorned with the works of this master; and in the Palazzo Ricardi, as well as in the cabinet of the grand duke at Florence, are some of his best landscapes. He died in 1681. Jacob Ruysdael etched some prints in a spirited style, but they are extremely rare.

RUYSDAEL (SOLOMON). He was the brother of the preceding, and was born at Haerlem in 1616. He also painted landscapes; but he was in every respect far inferior to Jacob; and the best commendation given of him is, that he was a cold imitator of Schoeft and Van Goyen. Although his pictures have somewhat that is plausible, sufficient to engage the attention of those who are prejudiced in favour of the name of Ruysdael, yet to persons of true judgment and taste they are in no great estimation; and the eye is disgusted with too predominant a tint of yellow, which is diffused through the whole. Herendered himself, however, considerable, by discovering the art of imitating variegated marbles with surprising exactness; and he gave to his composition an appearance so curiously similar to the real marble, that it was scarcely possible to discern any difference, either in the weight, the colour, or the lustre of the polish. He died in 1670.

RY (PETER DANKERS VAN). This Dutch painter was born at Amsterdam in 1605. He excelled in portrait, and on going to Stockholm, was appointed painter to the king. He died there in 1659.

RYCK (PETER CORNELIUS VAN). This artist was born at Delft in 1566, and studied first under James Willems, but afterwards he became the scholar of Hubert Jacobs, on leaving whom he went to Italy, where he adopted the style of

Giacomo Bassano. He painted historical subjects, with landscapes and cattle, in an excellent taste. He died at Delft in 1628.

RYCKAERT (MARTIN). He was born at Antwerp in 1591, and, discovering a genius for painting, was placed under Tobias Verhaecht; on leaving whom he went to Italy, where he spent several years, employed in designing the most elegant objects which offered themselves to his observation; and in sketching the beautiful scenes, ruins, and edifices of Rome and its vicinity. On his return to Antwerp, he painted his pictures from those designs which he had studied after nature, and gained extraordinary applause, as well for the elegance of his choice as for the goodness of the execution. While taking a view of the castle of Namur, which he intended as an ornament to one of his landscapes, a curious circumstance occurred to this artist. The soldiers of the garrison, on seeing him thus employed, naturally enough apprehended him as a spy, and conducted him to the governor, who gave him his liberty on being made acquainted with his profession and character. He was much esteemed by Vandyck, who painted his portrait. The works of Ryckaert are rarely to be purchased. He died at Antwerp in 1636.

RYCKAERT (DAVID). He was the son of the preceding artist, and was born at Antwerp in 1615. He studied and painted after nature; and his first subjects were landscapes, with cottages of shepherds and peasants, which he represented with truth, and disposed his figures with judgment. Afterwards he imitated the style of Brouwer, Teniers, and Ostade; and the value set on these performances was a sufficient inducement to him to persevere. He continued therefore to paint conversations, but succeeded best in subjects that were bright, having a peculiar art of managing his lights, so as to give them an extraordinary effect; for which reason, he was fond of representing figures by a candle or flambeau. At a more advanced period of life, he altered his style of design, and grew fond of representing imaginary and whimsical forms, with a fruitful wildness of fancy; as apparitions, assemblies of witches and devils, and temptations of St. Anthony, in the manner of young Peter Brueghel. Notwithstanding the disagreeableness of these subjects, yet by the spirit of his touch, pencilling, and

colouring, and by the liveliness of his imagination, he gave to his figures such a variety and humour of expression, that they had many admirers, and were eagerly purchased even by princes. His first works were not so well coloured as those of his latter time; the former being rather too gray, but afterwards his pictures had remarkable warmth. The heads of his figures were painted with great art and precision; but he was negligent of the hands and extremities. He died at Antwerp in 1677.

RYSBRAECK, or RYSBRECHTS (PETER). He was born at Antwerp in 1657, and became the scholar of Francis Milé, under whom he imbibed an attachment to the works of Nicolo Poussin, which he ever afterwards retained. He studied them incessantly, and with such success, that several of his pictures were sold for the paintings of Poussin. During his residence at Paris he was much employed, and solicited to settle there; but he declined those offers, and returned to Antwerp, where, in 1713, he was chosen director of the academy. His manner of painting was expeditious, with a free and firm pencil, and a good tone of colour; his figures and trees are well designed, and he finished his pictures with spirit; yet his landscapes want variety, and are too monotonous to be pleasing. He died in 1716. The works of this artist must not be confounded with those of another person of the same name, who lived at Brussels, and painted landscapes of no esteem.

RYSEN (BARNARD VAN). He was born at Bommel in Holland, about 1600, and studied under Cornelius Poelemburg; after which he went to Italy, and on his return home became an eminent painter of landscapes, with historical figures. After practising that art for some time with reputation, he turned dealer in jewels, which profession he carried on in Spain.

RYX (NICHOLAS). This artist was born at Bruges in 1637. Having learned the elements of painting, he embarked for the Mediterranean and travelled through many of the eastern countries, observing the habits of the different nations through which he journeyed, and particularly attending to the manner of travelling peculiar to the caravans. He spent some years in Palestine; where he sketched the views of memorable places, which he intended for the subjects of his future landscapes; and when he returned to

Bruges, his compositions were much sought for, as they represented the prospects of Jerusalem and the neighbouring country, enriched with figures, horses, and camels, touched with spirit, and finished with great freedom and good colouring. His design was much in the manner of Vander Kabel, but more perspicuous. In 1667 he was admitted into the academy of Bruges, where he died in 1695.

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SABBATINI, or DA SALERNO (ANDREA). This artist was born at Salerno, in the kingdom of Naples, about 1485. He received his education under Raimondo Epifanio; but soon left him to visit Rome, where he entered the school of Raffaelle; by whom, in a short time, he was qualified to execute from his designs some of the frescoes in the Vatican. On his return to Salerno, he painted an altar-piece for the church of the Benedictines, representing the Virgin and Child with two saints; after which he was employed by the Franciscans to paint their patron saint kneeling down before the Virgin and Infant Saviour, with a choir of angels. He now settled at Naples, where he executed a number of frescoes, most of which are destroyed; but his oil pictures that remain are proofs of his merit. The best are, the Assumption of the Virgin, in the cathedral; the Wise Men's Offering, in St. Spirito; and the Madonna and Child with St. Elizabeth, in St. Domenico Maggiore. He died in 1550.

SABBATINI (LORENZO). This painter was born at Bologna about 1540. It is not known under whom he studied; but, on visiting Rome, he greatly improved himself, by contemplating diligently the works of Raffaelle. In his smaller pieces he imitated with success Parmegiano. Pope Gregory XIII. became his patron, and employed him in the Vatican, where, with Federigo Zuccaro, he painted some pictures of the history of St. Paul. At Bologna are, by him, a Crucifixion; an Assumption; St. Joachim, and St. Anne; Michael defeating Lucifer; the Four Evangelists; and Four Doctors of the Church. He died at Rome in 1577.

SACCHI, or OUCHE (ANDREA). This painter was born at Rome in 1600, and, after learning the rudiments of the art from his father, he became the disciple of

Francesco Albano, with whom he spent several years; till he was accounted his superior in taste of design and correctness of drawing. He devoted great part of his time to the study of the antiques; and improved himself by a close application to the works of Raffaelle and other illustrious artists. By this method, and having an accurate judgment to discern the excellences of the great masters, he formed a manner which had no resemblance to any of them, and which he never altered. He distinguished himself so much by his paintings in fresco, that he was accounted to have no superior in that line. There was, however, a strong competition between him and Pietro da Cortona—both men of genius, and equally ambitious of immortalizing themselves by their works. It is probable, that by this contest each artist arrived at a higher degree of perfection than he would otherwise have attained. The ideas of Sacchi were grand and elevated; and he gave to his figures a beautiful and fine expression. The choice of his draperies is judicious, and the disposition of them is delicate, with a remarkable union of elegance and simplicity. His works are finished with uncommon care, and have great merit in taste of composition, correctness of drawing, and force of colouring. In the church of St. Peter, at Rome, is a picture of St. Augustine; and in St. Joseph is an altar-piece representing the Angel appearing to that saint. In the Palazzo Barberini are several capital productions of Sacchi, especially an allegorical picture, representing Divine Wisdom, which cannot be too highly praised for invention, grandeur, and sweetness. He was a perfect master of perspective, and executed some fine compositions, with a multitude of figures, and elegant architecture, at Rome, which procured him as much honour as any of his other performances. One of these paintings, representing the military sports of the Roman youth on horseback, was publicly exhibited by order of the pope. But the most distinguished piece of this artist is his picture of St. Romualdo, which the French carried off from the church of that saint at Rome. It has been since restored. He died in 1661.

SACCHI (CARLO). This artist was born at Pavia in 1617, and was instructed by an obscure painter, named *Rosso*; after which he improved himself in design and colouring at Rome and Venice. One of his finest works is a Miracle performed by

St. James, painted in the style of Paolo Veronese. He died in 1706.

SACHTLEVEN, or ZACHTLEVEN (CORNELIUS). He was born in 1606, at Rotterdam, where he learned the art of painting; but improved himself by studying after nature, and carefully sketching every object which he intended to insert in his future compositions. He was the elder brother of Herman Sachtleven; but was far inferior to him, as well in the choice of his subjects, as in the tone of his colouring, most of the pictures of Cornelius being too yellow. He painted landscapes, the insides of farmhouses, and the recreations of villagers, in imitation of Teniers or Brouwer. The rustic sports, in which he endeavoured to resemble the former, are well designed, and executed with a free pencil; and, when he imitated the latter, he gave his pictures great force. His representations of corps-de-garde are well grouped; and his conversations have a strong character of truth, humour, and expression. On the foregrounds of his pictures, which represented soldiers in their guard-room, he usually placed helmets, drums, armour, embroidered belts, and implements of war, which he copied exactly, and disposed in such a manner as to produce an agreeable effect. Cornelius Sachtleven executed some spirited etchings from his own designs. He died in 1673.

SACHTLEVEN, or ZACHTLEVEN (HERMAN). He was the younger brother of the preceding, and was born at Rotterdam in 1609. He learned the principles of painting from John Van Goyen, but did not confine himself to the manner of that master, attending principally to nature, as being the most unerring director. For his improvement he made numerous sketches, drawings, and designs, on the borders of the Rhine; where, by the windings of the river, the antique edifices, the woods, the waterfalls, and grounds differently broken, the views were more picturesque, and more capable of affording him agreeable materials for his landscapes than the scenes in Holland. It is also said that he profited by visiting Italy; but this is denied by those who possessed the best means of information. He finished his pictures with extraordinary neatness; and by a light, free touch, as well as by a skilful management of the aerial perspective, he gave to his hills, grounds, and trees, a pleasing effect. His skies and distances are generally clear; all his ob-

jects recede with perspective truth; and though many of the scenes which he copied from nature were not well chosen, yet he had the skill so greatly to improve, vary, and enrich them, by figures and buildings, as to render his pictures very agreeable. The paintings of Sachtleven, in his best manner, though not very common, may be known by a neatness of touch in the figures and buildings; by an endeavour to express the vapour between the eye and the remote objects, like Berchem and Wouermans; and by a pleasing bluish tint in his distances. His drawings are also much valued, and likewise the few prints which he etched. He died at Utrecht in 1685.

SAILMAKER (ISAAC). This English marine painter was in such reputation in the time of Cromwell, as to be employed by that usurper in taking a view of his fleet. We are told, also, that the same artist painted a picture of the combined fleet, under the command of Sir George Rooke, engaging the French, of which last there was an engraving, published in 1714. Sailmaker died in 1721, at the age of eighty-eight.

SAITER, or SEITER (DANIEL). He was born at Vienna in 1649, and studied at Venice under Carlo Loti. He afterwards went to Rome, and next to Turin, where he settled, and attained a considerable reputation by his works. He died in 1705. His principal pictures are, the Preaching of St. John the Baptist, an altar-piece at Rome; the Death of Lucretia, in the Spada palace; and a Pietà, in the royal gallery at Turin.

SALAERT (ANTHONY). This Flemish artist was born at Brussels, about 1571. He painted several pictures in the churches of his native city, and some for private collections. One of the latter, a Procession of the Company of Archers, was carried by the French to Paris in the revolutionary war. Salaert was also an engraver on wood. He died in 1632.

SALI (CARLO). This artist was born at Verona in 1688, and studied successively under Alessandro Marchesi and Antonio Balestra. He became a good painter of history, and was much esteemed for his abilities and virtues, at Rome, where he died in 1747.

SALIMBENI (ARCANGIOLO.) This artist was born at Siena about 1500, and is said to have had Federigo Zuccaro for his instructor, though he did not follow the style of that painter; and indeed his man-

ner savours of that of Perugino. His principal works are, a Crucifixion, at Lusignano; and a St. Peter at Siena.

SALIMBENI (CAVALLIERE VENTURA), called *Bevilaqua*. He was the son of the preceding, and was born at Siena in 1557. Having learned the elements of the art from his father, he travelled through Lombardy, and improved himself exceedingly by the works of Corregio and Parmegiano. But when he arrived at Rome, he improved himself still further by studying the antiques; and acquired a good style and manner of painting, which very much resembled that of his half-brother, Francesco Vanni. He had a good invention, great harmony in his colouring, and elegance in his figures. While at Genoa, he associated with Agostino Tassi, who frequently painted the backgrounds of his pictures in a noble style. Salimbeni was fortunate in having for his patron the Cardinal Bonifacio Bevilaqua, who permitted him to assume his name. The principal works of this painter are in the churches and convents of Rome, Siena, Florence, Genoa, Foligno, and Perugia. At Wilton, in the collection of the Earl of Pembroke, is a picture representing the Descent of the Holy Ghost, by this master. He died at Siena in 1613. Salimbeni etched several prints from his own designs.

SALINI (TOMMASO). He was born at Rome in 1575, and studied under Baccio Pintelli, a painter of no repute. On leaving him, Salini applied with such diligence to his profession as to obtain considerable employment for the churches. His chief works are, St. Agnes; and St. Thomas da Villanova distributing Alms to the Poor. He also painted flowers and fruit in an agreeable style. He died at Rome in 1625.

SALIS (CARLO). This artist was born at Verona in 1680, and successively studied under Giuseppe dal Sole and Antonio Balestra. One of his best works is, a picture of St. Vincent healing the Sick, in the church of that saint, at Bergamo. He died in 1763.

SALM (VAN). Neither Honbraken nor Weyerman mention any particulars relative to the time when this artist was born or died; but his style of painting makes it probable that he was a disciple of Cornelius Bonaventure Meester. He had a remarkable manner of painting in black and white, in imitation of drawings with a pen; nor is it easy to conceive

how he managed his pencil, so as to give every line the resemblance of the stroke of the graver. His only subjects were marine pieces and seaports, with a distant view of cities and towns, which he handled with neatness. His ships are correctly designed, but want the elegance of Vandervelde and Backhuysen, nor are they equal to those of Meester. In his representation of storms, the agitation of the waters is tolerably well expressed, though the waves often appear hard: in his calms, however, the vessels are agreeably disposed. Some of his pictures are finished with so much truth and spirit, that, at first sight, they have all the appearance of excellent drawings.

SALMEGGIA (ENEA). This painter was born at Bergamo in 1556. He received his first instruction under Campi, after which he became the scholar of Procaccini, at Milan; on leaving which place he went to Rome, where he studied the works of Raffaello with great success. A picture of his, representing St. Victor, in the convent of the Olivetans, at Milan, is so much in the manner of Raffaello, as to have passed for the performance of that great master. He died at Bergamo in 1626.

SALMERON (CRISTOBAL GARCIA). This Spanish painter was born at Cuenca in 1603. He had Pedro Orrente for his instructor, and acquired a good taste in painting history, and also animals. In the former department his best work is a Nativity, at Cuenca; and in the latter, the picture of a Bull-fight, painted by order of Philip IV. He died in 1666.

SALTARELLO (LUCA). He was born at Genoa in 1610, and had Domenico Fiasella for his preceptor; on leaving whom he painted an altar-picture for the church of St. Stefano, in his native city, the subject of which was, St. Benedict raising a Dead Person to Life. Soon after this promising specimen of talent, he went to Rome, and died there about 1635.

SALVI (GIOVANNI BATTISTA). This artist, who is also called *Sassoferrato*, was born at the castle of that name, near Urbino, in 1605, and received his instructions from his father, Tarquinio Salvi, an obscure painter, who sent him to Rome, where he studied and imitated the works of the great masters, particularly Raffaello. His pictures are mostly representations of the Virgin and Child, or Female Saints. He died at Rome in 1685.

SALVIATI (GIUSEPPE), *see* POTRA.

SALVIATI (FRANCESCO ROSSI). He was

born at Florence in 1510. His parental name was Rossi; but on being taken into the service of Cardinal Salviati, he was permitted to bear that of his patron. He was the fellow-student of Giorgio Vasari, first under Andrea del Sarto, and next in the school of Baccio Bandinelli. The two youths contracted a close friendship, and assisted each other in their studies. On going to Rome, Salviati soon rose into high reputation, and was not only employed by his patron the cardinal, but also at the pope's palace. He painted with as much success in fresco and distemper as in oil, and acquired extraordinary honour by the cartoons, which he designed for tapestry, representing the memorable actions of Alexander the Great. Nor did his pencil appear to less advantage in portrait than in history. Many of the nobility of Rome, and other cities of Italy, were painted by him; and he gained extraordinary applause by the picture of Aretine the satirist, which was sent to Francis I., King of France. His invention was rich and copious, but he seemed to want elevation of genius, and to have too great a luxuriance of fancy. His carnations were delicate, particularly in his naked figures, which he designed with grace and correctness. In others, his draperies were full and broad, elegantly marking the turn of every limb. His style of colouring was lively, and he gave his figures easy and becoming attitudes; but he was defective in design. Though the talents of Salviati procured him many friends, he frequently lost them by his capricious temper; and Sandrart observes, that many who were desirous of having his works were restrained from employing him, because he always appeared dissatisfied, even when largely overpaid. On the invitation of the Cardinal de Lorraine, he went to France, where he painted a fine altar-piece of the Descent of the Cross, in the church of the Celestines. He was also employed in the palace of Fontainebleau, but soon quarrelled with his associates, and returned to Rome, where he fell into new contentions with Daniel da Volterra, Pietro Ligorio, and most of the artists of the time. These disputes brought on a fever, of which he died in 1563. Many poetical subjects were painted by Salviati in oil, for Lodovico Farnese, and he also finished several altar-pieces for the churches of Rome and Florence. In the Palazzo Vecchio, at the latter place, he represented the

Victory of Furius Camillus, composed with great spirit. It is remarked, that some of his pictures painted only in two colours are accounted his best.

SALVIONI (ROSALBA MARIA). This ingenious lady was born at Rome in 1658. She studied the art of painting under Sebastian Conca, but devoted herself wholly to portraiture, in which she attained a style of great fidelity and excellence. She died in 1708.

SAMACCHINI (ORAZIO). He was born at Bologna in 1532, and had Pellegrino Tibaldi for his preceptor; but his greatest improvement was derived from a diligent study of the works of Corregio. After painting in fresco the chapel in the cathedral of Bologna, he went to Rome, where he was employed by Pope Pius IV. in ornamenting the Sala Regia. Having completed that engagement, he returned to his native city, and executed there a great number of designs for the churches, particularly the Coronation of the Virgin; a Presentation in the Temple; a Last Supper; and a Crucifixion. These performances received great applause from Agostino Caracci; and our artist deserved not less for his Fall of Icarus, in the Lambertini palace, and a series of pictures of the Prophets, in the church of St. Abondio, at Cremona. He died in 1577.

SAMELING (BENJAMIN). This Flemish artist was born at Ghent in 1520, and had Francis Floris for his instructor. He painted history and portrait in the manner of his master; and died in 1571.

SANDBY (PAUL). This ingenious artist was born at Nottingham in 1732. At the age of fourteen he came to London, and was admitted into the drawing-room in the Tower, where he had made such progress, that, in 1748, he was appointed draughtsman under General Watson, with whom he travelled through the Highlands of Scotland. During his stay at Edinburgh he made a number of etchings of the designs he had sketched, which, on his return to London, were published in a folio volume. In 1752 he went to reside at Windsor, where he drew above seventy views of the scenery in that neighbourhood. The accuracy, taste, and spirit with which they were marked, so forcibly struck Sir Joseph Banks, that he purchased them all at a liberal price. Mr. Sandby soon after accompanied that gentleman in a tour through Wales, where he sketched a great number of interesting and romantic

scenes. Under the patronage of Sir Watkin Williams Wynne, also, he took many more views in the northern part of the principality, prints of which were published in imitation of drawings in bistre or Indian ink. The first part of the process by which this effect is given to an engraving, Mr. Sandby is said to have received from Mr. Charles Greville, a gentleman of great taste in the fine arts. Profiting by this hint, Mr. Sandby so far improved upon it, as to bring aquatinta to a degree of perfection never before known. About 1753, this artist and several members of an academy formed in St. Martin's-lane, wishing to extend their plan, held several meetings, for the purpose of making new regulations, in which they were thwarted by the pertinacity of Hogarth, who treated his brethren so roughly that they began to retaliate. When, therefore, he published his *Analysis of Beauty*, Mr. Sandby produced six or eight prints to ridicule his system; but afterwards he professed his regret for what he had done. On the institution of the Royal Academy, he was elected one of the first members, and the same year was appointed chief drawing-master of the Military Academy at Woolwich; which situation he held till his death, November 7, 1808. Mr. Sandby contributed much to the reputation of the English school of landscape painting; and in many of his exquisite delineations, uniting fidelity with taste, the beautiful scenery of this island is displayed as in a mirror. For force, clearness, and transparency, it may be truly said, that his paintings in water-colours have not yet been equalled.

SANDRART (JOACHIM DE). He was born at Frankfort on the Maine in 1606, and had for his first masters Theodore de Bry, Matthew Merian, and Giles Sadeler, the engravers; but afterwards he became the disciple of Gerard Honthorst, who is said to have brought him to England, where he remained till 1627, and executed several works for Charles I. While here, according to the same account, by having access to the royal collection of paintings, Sandrart laid the foundation of his subsequent merit; for he studied and copied some of the finest productions of Titian, Corregio, Guido, Veronese, and Vandyck; and two capital works are particularly mentioned by the writer of Sandrart's life, by which he was principally improved: the one was Mer-

cury teaching Cupid to read, at the request of Venus, by Corregio; the other, Titian's Twelve Cæsars, as large as life, which, after the death of the Duke of Buckingham, were purchased by the Emperor Ferdinand III., at an immense price. He also established his reputation, during his continuance in England, by copying Holbein's pictures of Henry VIII., Sir Thomas More, and Erasmus, for the Earl of Arundel: the imitation being so exact, as to make it no easy matter to determine which were the originals. From England he went to Venice, and next to Rome, where he resided some years; being much employed by Prince Giustiniani, who appointed him to superintend the engraving of the statues in his gallery. A picture of St. Jerome, and another of a Magdalen, procured Sandrart the favour of Cardinal Barberini, who obtained for him the honour of painting the portrait of Pope Urban VIII.; and the King of Spain having sent an order to Rome, for twelve pictures of the same dimensions, to be executed by twelve of the most eminent masters in Italy, Sandrart was appointed one of the number, the others being Guido, Sacchi, Guercino, Giuseppe D'Arpino, Cortona, Lanfranc, Domenichino, Nicolo Poussin, Massimi, Valentino, and Gentileschi. Their performances were exhibited at a grand procession on a public festival; and, perhaps, it may not prove unentertaining to the reader to know the subjects of those memorable paintings. The subject of Guido's picture was the Rape of Helen; in which he represented that fair fugitive conducted to the sea-shore by Paris, with a few female attendants; and in every part of the composition such genius, invention, and disposition were displayed, as made it doubtful whether art, nature, or grace had the superiority. Guercino's design was Dido stabbing Herself on the Funeral Pile; in which the expression of the principal figure, and the variety of passions in the spectators, were strong, lively, and natural. The genius and fine invention of Pietro da Cortona were nobly manifested in his composition, which represented Romulus giving the Signal for the Rape of the Sabines; in which he showed such a variety of actions, attitudes, and passions, such eager resoluteness in the Romans, such a mixture of timidity and resentment in the women, as made that performance be considered as one of the most capital designs of that master.

Andrea Sacchi's picture was emblematical, and represented Divine Wisdom seated on a throne, surrounded by several Virtues; but the excellence of the composition, the skill and taste in the design, and its singular correctness, were more applauded than the colouring. The subject of Lanfranc's design was the Discovery of Calisto, and the Death of Actæon; which seemed to be principally admired for its strong character of truth and nature. That of Domenichino represented Diana appointing Prizes for her Companions who excelled in Rural Sports and Exercises; in which composition were seen nymphs exerting themselves in the chase; others returning triumphantly with the game, or refreshing their limbs in the bath after their toil, while their hounds were drinking at the brook, or lying in different postures, expressive of fatigue. This performance was universally admired. Nicolo Poussin took for his subject the Plague of the Philistines at Asludod; in which he represented some sickening, others pining and languishing under the distemper, or attended by physicians; some dying, and many dead; but with such abundant variety, and admirable expression, as gained him the greatest honour. Valentino chose for his subject the Five Senses, which he described by figures in a banqueting-room: some eating and drinking, others engaged at cards, or amusing themselves with the smell of flowers; some listening to others who performed on musical instruments; and some fighting and wounding each other. This work was only esteemed for the elegance of the colouring. The design of Sandrart's picture was, Seneca in the Bath, meeting death with a philosophical firmness of mind, discoursing with his wife Paulina, and his friends Demetrius and Philo; in which the expression was natural, the figures correctly designed, and the colouring extremely good. The pictures of Gentileschi, D'Arpino, and Massimi, being unfinished, were not exhibited. After a long stay at Rome, Sandrart went to Naples, thence to Sicily and Malta, returning by the way of Lombardy to Frankfort, where he married. From that city he went to Augsburg; and lastly to Nuremberg, where he established an academy of painting. Here also he published his *Academia Artis Pictoriæ*, 1683, in folio; being an abridgement of Vasari and Riddolfi, for what concerns the Italian

painters, and of Charles Van Mander for the Flemings of the seventeenth century. This, however, is but part of a larger work, which he produced before, with the title *Academia Toresca della Architettura, Scultura, Pittura*, 1697, 2 vols. folio. He published also *Iconologia Deorum*, folio; *Admiranda Sculpturæ Veteris Vestigia*, folio; and *Romæ Antiquæ et Novæ Theatrum*, 1685, folio. Sandrart died at Nuremberg in 1688. The sketches he drew of buildings, antiquities, statues, and views after nature, together with his pictures and curiosities, produced twenty-two thousand seven hundred and twenty-one florins. Many of his paintings are in Italy, Germany, and the Low Countries; but his most capital performance is the representation of the Last Judgment; containing a multitude of figures, well designed and coloured.

SANDRINO (TOMMASO). He was born at Brescia in 1575, but his instructor is not ascertained. He became, however, an excellent painter of perspective views and architectural subjects, nor was he deficient in history. His principal works are at Milan and Ferrara. He died in 1631.

SAN FELICE (FERDINANDO). This artist was born at Naples in 1700, and studied under Francesco Solimena. He painted some altar-pieces for the churches of his native city, and he also became eminent for his landscapes and fruit-pieces. He died in 1759.

SANTA CROCE (FRANCESCO RIZZO DA). This painter was born in the territory of Bergamo, at a town, the name of which he assumed instead of Rizzo. He studied at Venice, under Carpaccio, and acquired a fine taste, as appeared in his altar-pieces at Murano, representing the Virgin and Child with a glory. He died about 1530.

SANTA CROCE (GIROLAMO RIZZO DA). He is supposed to have been the brother of the preceding; but in his style he approached Giorgione and Titian. One of his finest works is an altar-piece at Venice, representing the Last Supper. It was painted in 1538.

SANTA FEDE (FRANCESCO). He was born at Naples, and received his instruction under Andrea Sabbatini; after which he obtained considerable employment in the churches of his native place. One of his best works is, the Coronation of the Virgin, in St. Maria la Nuova. He was eclipsed by his son, *Fabrizio Santa Fe*, who was born at Naples in 1560; and,

after studying under Francesco Curia, went to Rome, where he remained two years. On his return home he painted several great works, as a Nativity, and the Adoration of the Shepherds, in the church of the Nunziata; and the Wise Men's Offering, in St. Maria de Constantinopoli. He died in 1636.

SANTAGOSTINO (GIACOMO ANTONIO). He was born at Milan in 1588, and had Giulio Cesare Procaccini for his instructor, and became eminent in historical composition. He died in 1648.

SANTERRE (JEAN BAPTISTE). This painter was born at Magny, near Pontoise in 1651, and was the scholar of Bon Boulongne, under whom he made a considerable proficiency; but his greatest improvement was from the study of nature, by which he was enabled to produce some estimable works, though he possessed but a moderate portion of genius, and his pencil was slow in execution. Perceiving that his invention was sufficient for historical composition, he employed himself in painting heads, and half-length pictures, from imagination, or after the life, and he finished them with care and delicacy. He designed with tolerable correctness, and had merit in the attitudes and expression of his portraits; but his draperies were neither well chosen, nor judiciously disposed. He, however, took pains to acquire the knowledge of anatomy and perspective; and, being anxious to discover the means of rendering his tints bright and durable, he spent many hours in observing the paintings on the signs in the streets, to remark what colours endured best the air, sun, and wet: and his labour was rewarded; for his pictures, especially in the carnations, showed an uncommon transparency. It is mentioned, as a singularity in Santerre, that he never put any varnish on his pictures in less than ten years after they were finished. The best of his works are, Susanna and the Elders; and St. Theresa; both in the royal collection at Paris, where he died in 1717.

SANTI (DOMENICO). He was born at Bologna in 1621, and was the scholar of Agostino Mitelli, to whom he proved nearly equal in perspective and architectural subjects. He painted both large and small pictures, but the figures were inserted by other artists, chiefly Domenico Maria Canuti. He died in 1694.

SANTO, see TITI.

SARABIA (JOSEPH). This artist was born at Seville, in Spain, in 1618. He

studied in the school of Zurbaran, and became an eminent painter of history. His principal pictures are, the Miraculous Conception, in the convent of St. Francis, and the Flight into Egypt, in that of La Vittoria, in Cordova, where he died in 1669.

SARACINO (CARLO). This painter was called, from the place of his birth, *Veneziano*, but studied at Rome under Mariani. However, he became an imitator of Michel Angelo Caravaggio, and with considerable success. After painting several great works for the churches and palaces of Rome, he returned to Venice, where he began a grand piece in the council chamber, but left it unfinished at his death, in 1585.

SAREZANA see FIASELLA.

SARTI (ERCOLE, or IL MUTO DI FICAROLO). This extraordinary genius was born at Ficarolo, in the duchy of Ferrara, in 1593; and though deaf and dumb from his nativity, he manifested an early inclination to painting. At the age of fifteen he placed on the front of his father's house a picture of the Wise Men's Offering, executed without instruction or assistance. This attracted much attention, and he was subsequently placed under Carlo Bononi, at Ferrara, whose style he successfully imitated, as also that of Sarsellino. His works are mostly confined to Ferrara and Ficarolo, where he died in 1637.

SARTO (ANDREA DEL, or ANDREA VANUCCI). This celebrated painter was the son of a tailor at Florence, whence he obtained the name of *Del Sarto*, that of his father being *Vanucchi*. He was born in 1488, and received his first instruction from Giovanni Basili, a mean artist, with whom he spent three years with intense application, at the end of which period he became the disciple of Pietro Cosimo. His perseverance under that master rendered him in a short time very eminent, but the morose temper of Cosimo compelled Andrea to quit him, and to endeavour to perfect himself by attending to the works of other famous artists. While with him, he had appropriated every holiday to design after the paintings of Vinci and Buonarroti to which he could gain access, and he continued to persist in this practice, by which he formed an admirable taste, and signalized himself above most of the young men of his time and country. Andrea having formed a friendship with Francesco Bigio, they

determined to live together, and accordingly painted, in conjunction, several pieces for the churches and convents of Florence; so that the reputation of Andrea was daily advanced, and his improvement promoted by every work he finished, either in fresco or in oil. At last his fame was raised to its highest pitch by that noble design which he executed alone for the Carmelites at Florence, representing the Preaching of St. John. The attitude and air of the head of the Baptist were exceedingly fine, the countenance full of spirit, and strongly expressive of his character, and the sunburnt tint of his flesh properly suited to his life in the desert. The expression of the auditors was also natural, with abundant variety; some were attentively listening, in admiration and astonishment; and others, with a look of approbation and conviction: the whole performance was indeed admirable, for colouring, correctness of outline, disposition, and simplicity united with elegance. Notwithstanding his employment at Florence, he could not resist the impulse to see the works of Raffaelle at Rome, whither he went, and examined every thing with attention. He studied the manner of that inimitable master carefully, and also observed with a critical eye the grandeur of style in the compositions of Buonarroti; nor did he neglect the antiques, but received from them considerable improvement, so that his manner was altered much for the better after this journey. He did not, however, continue there sufficiently long to examine things with such exactness as he ought; and it is not doubted that, if he had resided for some years at Rome, and devoted more of his study and practice to the antiques and the works of Raffaelle, he would have surpassed all the artists of his time. He painted with great freedom; his colouring in fresco, as well as in oil, was full of sweetness and force, and his carnations were beautiful; his draperies are easy, graceful, and touched with spirit; the airs of his heads have an elegant variety, and his boys, as also the extremities of his figures, are little inferior to those of Raffaelle. The naked in his compositions is excellently designed; but, from timidity, his figures seem to want that fire and vivacity which animate the works of other great painters, though they possess correctness, truth, and simplicity. The excellence of Andrea's pencil, and his power of imitation, cannot be more strongly illustrated than by the follow-

ing incident. Raffaelle having painted the portrait of Leo X. seated between Cardinals Medici and Rossi, the picture was so much admired by the Duke of Mantua, that he begged it of the pope. Upon this Leo ordered Ottavian de Medici to send it to Mantua, instead of which, he directed Andrea del Sarto to copy it, which he did so exactly, that when his work came to Mantua, Giulio Romano could with difficulty be persuaded of the deception, though he had himself executed the draperies of the original. The French king, Francis I., on receiving some of his works, invited him to his court, defrayed the expenses of his journey, and made him many valuable presents. The first piece on which he was employed after his arrival, was a portrait of the dauphin, and he was rewarded for the performance with three hundred crowns in gold. Afterwards he painted an incomparable picture of Charity, and a multitude of designs for the principal nobility. Amidst this flow of good fortune, he was employed by the queen mother to paint a picture of St. Jerome, but before it was finished, he received letters from his wife, soliciting his return to Florence; upon which, to indulge her desire, he requested a few months' absence, promising to return with his family, and settle in France. The king confided in his integrity, and not only made him several presents, but intrusted him with a large sum to purchase statues, paintings, and other curiosities. Andrea, however, soon forgot his engagements, and violated every tie of honour after he arrived at Florence, by squandering away the king's money, as well as his own, and never returned to his royal benefactor. At last he sunk into poverty by his prodigality, and after suffering a variety of difficulties and distresses, died of the plague, abandoned by his wife, and by the companions of his extravagance. His death happened in 1530. The works of Andrea abound in the churches, convents, and palaces at Florence, and in them his merit is shown in a proper light; for they are far preferable to what is seen of his hand, either in Rome or any other part of Italy. In the Palazzo Pitti is an admirable picture, the subject of which is, the Virgin and Child, with St. John and St. Francis; the colouring has an extraordinary force, the style is exquisitely delicate, the draperies are cast in a grand taste, and look unusually fresh, and the heads are excessively fine, though that of the Virgin has more beauty

than dignity of character. A remarkable circumstance is recorded, which places the excellence of this artist in a strong point of view. In 1529, when the soldiers took Florence, and entered the monastery of the Salvi, they were so struck with the picture of the Last Supper, in the refectory there, that they felt an indescribable awe, and retired without committing any violence. Another fine picture by Andrea is the Flight into Egypt, in which Joseph is represented resting on a sack of corn. It has been engraved by Morghen.

SASSOFERRATO, *see* SALVI.

SAVERY (JACQUES). He was born at Courtray about 1545, and had John Bol for his master. He painted landscapes and animals very exactly, and with great labour, but in a stiff manner. He died at Amsterdam in 1602.

SAVERY (ROLAND). He was the son of the preceding, and was born at Courtray in 1576. He was instructed by his father and elder brother, though some say that he was a disciple of Paul Bril, while others are of opinion that he only studied the works of that artist, and endeavoured to imitate his manner of handling and colouring. He painted landscapes, adorned with historical figures, and animals of different kinds, also insects and reptiles, touched with great spirit. The Emperor Rodolph, having seen some of his works, engaged him in his service, settled on him a considerable pension, and sent him into the Tyrol, to improve his taste, and furnish his imagination with objects, by surveying nature in all its wildness, among the vales, hills, mountains, and precipices of that Alpine country. He spent two years there, sketching after nature those scenes which appeared most agreeable and romantic, as rocks, rivers, and stupendous falls of water; and having collected a large volume of designs, which proved of the utmost benefit to him in his future compositions, he returned to Prague, where he painted several pictures for his patron, on whose death he went to settle at Utrecht, and died there in 1639. He had a delicate pencil, and touched his pieces with great spirit and freedom; the scenes which he describes are grand and solemn; he shows a pleasing opposition in his lights and shadows; his subjects are full of an agreeable variety, and his pictures are generally executed in a masterly manner. His drawing, however, is sometimes incorrect, and the tone of his colouring is not always agreeable; sometimes the

blue tint predominates too much, and the green appears too vivid. Yet he was an excellent artist, and his works are highly esteemed, particularly his small easel pictures, which are accounted little inferior to those of Paul Bril, or Brueghel, in neatness of finishing. His most capital performance in the gallery of the emperor is a landscape, with a figure of St. Jerome in the Desert; and one of his best pictures in the Low Countries is a landscape, with Orpheus surrounded by Animals. Roland had a nephew, named *John Savery*, who painted landscapes in the manner of his uncle, and also etched several prints from his own designs. He died at Utrecht in 1655.

SAVOLDO (GIROLAMO). This amateur artist was born of a noble family at Brescia. He studied the works of Titian, and painted some altar-pieces, as well as easel pictures, in the style of that master, with great credit. His principal performances are, a Nativity, Christ with Four Saints, and a Transfiguration. This last is in the Florentine gallery. He died about 1590.

SAVONANZI (EMILIO). This artist was born at Bologna in 1580, and studied successively under the Caracci and Guido Reni; which last he approached so very near, that his works have been frequently mistaken for those of his master. He was thoroughly conversant with anatomy, perspective, and architecture. On going to Spain he experienced much encouragement, but returned to his native city, where he died in 1638.

SAVOYEN (CHARLES VAN). This Flemish painter was born at Antwerp in 1619. It is not known under whom he studied; but he became a good artist in historical subjects, and painted naked figures with credit. He died at Antwerp in 1669.

SCACCIATI (ANDREA). This artist was born at Florence in 1642, and studied successively under Mario Balassi and Lorenzo Lippi, by whose advice he applied to the representation of animals, fruit, and flowers, in which department he became very eminent. He died at Florence about 1712.

SCALIGER (BARTOLO). This painter was born at Verona in 1550, and had Dario Varotari for his preceptor, under whose instructions he became eminent in historical composition, which he executed correctly, and with a good colouring. He died in 1608.

SCALIGERI (LUCIA). This ingenious

lady was born at Venice in 1637. She became distinguished by her knowledge of the learned languages, her skill in music, and also by her taste in painting, the principles of which she learned from Alessandro Varotari. Several of her pictures are in the churches of Venice, where she died in 1700.

SCALVATI (ANTONIO). He was born at Bologna in 1559, and studied under Giacomo Lauretti, with whom he went to Rome, and became his assistant in painting the hall of Constantine, in the Vatican. After this Scalvati was employed in ornamenting the library, and other works. He was also a good portrait painter. He died in 1622.

SCAMINOSI (RAFFAELLE). He was born at Borgo St. Sepolcro, and had Raffaellino del Colle for his instructor. He painted historical subjects with great credit, but is best known by his engravings. He died about 1620.

SCANNAVINI (MAURELIO). This artist was born at Ferrara in 1655, and studied successively under Francesco Ferrari, and Carlo Cignani. His best works are fourteen pictures of the life of St. Dominic, in the refectory of the convent of that order at Ferrara; an Annunciation, in the church of St. Stefano; St. Tommaso di Villanova relieving the Poor, in the Augustinian monastery; and St. Bridget, supported by an Angel, in St. Maria delle Grazie, in the same city. He died at Ferrara in 1698.

SCARPACCIA (VICTOR). This artist was born at Venice in 1410, and became a good painter of history and portrait for the age in which he lived. He is also said to have been conversant with the principles of perspective. He died at Verona in 1469.

SCARRAMUCCIA (LUIGI), called from the place of his birth, *Il Perugino*, was born in 1616. He learned the rudiments of the art from his father, who was but an indifferent painter. Afterwards he became the scholar of Guido, and it is said that he also studied under Guercino. He rose to eminence in his profession, and executed some fine pictures in the churches and other public buildings at Perugia, Milan, and Bologna. In the palace of the latter city he painted the Coronation of the Emperor Charles V. in a style of grandeur. Of his religious pieces the best are, the Presentation in the Temple, at Perugia; and a St. Barbara, at Milan. He also etched some prints with great spirit. He died at Pavia in 1680.

SCARSELLA (SIGISMONDO). This artist, who obtained the diminutive name of *Mondino*, was born at Ferrara in 1530, and became the scholar of Paolo Veronese. He painted in the church of St. Gabriele, at his native place, a picture of the Conversion of St. Paul; and in that of Santa Croce, a Visitation of the Virgin, both in the manner of his master. He died in 1614.

SCARSELLA (IPPOLITO). This painter, who was the son of the preceding, and obtained the name of *Lo Scarsellino*, was born at Ferrara in 1560. After being instructed by his father, he went to Venice, where he studied under Giacomo Bassano, but improved himself by the works of Paolo Veronese. Having finished his professional education, he returned to Ferrara, where he obtained considerable employment for the churches and convents. In St. Maria Nuova he painted the Annunciation, the Visitation of the Virgin, and her Assumption. At the Benedictines is a fine picture of the Marriage of Cana, and in other edifices are many excellent compositions of this artist, distinguished by richness of colouring, fertility of invention, and the beauty of the landscapes in the backgrounds. He also painted portraits with great success. He died in 1621.

SCAVATI (ANTONIO). This painter was born at Bologna in 1559, and studied under Giacomo Lauretti, by whose instructions he acquired a good taste in historical composition. He died in 1622.

SCHAEUFLEIN (JOHN). This German artist, who was born at Nuremberg about 1490, is supposed to have been a pupil of Albert Dürer. At Nordlingen he painted an altar-piece of the Descent from the Cross, which was much admired. He was also an engraver, both on wood and copper. He died about 1560.

SCHAGEN (GILLES VAN). He was born at Alkmaer in Holland, in 1616, and was a disciple of Solomon Van Ravesteyn, whom he quitted for Peter Verbeck. To improve himself, he travelled through Germany, and at Elbing contracted an intimacy with Strobel, through whom he was introduced to Stanislaus, King of Poland, and painted his portrait; but the beauty of the work excited so much jealousy in his brother artist, that he now became his enemy. Schagen then went to Paris, where he painted a great number of portraits and other subjects, and lived in affluence. He acquired reputation by

copying a picture of Christ and St. John, after Michel Angelo Buonarroti, and a Virgin and Child, after Rubens; in the latter of which he showed a free pencil, great power of execution, and a tone of colour little inferior to the original. One of his most remarkable compositions was the representation of the sea engagement between Van Tromp and Oquendo, the Spaniard, which he sketched during the fight, by order of the Dutch admiral. Schagen also painted pictures of kitchens and conversations, in the manner of Ostade. He died at Alkmaer in 1668.

SCHALCKEN (GODFREY, or SCALKEN). He was born at Dort in 1643, and learned the first principles of painting from Samuel Van Hoogstraeten; but afterwards became the disciple of Gerard Douw, with whom he studied some years. On entering upon his profession, he soon gained a considerable reputation, and was much employed in painting portraits. One celebrated picture is that of a lady in the character of a nymph sleeping under a tree. Though his colouring was not clear at first, he considerably improved in that respect afterwards. He was also remarkable for painting in a variety of manners, and excelled in every one of them. He principally delighted, however, in night subjects, because he knew how to distribute the light of a flambeau or taper with so much skill, as to diffuse a brightness over his object by a proper opposition of shadow, which only nature could equal; and in that line he was without a competitor. Honbraken mentions a picture of this artist, which was exceedingly admired; the subject was St. Peter denying Christ; and the maid is represented as holding up a light to the face of the apostle. This piece is described as having better expression, a greater assemblage of figures, more correctness of design, and greater harmony, than usually occur in the works of Schalcken; for though in his pencilling he might almost be compared to Mieris, or Vanderwerf, yet in his drawing he was far inferior. To give effect to his candlelight scenes, he placed the object he intended to paint with a taper in a dark room, and then looking through a small aperture, he drew by daylight what he saw in the darkened chamber. After the Revolution he came to England, where he attempted to enter into competition with Kneller, by painting portraits in a large size, but without success; on which he returned to his ac-

customed manner, and might have profited, if his behaviour had been more courteous. He was not so successful in the portraits of women as in those of men; because he wanted elegance in his choice. He copied nature exactly, without flattery, and without studying to add even a graceful air to his subjects; not considering that his female models would have been more pleased to see charms and graces in their portraits, than a mere faithful resemblance without embellishments. While in London, he had the honour to paint the portrait of William III., who chose to be represented by candlelight. Schalcken having presented to the king a taper, that he might hold it in a proper position, the wax melted in such a manner as to drop on the fingers of the monarch, who endured it with great composure, being unwilling to disconcert the artist; while Schalcken, with perfect indifference, went on with his work. Another instance of his rudeness is thus related. A lady, who, though not handsome, had a fine arm, sat to Schalcken for her portrait, which he executed with his wonted fidelity of likeness. The face being completed, she asked when she should sit for her hands. "Oh, as for that," said the painter, "there is no occasion; I always draw them from my housemaid." An artist of this cast was not likely to be popular; and therefore Schalcken went back to the Hague, where he found a prodigious demand for his small paintings, which he sold at a high rate. His pencil was soft, mellow, and delicate; his pictures are finished with exceeding neatness; and show the chiaro-oscuro in great perfection. He imitated nature with singular exactness, as well in the truth of his colouring as in the masses of his light and shadow; but he had no idea of elegance, either in design or the forms of his figures. He died in 1706.

SCHREITZ (MATTHEW). This artist was born at Amsterdam about 1648, and became the scholar of Philip Wouwermans, whose style he quitted for that of David Teniers. He painted landscapes, and the sports of rustics and children. He also practised engraving.

SHELLINCKS (WILLIAM). He was born at Amsterdam in 1632, and learned the art of painting in that city; but, to improve himself, he travelled through several parts of Europe, particularly England, France, and Italy. While here, he sketched ships, seaports, and views after

nature; and in Italy, he observed every thing curious in the buildings, prospects, monuments of antiquity, ports, or other objects which merited his notice, and designed them on the spot. His manner of painting resembled that of Karl du Jardy, and the perspective parts, representing vessels lying at the wharfs, or at anchor, were in the style of, but superior to, those of Linglebach. He had an excellent touch, with great freedom of hand, and his design was in general correct. He usually painted in a small size, finished his pictures very highly; and in some of them the figures and horses have a great resemblance to Wouvermans'. Houbraken mentions a capital composition of Schellincks, representing the embarkation of Charles II. on his return to England, at the Restoration. On the shore were represented a multitude of figures well grouped, soldiers, both horse and foot, coaches, and other carriages, with a distant view of the fleet waiting to convoy the monarch to his dominions. The whole was well designed and judiciously executed. He died in 1678.

SHELLINCKS (DANIEL). He was the younger brother of the preceding, and was born at Amsterdam in 1633. He was instructed by William Schellincks, in whose manner he painted landscapes, and sometimes views of places, with the reputation of being an extraordinarily good artist. He died in 1701.

SCHIAVONE (ANDREA). He was born at Sebenico, in Dalmatia, in 1522, and when young was sent by his parents, who were very poor, to Venice, where he became servant to a house-painter; which low occupation, however, proved the means of eliciting his genius. His knowledge of design was derived from copying the etchings of Parmegiano, and his taste of colouring from the works of Giorgione and Titian. The study of those masters gave him a peculiar manner and style, which raised him gradually to the highest reputation, and rendered him superior to most of his contemporaries, in delicacy of pencilling and richness of colour. At his first setting out, he had to struggle with many difficulties; being obliged to engage in any kind of work that offered, and painting at his leisure hours for the picture dealers. Some of these performances fell under the observation of Titian, who, seeing the merit of Schiavone, and being informed of the wretchedness of his situation, took him under

his care, and employed him, with Tintoretto and others, as an assistant, in the grand works which he had undertaken for the library of St. Mark. There Schiavone had an opportunity of displaying his talents; and three entire ceilings of his painting are still to be seen in that celebrated repository. He painted soon after, in competition with Tintoretto, a piece for the church of Santa Croce, the subject of which was the Visitation of the Virgin. This did not create any envy in that great artist, who always acknowledged the merit of Schiavone, and kept a picture of his constantly before him in his painting room, to profit by the colouring. Schiavone was indeed one of the finest colourists of the Venetian School: his manner was lively and pleasing; he showed an elegant choice in the attitudes of his figures, and contrasted them with judgment; and the graceful taste of his draperies was generally admired. The heads of his old men are touched with spirit, and those of his women are no less charming. He was, notwithstanding, incorrect in his design; which, considering that he was self-taught, ought to excite no surprise. He painted with ease; had a neat pencil; and by a skilful management of his tints gave his carnations such truth, freshness, and warmth, that they had all the look of real life. Notwithstanding his defects, the beauty of his colouring, the fine distribution of his lights and shadows, and the delicate and natural relief of the figures, will always make his works valuable. The history of Perseus and Andromeda, by this master, is in the royal palace at Windsor; and in the same collection is another picture, representing the Apostles at the Sepulchre. Two of his most esteemed productions are a Nativity and an Assumption, in the church of the Theatine Order, at Rimini. Schiavone also etched several prints after his own designs, and the works of great masters. He died at Venice in 1582.

SCHIDONE, OR SCHEDONE (BARTOLOMEO). He was born at Modena in 1560, and learned design and colouring under the Caracci; on quitting whose academy, he devoted himself to the study of Raffaele, but chiefly of Corregio, imbibing so strongly the graces of that wonderful artist, that none ever imitated his style more happily. Having given an early promise of excellence, he was taken into the service of Ranuccio, Duke of Modena, who appointed him his principal painter.

He finished for that prince several compositions of sacred subjects, and some taken from the Roman writers, in the taste of Corregio; but his principal employment was to paint the portraits of his patron and family; in which he showed such an amiable variety of airs and attitudes, as well as such delicacy of colouring, as caused him to be numbered among the best masters of Italy. The genius of Schidone was noble and elevated; his style of painting is exceedingly elegant; his touch light, delicate, and admirable; and, though not always critically correct in his outline, his heads are remarkably graceful, and his pictures are all finished in an exquisite manner. His paintings, as well as his designs, are exceedingly scarce, and are frequently mistaken for those of Corregio, or Parmegiano. The most valuable of his works are a Pietà in the academy at Parma; and the Conception, in St. Francesco, at Piacenza. In the collection of the Duke of Orleans there was a Holy Family, in which the Virgin is teaching Christ to read. Unhappily he grew fond of gaming, to which passion is to be attributed the great scarcity of his works. It is also said that, having in one night lost a sum of money beyond his means to pay, it affected him so violently as to occasion his death in 1616.

SCHOEN (MARTIN). This artist was born at Culmbach, in Franconia, about 1420. In the church of the Hospital, at Colmar, are two of his productions; one representing the Nativity, and the other the Wise Men's Offering, both of which have been engraved by himself. He died in 1486. He was the founder of a family of engravers.

SCHOEVARTS (M.) This artist was a native of Flanders, but no particulars are recorded of his personal history, or of the period when he lived. He painted rustic amusements and the cottages of peasants, in the style of Teniers.

SCHNEBBELE (JACOB). This artist was the son of a Swiss officer, who came to England, and became a confectioner, in the parish of St. Martin-in-the-Fields, where Jacob was born in 1760. He was brought up in his father's business, to which he succeeded, and carried it on for some time; but then abandoned it, to teach drawing; and, though entirely self-taught, he obtained considerable encouragement. While taking a view in Hertfordshire, he attracted the notice of

the Earl of Leicester, who became his patron, and employed him in painting several landscapes from nature. In 1781 he began a set of views of St. Augustine's monastery, one of which he etched himself; and in 1788 he published four views of the town and Abbey of St. Alban's, drawn and engraved with his own hand. Soon after this, he set on foot a work entitled *The Antiquary's Museum*; and became an associate with Mr. Moore, in the *Monastie Remains*. He was then engaged by the Society of Antiquaries, for their *Vetusta Monumenta*; by Mr. Gough, for his *Sepulchral Monuments of Great Britain*; and by Mr. Nichols, for the *History of Leicestershire*. He had also intended to publish a work of his own, under the title of *Antique Dresses since William the Conqueror*; but was prevented by his various engagements. He died in 1792.

SCHOONJANS (ANTHONY). He was born at Antwerp in 1655, or, according to Deseamps, in 1650; and, while young, was placed as a disciple with Erasmus Quellinus, under whom he made an extraordinary progress. At the age of nineteen he went to Italy, and continued at Rome ten years, devoting his time to the study of the antiques, and the works of the most celebrated masters. He also painted there some pictures for the churches, which procured him an invitation to the imperial court, whither he removed in 1678, and experienced a flattering reception from Leopold I., who took him into his service, appointed him his cabinet painter, and honoured him with a present of a gold chain and medal. His portraits, of which he painted several of the imperial family, were much admired, not only on account of their striking likeness, but for the expression, character, and liveliness which he gave to his subjects. He had a thorough knowledge of the principles of the chiaro-oscuro, by which he distributed his lights and shadows so judiciously, as to give his figures a natural roundness and relief. In the historical style he painted several grand altar-pieces for the churches and convents of Germany, but his principal works are at Vienna. In the reign of King William he visited England, and was much employed here in painting portraits, as well as in ornamenting the houses of the nobility. On his return to Germany, he executed a few designs for the Elector Palatine, for which that prince presented him with a chain and medal of

gold; and would have employed him in larger works, if the other engagements of Schoonjans had not compelled him to hasten to Vienna, where he died in 1726. Lord Orford had the portrait of Schoonjans, painted by himself.

SCHOONEFELD or **SCHOENEFELD**, (**JOHN HENRY**). He was born at Biberach, in Suabia, in 1619, of a noble family, and learned the art of painting from John Siehelbein; but he afterwards went through Germany to improve himself, and in a few years gave evident proofs of an elevated genius. He next travelled to Rome, where, by studying the most celebrated pieces of painting, architecture, and sculpture, he refined his taste; obtained a perfect idea of design and composition; and distinguished himself by an uncommon readiness of invention, as well as freedom of execution. He showed grace in all his compositions, and possessed so fertile a conception, that his pencil, though exceedingly expeditious, was scarcely active enough to express what the liveliness of his imagination dictated. He excelled equally in historical subjects, landscapes, seaports, architecture, ruins of grand edifices, and animals of every species. His figures were designed with elegance, and all his subjects disposed with judgment. At Augsburg, in the church of the Holy Cross, are two capital paintings by him: one of Christ conducted to his Execution; the other, a Descent from the Cross, in which the figures and dispositions are excellent; and in the senate-house of the same city is a fine composition, representing the race of Hippomenes and Atalanta, which deserves the highest commendation. He also etched some prints in a slight manner. He died at Augsburg in 1689.

SCHOOR (**NICHOLAS VAN**). This painter was born at Antwerp in 1666; but we are not told by whom he was instructed. He painted nymphs and children, chiefly taken from fabulous history, which were represented in a lively style. His chief employment was in making designs for the weavers of tapestry in Flanders. He died in 1726.

SCHOREL, or **SCHOREEL** (**JOHN**). He was born at the village of Schorel, near Alkmaer, in Holland, in 1495; and was at first placed under William Cornelius, an indifferent painter, with whom he continued three years; after which he studied under James Cornelius, a much abler artist, and more expert in design. The fame

of John Mabuse, who then lived at Utrecht, induced Schorel to remove thither for the benefit of his instruction; but, as he could not endure his dissipated habits, he left him, and went to Nuremberg, where he resided some time with Albert Durer. He also made some stay at Spire, to study perspective and architecture; and in every city through which he passed, visited the most eminent artists, to observe their different manners. Soon after his arrival at Venice, he was prevailed on to undertake a pilgrimage to Palestine; and in the voyage designed the most pleasing views of Cyprus, Rhodes, and other islands of the Levant, with such ancient buildings, castles, ruins, rocks, or scenery, as had an appearance of elegance or grandeur in their construction or situation. On his arrival in Palestine, his principal employment was to sketch the prospects of the country near Jerusalem, and the particular views of the city itself; of which sketches he made a judicious use when he returned to his native country, by composing his subjects from sacred history. Proofs of this appeared in a picture which represented the passage of the Israelites over Jordan; and in another, of Christ entering into Jerusalem. While in the holy city, he presented to the convent a picture of the Incredulity of St. Thomas. On his return to Europe he visited Rome, where he studied the antiques, the works of Raffaele, and the compositions of Michel Angelo Buonarroti, as well as other great masters; designing also the most magnificent ruins in that city and its environs. He was the first of the Flemish painters who introduced the Italian taste into his own country; and prepared them for receiving further improvement from Francis Floris and others, who after his time studied at Rome. During his residence in that city, Schorel was much distinguished by Pope Adrian VI., whose portrait he painted, and who employed him in the Belvidere. When he returned to Holland, he settled at Utrecht, where he died in 1562. His manner was rather dry, but the airs of his heads had grace; his landscape was always adapted to the history which constituted the principal subject; and his colouring, though not excellent, was far from displeasing. His picture, at Haerlem, of St. John baptizing Christ, is one of his finest performances.

SCHOOTEN (**GEORGE VAN**). He was born at Leyden in 1587, and studied under Conrad Vander Maes, whom he surpassed,

both as a painter of history and portrait. His works are, however, very little known. He died in 1658.

SCHOUMAN (ARTUS). This person, of whose history little is known, was born at Dort in 1710, and had Adrian Vander Berg for his instructor. He painted historical subjects and portraits, besides which, he engraved some plates in mezzotint, but of no great merit. He died about 1780.

SCHUPPEN (PETER VAN). This artist was the son of a Flemish engraver of eminence, who settled at Paris, where Peter was born, in 1673. He became the scholar of Nicholas de Largillière, after which he went to Vienna, where he was appointed painter to the emperor, and director of the academy. He excelled in history and portrait. He died in 1751.

SCHURMAN (ANNA MARIA). This extraordinary lady was born of a noble family at Cologne, in 1607. From her infancy she discovered an uncommon facility in acquiring various accomplishments, as cutting with her scissors, out of paper, all sorts of figures without any model; designing flowers, embroidery, painting, sculpture, and engraving, and succeeded equally in all those arts. Her handwriting was also beautiful, and many curious persons preserved specimens of it in their cabinets. She was likewise deeply conversant in the Greek, Latin, Hebrew, Syriac, Arabic, Chaldaic, and Ethiopic languages; besides English, French, and Italian. She drew portraits upon glass with the point of a diamond, and painted her own picture by means of a mirror; she also found out the art of forming artificial pearls, so like natural ones, that they could not be distinguished but by pricking them with a needle. She modelled in wax, sculptured several busts, and, among other plates, engraved her own portrait, in a neat style, dated in 1640. Her works in Latin, French, Hebrew, and Greek, have been printed in one volume. She died, unmarried, at Altona, in 1678.

SCHUT (CORNELIUS). This painter was born at Antwerp in 1600. He was the disciple of Rubens, and having a fruitful genius and lively imagination, showed himself worthy of the school from whence he derived his instruction, and rendered himself considerable as a painter of history. Vandyck painted his portrait among the eminent artists of his time; but the superior merit of Rubens prevented him

from being so much distinguished or employed as he deserved. This disappointment inspired him with an implacable enmity to his master, who, instead of expressing any resentment, was only more active to procure him employment, by a generous commendation of his performances. He had a poetic imagination, and generally chose to paint subjects of the fabulous kind; but though his composition was ingenious, and showed a spirited fancy, yet his works were depreciated by a grayish tint in the colouring, an incorrectness of design and outline, and a want of studying nature. However, he had a free and firm pencil, and his style of colouring plainly indicated the school of Rubens. He was sometimes engaged by other artists to insert figures in their pictures, particularly by Daniel Segers, for whom he frequently painted the bas-reliefs, and figures coloured in imitation of marble, which are seen in the middle of the flower-pieces of that master. The cupola of the church of Notre Dame at Antwerp was painted by him; and in a chapel of the same edifice is an altarpiece, of which the subject is the Martyrdom of St. George; but one of his most capital performances is in the church of the Jesuits at Ghent, representing the Assumption of the Virgin. Schut also etched several plates from his own designs in a spirited style. He died at Antwerp in 1660.

SCHUTZ (CHRISTIAN GEORGE). This German artist was born at Floersheim, in the electorate of Mentz, about 1725. He painted small views of the Rhine, and landscapes in the same size, exquisitely finished. He also etched some plates of the same subjects from his own designs.

SCHUUR (THEODORE VANDER). He was born at the Hague in 1628, and went young to Paris, where he became the scholar of Sebastian Bourdon, with whom he made a great progress in the theory and practice of his art. In 1651 he travelled to Rome, applying himself incessantly to his studies; and there copied the compositions of Raffaele and Giulio Romano, in which he succeeded so happily, that his performances engaged the notice and approbation of the ablest judges. Queen Christina of Sweden, who then resided in that city, honoured him with her patronage, employed him in several considerable designs, and rewarded him liberally. On his return to the Hague, he acquired extraordinary honour by a grand

composition, which he painted on a ceiling of the town-house, in the hall of the burgo-masters; being an allegorical representation of Justice, Temperance, and Fortitude. Another fine picture of his painting there, is a group of portraits of officers. His works have more of the Italian than the Flemish taste. He had a good manner of design, a perfect knowledge of perspective and architecture, and always enriched his backgrounds with Greek and Roman antiquities. He died in 1705.

SCHWART (JOHN). He was born at Groningen, in Holland, in 1480, and went for improvement to Italy. He painted history and landscapes equally well, particularly the latter, which was much in the manner of Schorel. He died in 1541.

SCHWARTS (CHRISTOPHER). This painter, who obtained the high appellation of the German *Raffaële*, was born at Ingolstadt, or, according to other accounts, at Munich, in 1550. He learned the first principles of the art in his own country, but finished his studies at Venice, in the school of Titian. After spending some years there, he returned to Germany, where his works were much admired, on account of their novelty. The elector of Bavaria was so well pleased with them, that he invited Schwarts to his court, and appointed him his principal painter. He had a genius for grand compositions; but though he shook off some of his national taste during his residence at Venice, he could never entirely divest himself of it. His colouring was lively and natural; he had also a light, free pencil, which enabled him to work with great ease and readiness; but he was incapable of giving his figures either the elegance, the grace, or the correctness of the Italian masters. He gave up his whole attention to colouring, and seemed to despise other branches of his art, which were at least as essential, if not more so. Even to the last he retained a mixed manner, participating of the Roman, Venetian, and German styles. In the attitudes and disposition of some of the figures, he approached the two former schools, but in the airs of his heads, countenances, and expression, he seemed totally German. His most capital works, as well in fresco as in oil, are in the palace at Munich, and in the churches and convents; particularly in the grand hall of the Jesuits, there is a picture of the Virgin and Child, in which the air of the maternal head is

noble, and the countenance shows such an expression of modesty and innocence, as is truly worthy of the character, and also a degree of grace rarely observable in his figures. One of his best performances is a picture of the Entombing of Christ, in the gallery of Dusseldorp. He died at Munich in 1594.

SCHWEICKHARDT (H. W.) This Dutch artist came to England in 1786, and settled here for the rest of his life. He painted landscapes and cattle, but excelled in the representation of winter scenes. He also etched a set of plates of animals in 1788; and was patronised by Benjamin West.

SCHYNDAL, OF SCHEDEL (BERNARD). He was born at Haerlem in 1659, and became a disciple of Mommers. His subjects were natural, but copied from low life, such as conversations, merry-makings, and feasts, with the interior of the huts of shepherds and peasants. He had a neat manner of pencilling, and in his style of design and colouring imitated Ostade; and, though inferior to that master, he was on an equality with Brakenburg. He died in 1716.

SCILLA (AGOSTINO). This painter was born at Messina in 1629, and studied under Antonio Ricci, or Barbalunga, who solicited and obtained for him a pension from the senate, that he might be enabled to visit Rome. He there availed himself of the instructions of Andrea Sacchi, and after a residence of four years in that great seat of art, he returned to Messina, highly accomplished in painting and literature. He then established an academy in his native city; but when the revolution broke out there in 1674, he fled to Rome, where he died in 1700. He painted both in fresco and in oil; his most admired performance in the latter being a picture of the Death of St. Hilary.

SCOLARI (GIUSEPPE). He was born at Vicenza, and had Giovanni Battista Maganza for his preceptor. He painted historical subjects both in fresco and in oil; many of his pictures being in the churches of Vicenza, Verona, and Venice. He also engraved, but in a rude manner, on wood. He lived about 1590.

SCORZA (SINIBALDO). He was born in 1589, at Voltaggio, near Genoa, and studied under Giovanni Battista Paggi. He painted landscapes with figures and animals in an admirable style, well composed, and touched with spirit. Besides these pictures, which are most valued, he

produced some historical subjects ornamented with landscape. He died in 1631.

SCOTT (SAMUEL). This celebrated marine painter was born in London about 1710. He was second only to young Vandervelde in sea views, and excelled him in the representation of ports and buildings. His views of London Bridge, and of the Custom-house Quay, were admirably painted; nor were his washed drawings inferior to his finished pictures, of which Sir Edward Walpole had several, executed in a fine style. He died in 1772.

SEBASTIANO, *see* **PIOMBO.**

SECANO (GERONIMO). This Spanish artist was born at Saragossa in 1638; but it is not known by whom he was instructed. His principal works are in the churches of his native city, and are both in oil and fresco. He died in 1710.

SECCANTE (SEBASTIANO). He was born at Udina, and was the scholar of Pomponio Amalteo, by whose instructions he became a reputable painter of history and portrait. His best picture is Christ bearing the Cross, an altar-piece in the church of St. George, at Udina, where he lived about 1580.

SECCHIARI (GIULIO). He was born at Modena, but had his professional education in the school of the Carracci at Bologna; after which he went to Rome, where he studied with great application. His merit recommended him to the Duke of Mantua, for whom he painted several fine pictures, which were destroyed or carried off when that city was taken in 1630. There is, however, a noble altar-piece by him, of the Death of the Virgin, in the cathedral. He died in 1631.

SEGALA (GIOVANNI). He was born at Venice in 1663, and had Antonio Zanchi for his preceptor. There is a noble composition by him in the Scuola della Carità at Venice, representing the Miraculous Conception. He died in 1720.

SEGGERS, or SEGHERS (GERARD). He was born at Antwerp in 1589, and was successively the scholar of Henry Van Balen and Abraham Jansens; after which he travelled to Italy, to perfect himself in his profession. At Rome he copied some of the most celebrated paintings; but principally imitated the manner of Manfredi, with broad lights opposed by strong shadows, which gave his figures a look of life, and an astonishing relief and roundness, in the style of Michel Angelo Caravaggio, of whom that painter had been a disciple. The subjects which

he painted, when he returned to Antwerp, were generally soldiers playing at cards, or musicians performing on various instruments, with half-length figures; which had so great an appearance of an Italian master, that his works were exceedingly commended. By the constant employment of his pencil in those kinds of compositions, as well as pictures for churches and convents, he was enabled to live splendidly, and to expend sixty thousand florins in the purchase of the works of great masters. At the desire of Cardinal Zapata, the Spanish ambassador at Rome, he went to Rome, where his eminence recommended him to the king, for whom he painted several grand designs, so much to the satisfaction of the monarch, that he loaded Segers with presents, and would have retained him in his service; but he preferred the pleasure of revisiting his native city to the most alluring prospects of honour and riches. The historical pictures painted by him for the churches had figures as large as life, and the merit of those compositions consisted in the justness and strength of the expression. He gave a remarkable proof of his ability, by his representations of the Crucifixion, and the Martyrdom of some of the Apostles: in which the expression was so affecting, lively, and pathetic, as to call forth tears from the eyes of the spectators. At first he avoided glaring tints, being careful to preserve a general harmony in his colouring; and yet his pictures had so great a degree of force, that they made most other paintings look weak and faint. But in the latter part of his life he adopted a brighter tone, being compelled to do so by the taste of the public, who preferred the colouring of Rubens and Vandyck to that of the best artists of Rome or Venice. Segers composed his subjects well; he was correct in his designs, excellent in expression; his colouring was warm and full of force; and the opposition of his lights and shadows evinced a perfect understanding of the chiaro-oscuro. One of his most capital designs is a picture representing the Denial of St. Peter; and another celebrated work is the Marriage of the Virgin, over the grand altar in the church of the Barefooted Carmelites at Antwerp. In the church of the Jesuits is the Elevation of the Cross; and in the cathedral is the Adoration of the Magi, both admirable performances. Gerard Segers died in 1651.

SEGGERS, or SEGHERS (DANIEL). He

was the younger brother of the preceding, and was born at Antwerp in 1590. He was at first instructed by Gerard; but afterwards became the pupil of Velvet Brueghel, who at that time was in high reputation for painting flowers. As the genius of Segers directed him to the choice of the same subjects, he studied nature diligently, and imitated his models with extraordinary truth, exactness, and delicacy. At the age of sixteen, however, he entered into the Society of the Jesuits; and soon after was permitted by his superior to visit Rome, in order to his improvement. Wherever he travelled, he was curious in observing the flowers, fruits, plants, and insects, peculiar to each place; and he designed after them so accurately, that on his return to Antwerp he had a sufficient supply to furnish him with beautiful objects for his future compositions. His usual manner of disposing his subjects was in garlands or festoons round elegant vases of marble, on which were represented historical designs, inserted by Rubens, Schut, and other artists. His pencil was light, his touch free and delicate, his flowers have all the freshness and bloom of nature, and he finished every object with uncommon neatness. He had a particular excellence in painting lilies and roses; and in all his pictures showed a fine style of colouring. His tints were transparent and natural; and the insects which he introduced among the flowers seemed as perfect as life. Two of his most exquisite pictures were presented to the Prince of Orange, by the Society of which Segers was a member, for which they were splendidly repaid. But his most capital performance was in the Jesuits' church at Antwerp. The picture was a garland, composed of flowers and fruits, in which seemed to be collected and combined every thing beautiful in nature, of those kind of objects as well as insects; and in the middle was the picture of the Virgin and Child, painted by Rubens. Many pictures are ascribed to this master which were unworthy of his pencil. He died in 1660.

SEGRS, or ZEGERS (HERCULES). This Dutch painter was born in 1629, and excelled in landscape. He had a fine invention, a ready genius, and a clear judgment. His composition was rich, and full of a pleasing variety of mountains, valleys, and villages; his grounds were well broken, and by a judicious manage-

ment of his tints, improved by a skilful opposition of light and shadow, his distances appeared exceedingly remote, and the scene of his landscape uncommonly extensive. His rocks and mountains were touched with great spirit, and for sweetness of colouring he was scarcely inferior to any of the artists of his time. He invented a method of stamping landscapes on cloth, in which every object appeared in its natural colour; but his project was not attended with success, and he continued, till his death in 1675, oppressed by poverty. Afterwards, however, his works rose considerably in value.

SEMENTI, or SEMENZA (GIOVANNI GIACOMO). He was born at Bologna in 1580, and studied successively under Denys Calvart and Guido Reni. He was a close imitator of the style of the latter, as appeared in the paintings which he executed, of the Death of St. Cecilia; the Marriage of St. Catherine; and the Crucifixion, in three of the churches at Bologna. On going to Rome he obtained the patronage of the Cardinal of Savoy; and he painted there some frescoes, as well as pictures in oil, particularly one for an altar, the subject of which was the Virgin and Child with St. Gregory and St. Francis. He died in 1638.

SEMINI (ANTONIO). He was born at Genoa in 1485, and had Lodovico Brea for his preceptor; but afterwards he adopted the manner of Pietro Perugino. One of his finest performances was a Nativity, in the church of St. Dominico, at Savona. He also excelled in landscape. He died at Genoa in 1549.

SEMINI (ANDREA). He was the son of the preceding, and was born at Genoa in 1510. After receiving instruction from his father, he became the scholar of Perino del Vaga, by whose advice he went to Rome, where he resided eight years. On his return to his native city, he met with considerable employment for the churches and convents. His best works were, the Nativity, and the Wise Men's Offering, in both of which he imitated Raffaele. He also painted portraits. He died in 1578.

SEMINI (OTTAVIO). He was the younger son of Antonio Semini, and was born at Genoa in 1515. He studied under Perino del Vaga, and accompanied his brother to Rome, where he applied diligently to the works of Raffaele and the antiques. On his return to Genoa he became the associate of Andrea, till he

was invited to Milan, where he spent the remainder of his life in great reputation. His picture of the Rape of the Sabines, in the Palazzo Doria, at Genoa, has been deemed worthy of Raffaele; and in the church of St. Angelo, at Milan, is a piece by him of the Funeral of St. Girolamo, painted in a noble style. He died in 1604.

SEPP (JOHN CHRISTIAN). Of this Dutch artist we know nothing more than that he was a native of Amsterdam, where he painted insects with astonishing accuracy, spirit, and neatness. He also published a work on entomology, which was continued by his son.

SEPPEZZINO (FRANCESCO). This artist was born at Genoa in 1530. He studied successively under Luca Cangiagis, and Giovanni Battista Castelli, by whose instructions he became a respectable painter of history. He died in 1579.

SERAFINA (SERAFINO DA). Of this old artist we know nothing more than that he painted in the cathedral at Modena a Coronation of the Virgin, executed in the style of Giotto. It bears the date of 1385.

SERENARI (GASPARO). This painter was born at Palermo, in Sicily, and studied at Rome, in the school of Sebastian Conca. On his return to Palermo he distinguished himself as a painter in oil and fresco. He lived about 1760.

SERRES (DOMINIC). This marine painter was born at Auch, in Gascony, and came to England about the year 1765. When the Royal Academy was instituted in 1768, he was chosen one of the first members; and some time afterwards received the appointment of marine painter to the king. In 1792 he succeeded Mr. Wilton, as librarian to the Royal Academy. He died in 1793. Mr. Serres was a respectable artist, though very much inferior to Vernet, who thought him only excellent in detail. One of his best paintings was a picture of Lord Howe's Victory over the combined fleets of France and Spain, in 1782.

SERVANDONI (CAVALIERE GIOVANNI GERONIMO). This artist was born at Florence in 1695, and had Giovanni Paolo Panini for his instructor; to whose manner he adhered through life. On going to Paris he was employed to paint the decorations of the opera-house, and other works, for which he received the order of knighthood. He died at Paris in 1766.

SESTO (CESARE DA). He was born at Milan about 1480, and studied in the school of Leonardo da Vinci, where he

distinguished himself above all the disciples of that famous master. On quitting Leonardo he went to Rome, where he improved himself by the study of the antiques, and was employed by the pope and principal nobility. His composition was learned, his taste elegant, and he designed historical figures with grace. It is a proof of his merit that he enjoyed the friendship of Raffaele, whose style he imitated. He died at Milan in 1524.

SETTI (ERCOLE). This artist was a native of Modena, and painted some altar-pieces for the churches there, about the year 1560. He also engraved several historical pieces and architectural subjects.

SEVE (GILBERT DE). This French artist was born at Moulins in 1615, and painted historical subjects with success. He died at Paris in 1698. His brother, Peter de Sève, was distinguished in the same branch of art. He died in 1695.

SEYMOUR (JAMES). This painter was born in London in 1702. His instructor is not known; but it is probable that he learned the principles of the art from his father, who was a banker, and the friend of Lely. James Seymour became distinguished by his skill in designing a horse, in which he was thought superior to Wootton. The proud Duke of Somerset once employed Seymour to paint a room at his seat in Sussex, with the portraits of his running horses. Having admitted the artist to his table, he one day drank to him, saying, "Cousin Seymour, your health." The painter replied, "My lord, I really believe that I have the honour of being of your grace's family." This hurt the pride of the duke so much that he rose from the table, and ordered his steward to pay Seymour and dismiss him. Finding, however, that no one in England could complete the pictures, he condescended to send for his cousin, who retorted in these words, "My lord, I will now prove that I am of your grace's family; for I won't come." He died in 1752.

SHAW (JAMES). This artist was a native of Wolverhampton, and the scholar of Mr. Penny. He painted portraits, but not with much reputation, first in Covent-garden, and next in Charlotte-street, Rathbone-place, London, where he died about 1784. There was another artist of this name, who exhibited at the first establishment of the Royal Academy as a painter of horses. He died about 1772.

SHIPLEY (WILLIAM). This artist was

born in London, and kept a drawing school several years. The Society for the Encouragement of Arts, Manufactures, and Commerce, originated with him; and in 1758 he received a gold medal, as a compliment for his public spirit, which gave rise to the institution. He is said to have been instructed by a poor person named Philips, who painted portraits. There is a print by Faber, of a man blowing a fire-brand, marked with the name of Shipley as the painter, who is supposed to be the subject of this article. He settled latterly at Maidstone, and died there in 1804, at the age of ninety. Dr. Jonathan Shipley, bishop of St. Asaph, was his brother.

SIBRECHT, or SYBRECHT (JOHN). He was born at Antwerp in 1625, and learned the rudiments of the art from his father; but afterwards studied the works of Nicholas Berchem and Carl du Jardin, which he so happily imitated, that some of his copies have been supposed originals of those great artists. He was invited to England by John Sheffield, Duke of Buckingham, who employed him at Clifden-house for three or four years; after which he found sufficient encouragement from the nobility and gentry to settle in London, where he painted a number of pictures in oil, but more in water colours. His usual subjects were landscapes, and views on the Rhine. He died there in 1703, and was buried in St. James' church.

SICOLANTE, or DA SERMONETA (GIROLAMO). He was born at Sermoneta in 1504, and received his first instruction from Leonardo da Pistoia; but acquired greater improvement under Perino del Vaga. His manner of painting was bright and pleasant, his composition good, and his design elegant; for he made Raffaello his model, whom, in all his works, he endeavoured to resemble. He was employed by Pope Gregory XIII. to adorn some of his palaces; and in the chapel of Sixtus IV. he designed the history of Pepin King of France giving Ravenna to the church; and in that of La Pace he painted a Nativity, which is accounted a grand performance, the airs of the heads being extremely fine, and the whole tolerably well coloured. Of his other works, the principal are, the Martyrdom of St. Lucia; and the transfiguration, at Rome; and at Ancona, the enthronization of the Virgin. He also painted portraits in an excellent style. He died in 1550.

SIENA (MATTEO DA). He was born at Siena about 1533, and on going to Rome

obtained employment in the Vatican; his department being the landscape and architecture, while Pomerancio painted the figures. He died in 1588.

SIGNORELLI (LUCA). He was born at Cortona in 1439, and was the disciple of Pietro della Francesca, under whom he profited so much, that it was difficult to distinguish the work of the one from that of the other. Luca, however, surpassed his master considerably. No artist of his time was more admired for designing naked figures, giving them elegant forms, and a just character of nature. His merit was acknowledged by Michel Angelo, who not only commended his works, but borrowed his ideas. Signorelli worked equally well in fresco and in oil, and showed as great excellence in portrait as in history; and in his celebrated design of the Dissolution of the World, which he painted in the cathedral at Orvieto, he introduced the likenesses of many of his friends and benefactors. It was to this picture that Buonarroti was indebted for many of the figures in his Last Judgment, painted in the chapel of Sixtus IV. The invention of Signorelli was ready and fertile; he gave great grace to the airs of his heads; and the disposition of them showed equal judgment and taste. This character is exemplified in his picture of the Communion of the Saints at Cortona. Other works of his are at Arezzo, Perugia, Siena, Loretto, and Florence, from which the artists of his time derived much benefit. It is recorded as an instance of his uncommon fortitude, that when his son was killed at Cortona, he ordered the body to be laid naked in his painting room, where, without shedding a tear, he painted a striking likeness of the youth, whom he loved for his promising talents. Signorelli died in 1521.

SILVESTRE (LOUIS). This French artist was the son of Israel Silvestre, an eminent engraver at Paris, where he was born in 1644. He studied under Bon Boullongne, after which he went to the court of Augustus III., King of Poland, who pensioned him, and conferred on him the honour of knighthood. On his return to Paris he became the director of the academy. He died there in 1728. Silvestre painted both portraits and landscapes.

SILVIO (GIOVANNI). He was born at Venice, and is conjectured to have been a pupil of Titian, which supposition is merely founded on a picture bearing his name, in a church near Padua, representing St. Peter,

St. Paul, and St. Martin, with three Angels. It is dated 1532.

SIMBERT (JOHN). This artist was born at Edinburgh, where he served his apprenticeship to a house painter; but by the force of genius he rose above that occupation, and went to Italy. On his return he obtained employment in his native city, where he lived on terms of intimacy with Allan Ramsay. When Dean, afterwards Bishop Berkeley, formed his project of a college at Bermuda, Simbert embarked with him, but left him at Rhode Island, to go to Boston. There he married, and continued usefully employed as a portrait painter till his death, in 1751.

SIMONE (MAESTRO). This ancient painter was a Neapolitan, and had Filippo Tesauro for his first master; but he afterwards followed the style of Giotto. One of his best works was a picture of the Descent from the Cross. He lived about the year 1350.

SIMMONS (JOHN). This hitherto unnoticed artist was born at Nailsea, in Somersetshire, about 1715, and served his apprenticeship to a house and ship painter at Bristol. He carried on the same business in that city till his death, which happened January 18, 1780. Simmons painted many portraits, from some of which engravings were made; but his principal works were the altar-piece in All Saints' church, Bristol; and another in St. John's church at Devizes. The subject of the first is the Annunciation, and is a very creditable performance; that of the latter is the Resurrection. Hogarth thought very highly of the talents of Simmons, whose portrait of Ferguson, the astronomer, was in one of the early exhibitions of the Royal Academy.

SIMONINI (FRANCESCO). He was born at Parma in 1689, and had Ilario Spolverini for his preceptor. He painted warlike pieces in an excellent style, and with uncommon spirit. He died at Venice about 1760.

SINGHER (JOHN). This artist was born at Hesse Cassel in 1510, but practised as a landscape painter with great credit at Antwerp, where, in 1543, he became a member of the academy. His principal employment was in making designs for the weavers of tapestry. He died in 1558.

SINGLETON (HENRY), painter of poetic and domestic subjects, and a member of the Royal Academy, died in London on the 15th of September, 1839, aged seventy-three years. His first work, a conversa-

tion-piece, was exhibited at the Academy in 1784: he then lived in 33, Union-street: his Julia, from the Two Gentlemen of Verona, and a family composition, were in the succeeding exhibitions; and, in 1787, he painted Tancred and Sigismunda, and also Sigismunda, Guiscardo and the Priest, from the versified tale of Boccaccio, by Dryden. From that period till late in life Singleton continued to exhibit, almost annually, pictures of a poetic nature from our literature; and he also lent his pencil to increase the attractions of books, in which he might be considered successful, as he was largely employed by the London publishers. His pictures have few faults and few beauties: they give shape to the imagery of the poets; they illustrate, rather than reflect, mind and feeling: few bards consider that vigour is added to their thoughts, or loveliness to their forms, by the pencil of the artist. Yet his memory will be esteemed by all who reflect, that he helped to lend the wings of embellishment to much of our literature, and open the eyes of readers of little fancy to the mystical parts of an author's meaning.

SIRANI (GIOVANNI ANDREA). He was born at Bologna in 1610, and was instructed in the school of Guido. He usually painted in a large size, and in a grand style, like that of his master; but his manner was strong, and rather too dark, though his composition is good, with considerable grace in his attitudes, and the airs of his heads. At Rome is a Last Supper by him, which alone would be sufficient to prove him a very distinguished painter; and at Bologna are the Feast of Simon the Pharisee, and the Marriage of the Virgin, much in the manner of Michel Angelo da Caravaggio. Sirani etched some good prints from his own designs. He died in 1670.

SIRANI (ELISABETTA). She was the daughter of the preceding, and was born at Bologna in 1638. Having learned the principles of painting under her father, she made so rapid a progress in the art as to be accounted a prodigy, as well for invention as execution, before she arrived at her fifteenth year. She painted in the manner of her father, but not with the same freedom of hand, though her works were very numerous and excellent. In the church of St. Leonardo, at Bologna, is an admired picture painted by her, of which the subject is, St. Anthony of Padua kissing the feet of the Infant Jesus.

It is a beautiful composition, and executed in a firm manner; the heads of the figures are full of grace, and the whole is excellently coloured. In the Carthusian monastery at Bologna, is the Baptism of Christ; and in the church of St. Maria di Galiera is a noble picture of St. Anne contemplating the Infant sleeping; in the Palazzo Zambeccari are three paintings, one of the Virgin; another a Magdalen, which is extremely fine; and a third, a representation of St. Jerome. Besides these admired performances, which are much in the style of Guido, this accomplished lady painted about one hundred and fifty other historical pictures and portraits. She also etched some prints from her own designs. She was poisoned by her servant, in 1664.

SIRIES (VIOLANTE BEATRICE). This ingenious lady was born at Florence in 1710, and was instructed by Giovanni Fratellini, who painted in crayons and water-colours. At the age of sixteen she went to Paris with her father, who was appointed goldsmith to the King of France; and in that city she learned the practice of painting in oil from a Flemish artist. She continued at Paris five years, during which time she painted the portraits of several persons of rank. These performances were so much admired, that flattering offers were made to induce her to continue there, under the royal patronage. Her father, however, being recalled to Florence by the grand duke, she chose to return thither, where she continued to improve in her profession by the assistance of Francesco Conti, an artist of reputation, from whom she learned to design correctly, with elegance of taste, and a beautiful tone of colouring. The grand duke honoured her with his patronage, and ordered her portrait to be placed in the gallery of artists at Florence; on which occasion Violante took the opportunity of introducing the likeness of her father into the same picture; an amiable proof of her filial piety and distinguished merit. Her pencil is light, delicate, and free; her carnations are natural, and full of warmth and life; and, as she understood perspective and architecture thoroughly, she made an elegant use of that knowledge, by enriching her pictures with magnificent ornaments. Her draperies are generally well chosen, full of variety, and remarkable for a noble simplicity. One of her most capital performances is a picture containing the portraits of the

imperial family. The design consists of fourteen figures, in a superb apartment, of the richest architecture, and throughout the whole composition appears a fine taste of design, a judicious disposition and lovely colouring, and the dresses of the figures have a becoming grandeur, suitable to the dignity of the persons. Most of her paintings are in oil, in which she frequently painted historical subjects, as also fruits and flowers; and she executed every subject with extraordinary taste, truth, and delicacy. She died about 1770.

SLINGELANDT (JOHN PETER VAN). He was born at Leyden in 1640, and was the scholar of Gerard Douw, whose manner he always imitated; and, in the opinion of some judges, he even surpassed him in the delicate and high polish which he gave to his pictures; yet his figures are much more stiff. The neatness of his pencilling compelled him to work exceedingly slow; and, as an instance of his laborious patience, it is recorded that he spent three years upon one family picture. By this manner of working, it was not possible for him to grow rich; for, although he received large prices for his paintings, yet he was, in reality, but poorly paid for the time he employed about them. He imitated nature exactly, but without any delicacy of choice. His colouring was nature itself, and the chiaro-oscuro in his works has a charming effect, but his taste of design was indifferent. Yet he is justly ranked among the best Flemish painters, and his pictures are often mistaken for those of Mieris and Gerard Douw. A remarkable performance of Slingelandt is the representation of a Girl holding a mouse by the tail, and a cat jumping at it, which is exquisitely finished, very naturally coloured, and as transparent as the best productions of Douw, or Mieris. Another remarkable piece mentioned by Houbraken is, the portrait of a Sailor, with a woollen cap on his head, which is so minutely wrought, that every thread in the weaving is distinguishable. He died in 1691.

SLUYS (JACOB VANDER). He was born at Leyden in 1660, and was bred up in the Orphans' Hospital of that city; where his demeanour and genius recommended him to the favour of the governors, who caused him to be instructed in the art of painting, for which he expressed a particular inclination. At first he was placed under the care of Ary de Voys, and after-

wards with Peter Van Slingelandt. In a short time he grew expert in copying the works of his master, and made so happy a progress, that he readily composed those subjects which pleased his own fancy, but always adhered to the manner of Slingelandt. His subjects were sports, conversations, assemblies, and entertainments, in which he introduced persons of both sexes, and spread cheerfulness over every countenance. He was attentive to the neatness of his finishing; but his design, as well as that of his master, wanted elegance, though there is always great harmony in his colouring. He died at Leyden in 1736.

SMIRKE (ROBERT), was born in 1751, and was originally a painter of coach panels. "He was," says the writer of a sketch of his life, "one of the most distinguished of the English *genre* painters, and had indeed no great rival before the time of Wilkie." His favourite author was Cervantes, and a great proportion of his pictures are from Don Quixote. For fifty-three years he was a member of the Royal Academy. He died, in his ninety-fourth year, at his house in Osnaburgh street, Regent's Park.

SMITH (WILLIAM, GEORGE, and JOHN). These three brothers are said in most accounts to have been natives of Chichester; but it has been since stated that they were all born at Guildford, in Surrey: William, in 1707, George, in 1714, and John, in 1717. They appear to have been entirely self-taught. William was a painter of portraits, but occasionally produced fruit and flower-pieces, and landscapes. He was deformed, and is said to have greatly resembled the celebrated Locke in his countenance: he and his brother John both died at Chichester in 1764. George gained two prizes given for the best landscapes by the Society of Arts; one of them was taken in 1760. It was subsequently engraved by Woollet. George died at Chichester in 1766. William Pether painted and engraved in mezzotinto the likenesses of these three brothers, grouped together in one piece; the eldest being represented as reading a lecture upon landscape to the two younger, who are listening to him with great attention. Several of the landscapes of George and John Smith have been engraved by Woollet and other artists.

SMITH (THOMAS). Another landscape painter, who, to distinguish him from the preceding, is usually called *Smith of Derby*,

of which town he was a native. He also was wholly self-taught, and yet attained distinction in the line which he followed. Several prints have been engraved by Vivares from his pictures. He died in 1769, leaving a son, the subject of the following article.

SMITH (JOHN RAPHAEL). He was the son of *Thomas Smith*, the landscape painter, of Derby, from whom he received instruction in drawing; but losing him at an early age, he had no other teacher. He practised portrait painting in crayons, and rose to pre-eminence in that line, and appeared in his whole-lengths of Charles Fox and Earl Stanhope. He also became distinguished as a mezzotinto engraver, and scraped a great number of fine prints from the works of Sir Joshua Reynolds. Among his scholars were the two Wards, Hilton, and De Wint. Mr. Smith was the first who brought into public notice that eccentric genius George Morland. He died in 1812.

SMITH (FRANCIS). This artist is said by Edwards to have been a native of Italy, though his name speaks the contrary. He was much connected with Lord Baltimore, and travelled with him in Turkey, where he painted several views, particularly one of Constantinople, which was exhibited at the Royal Academy in 1770. Two years afterwards he exhibited views taken on the Thames. He died in London about 1779. Some prints from his drawings of the Turkish costume, and ceremonies in the seraglio, have been published.

SMITS, or HARTCAMP (LODOWICK). He was born at Dort in 1635, and painted history and fruit pieces. He was remarkable for a singular manner of handling, by breaking and scumbling his colours; but he did it so as to produce a good and natural effect, and his fruit pieces in particular were in considerable request. However, his paintings soon lost their original beauty, which depreciated his works in a short time, and when reproached with that defect, he only answered, that his pictures lasted much longer than the money he received for them. He died in 1675.

SMITS (NICHOLAS). He was born at Breda in 1672, and became a good painter in history. He designed well, and was a good colourist; his compositions also display genius. He died in 1731.

SMITZ (GASPAR), called *Magdalen Smith*. Of this artist we have no other account than what Graham, in his *Lives*

of the Painters, and Vertue, in his Anecdotes, have recorded. According to them, he came from Holland to this country at the Restoration. That he was here in 1662 is certain; for in that year he presented to the Painters' Company in London a small picture of a Magdalen. This was his favourite subject, in which he excelled, and on which account he obtained the technical appellation of Magdalen Smith. He also painted portraits in oil, of a miniature size, and they were esteemed for the resemblance, the expression, and also for a pleasing tone of colour, full of life and nature. His figures are well drawn, and beautifully coloured; and the airs of the heads, as well as attitudes, have a deal of grace. He generally gave a solemn and engaging expression of grief to his penitential subjects, and for the most part introduced a thistle in the foreground: an Englishwoman, who passed for his wife, was his model for his Magdalens. Besides his excellence in portrait and historical figures, he painted fruit and flowers in perfection, and they were in such esteem, that a picture of a bunch of grapes by him was sold for forty pounds. He also practised as a drawing-master, and having instructed an Irish lady, she persuaded him to go to Dublin, where he met with considerable employment, and was paid liberally for his works; notwithstanding which, owing to dissipation, he died in extreme distress, in 1707, though Graham says in 1689.

SNAYERS (PETER). He was born at Antwerp in 1593, and was the scholar of Henry Van Balen. He distinguished himself not only by his excellent manner of painting history and portraits, but also battles, huntings, and landscapes, in all which he was equally eminent. His taste of design was good; his animals have considerable spirit; his pencil is free and delicate; and his colouring approaches to that of Rubens. The Archduke Albert appointed him his principal painter, with a large pension. The churches and many of the grand apartments at Brussels, are ornamented with his pictures, which were commended by the two best artists of his time, Rubens and Vandyck, the latter of whom painted his portrait. He died in 1670.

SNELLINCKS (JOHN). He was born at Mechlin in 1544, and is mentioned by Van Mander with honour for his skill in painting history and battles. His excellence principally consisted in the represen-

tation of horses, and giving them graceful and spirited attitudes, with a firm, correct outline in every member. The figures in his compositions were disposed in agreeable groups; he expressed the hurry and confusion of an engagement with singular judgment; and contrived the darkness arising from the clouds of smoke in so artful a manner, as to relieve and animate his figures. The greatest personages employed him, and he received the highest honour by the approbation of Vandyck, who esteemed him one of the best painters in the Low Countries, and testified that esteem by painting and etching his portrait. Snellincks died at Antwerp in 1638.

SNYDERS, or SNEYDERS (FRANCIS). He was born in 1579, at Antwerp, where he became a disciple of Henry Van Balen. His first subjects were fruits and still life; but afterwards his genius prompted him to paint animals, in which line he surpassed all his contemporaries. He studied nature accurately, and his objects were copied with equal exactness and judgment. It has been said that he went to Italy, and improved himself there by the works of Castiglione, which is palpably erroneous for Snyder was an old man when that artist began to be known. The probability is that Snyder never was out of his own country, being constantly employed at Antwerp and Brussels, in the numerous commissions which he received. His usual subjects were huntings, and combats of wild beasts; also kitchens, with fruit, and vegetables, and dead game. Every animal had an expression, suitable to the species or situation; the landscape was always designed in a fine taste, and the whole composition was admirable. When his designs required figures of a larger size, they were generally inserted by Rubens or Jordaens, which gave an additional value to his works. His touch is light, yet firm; his style of composition rich, and full of variety; his colouring remarkable for truth, nature, warmth, and force; his animals are designed in a grand taste; their actions, attitudes, and all their motions having life, spirit, and expression; and he was so exact, that he gave the appearance of reality to the skin and hair. The Archduke Albert, governor of the Netherlands, appointed Snyder his principal painter; the King of Spain adorned his palaces with several of his hunting pieces, and so did the Elector Palatine. Rubens, though he painted animals and

landscapes so well himself, employed Snylers frequently to paint the backgrounds of his pictures, as also did Jordaens. This artist etched sixteen plates of animals in a masterly style; but they are, like his pictures, very rare. He died at Antwerp in 1657.

SOENS (JOHN). This Dutch artist was born at Bois-le-Duc in 1553, and successively studied under James Boon and Giles Mostaert, after which he went to Italy, where his landscapes were greatly admired. From Rome he went to Parma, and painted a number of pictures for the duke. His scenery is grand; his distances well managed; and the figures introduced are executed with spirit. He died at Parma in 1611.

SOEST, or ZOEST (GERARD). He was born in Westphalia in 1637, and learned the art of painting in his own country. About the year 1656 he came to England, and soon grew into esteem for his portraits, which had force, nature, and warmth of colouring to recommend them; and, though highly finished, yet they show freedom, spirit, and good expression. The portraits of his men were often excellent, but his female forms wanted grace and elegance. His draperies were commonly of satin, in the manner of Terburgh; but when he became conversant with the works of Vandyck, his ideas enlarged, and his taste improved. Soest was one of the rivals of Lely. He died in 1681.

SOGGI (NICOLÒ). He was born at Florence in 1474, and studied under Pietro Perugino, whose manner he followed, though with more stiffness in his figures. In the great church at Arezzo is a picture of the Nativity by Soggi, painted in a laboured style. He died there in 1554.

SOGLIANI (GIOVANNI ANTONIO). This painter was a native of Florence, and studied under Lorenzo di Credi; but afterwards he aimed at an imitation of the style of Bartolomeo di St. Marco, though not very successfully. His best works are a picture of Cain and Abel, at Pisa; and the Death of St. Arcadio, at Florence. He died at Pisa about 1560.

SOLARIO, or LO ZINGARO (ANTONIO). This painter was a native of Abruzzo, in the kingdom of Naples. He was originally a blacksmith, but falling in love with the daughter of an artist, he was told that he should have her when he became a good painter. Upon this he became the scholar of Dalmasio, and under him made

so great a progress, that he obtained the promised reward. There are several of his frescoes in the churches of Naples, where he died about 1455.

SOLDI (ANDREA). He was born at Florence about 1702. On going into the East, he became noticed by the English factory at Aleppo, in consequence of which he obtained letters of recommendation to a gentleman in London, where he practised portrait painting till about 1768, when he died. There is a print of Dr. Ducarel, the antiquary, engraved after a picture painted by Soldi; and Edwards mentions a portrait of a lady, painted by him in 1739, which he praises as being drawn in a bold and masterly manner.

SOLE (ANTONIO MARIA DAL). He was born at Bologna in 1597, and was a disciple of Francesco Albano; after which he applied to landscape painting, and in that branch became eminent. His situations were beautifully chosen, his distances are pleasing, the perspective receding of his objects is conducted with skill and judgment, his colouring is bold and lively, and his landscapes are ornamented with groups of elegant figures. He painted and wrote with his left hand, of which he had full as much command as others have of their right. He died in 1677.

SOLE (GIOVANNI GIUSEPPE DAL). He was the son of the preceding artist, and born at Bologna in 1654. After studying some time under his father, he was placed with Domenico Maria Canuti, whom he quitted to become the disciple of Lorenzo Pasinelli, by following whose directions and example he gradually rose into reputation. He imitated the agreeable style of Pasinelli with great success, and even imparted to it new and peculiar graces. He painted history, landscapes, and architecture, in a fine taste, and his portraits were as highly esteemed as any other part of his compositions. Three of the pictures of this master were particularly admired for the beauty of the expression. One was the Death of Priam, with the Distress of Hecuba; another, the story of Queen Artemisia, about to drink the wine mingled with the ashes of her husband; and the third, Andromache and Æneas. For some time Giuseppe imitated his master Pasinelli, though he proved in several respects his superior; afterwards his models were the Caracci and Raffaele, from whom he acquired correctness of design and elegance; but latterly he seemed to attend more to Guido and Lodovico Ca-

racci. A picture of Diana and Actæon, by Giuseppe dal Sole, is in the Pembroke collection at Wilton. In the churches at Bologna are the Incredulity of St. Thomas; the Annunciation; and some frescoes. He died in 1719.

SOLERI (GEORGIO). This artist was born at Alessandria, and is supposed to have been a scholar of Bernardino Lanini, whose daughter he married. He painted history and portrait; of the former branch his best works are, the Virgin protecting Alessandria; and a picture of St. Lawrence paying his devotions to the Virgin. These pieces are much in the style of Corregio. He died in 1587.

SOLIMENA (FRANCESCO). He was the son of Antonio Solimena, a painter of some note, and was born at Nocera de Pagani, near Naples in 1657. Being designed for the law, he received a suitable education, but devoted so much time to drawing as gave his father much uneasiness. Cardinal Orsini, afterwards Pope Benedict XIII., in passing through Nocera, visited the elder Solimena, and was pleased with the progress which Francesco had made in his learning. This induced the father to complain of his son's misapplication of his time, and to request the cardinal to remonstrate with the youth on the subject. Instead of this, the prelate desired to look at some of his performances, on the sight of which he desired the father not to thwart the son's inclination, but to allow him to follow a profession for which nature had evidently designed him. Antonio adopted this advice, and began to instruct his son with great care; so that in a short time Francesco designed after the naked with taste and correctness. Thus prepared, he was sent to Naples, and placed as a disciple with Francesco di Maria, who had been bred in the Roman School, and who taught his pupils according to the best rules and principles, restraining the wildness of their imaginations, and directing them to study truth and elegance. In this academy Solimena designed after living models, and copied the works of the most celebrated artists. At first he imitated the manner of his father, but afterwards chose to follow Luca Giordano, for the spirited action of his figures; Lanfranco, for the exactness of his outlines, and the judicious placing of his objects; Pietro da Cortona for expression and harmony of colouring; and Calabrese, for the management of the chiaro-oscuro. Nor did he omit the imitation of Carlo Maratti,

in the graceful airs of the heads, and the cast of the draperies. To all these he added the study of nature, observing the various effects of light on different bodies, and the tints diffused over objects by reflection and refraction; which method of acquiring knowledge rendered him one of the most admired painters of his time. The first public work of Solimena was a composition representing the Assumption of the Virgin, which was received with applause. Soon after this he went to Rome; and though his stay there was short, he left nothing that was curious of the ancient or modern artists unobserved. But his particular attention was employed on the works of Raffaele, Domenichino, Guido, Lanfranco, the Caracci, and Carlo Maratti. At his return to Naples, he finished an incredible number of paintings for the king, the nobility, and many of the princes of Europe; but his chief employment was for the churches and convents. The King of Naples entertained such an esteem for him, that he desired to have a picture painted, representing him in familiar conversation with Solimena. He sat to him for his own portrait, which was in every respect admirably executed, and that of the painter was a no less striking likeness. Towards the latter part of his life, owing to the failure of his sight, his paintings were very inferior to his more early performances, though even in those which are least to be commended, somewhat of the great master is discernible. Solimena painted in a small size as well as in a large, in fresco and in oil, and excelled equally in history, landscape, portraits, animals, perspective and architecture, fruit and flowers. His figures are elegant, correct, and graceful; his pencil is soft and spirited, and his draperies are broad and nobly disposed. His skies, grounds, and trees, have an admirable tint; and in his colouring, tenderness and force are harmoniously united. His taste was exquisite, his composition rich, and his imagination lively, fruitful, and elevated. It was observed of him, that he chose as often as possible to paint after nature, lest too fond an attachment to the antique should damp the fire of his fancy and invention. Solimena took delight in the instruction of youth. He pointed out to them, in the most easy and familiar manner, every observation he had made in the principles or practice of his art. He also took pains to make his disciples acquainted with the perfections of the most celebrated masters, which

knowledge he himself had acquired by study and reflection, and he constantly inculcated the necessity of seeking out beautiful forms, and the fine proportions of nature, to unite with them the elegance of the antique. Of the numerous works of Solimena, the Last Supper, in the Conventuali, at Assisi, is reckoned one of the most original. He died at Naples in 1747.

SOLIS (FRANCISCO DE). He was the son of Juan de Solis, a painter at Madrid, and born there in 1629. After receiving instructions from his father, he entered upon his profession without further assistance, and became a respectable artist. His best picture is a St. Teresa, in the church of St. Michael, at Madrid, where he died in 1684.

SOLVYNS (FRANCIS BALTHASAR), a native of Antwerp, was born in 1760, and began his career as a marine painter. A view of Ostend, from his pencil, is now in the imperial palace at Vienna. His fondness for travelling led him to visit India; and while there, he studied closely the manners and customs of the natives. On his return to Europe, he published a work, consisting of two hundred and eighty-eight coloured plates, engraved by himself, representing the festivals, occupations, and costumes of the Hindoos. This great undertaking met with scanty patronage, and involved its author in embarrassments. Solvyns died at Antwerp in 1824.

SOMEREN (BERNARD and PAUL, VAN). These two Flemish artists were brothers, and born at Antwerp; Bernard in 1579, and Paul in 1581. The former went to Italy, and on his return settled at Amsterdam with his brother, as painters of history and portrait. They were both men of talent, and much esteemed. Bernard died in 1632, and Paul in 1641.

SON, or VAN ZOON (JORIS VAN). He was born at Antwerp in 1622; but the master under whom he studied is not ascertained. He excelled in painting flowers and fruit-pieces, which are generally well grouped and designed, touched with a light pencil, and in a clear natural tone of colour. He died at Antwerp in 1676.

SON, or VAN ZOON (JOHN VAN). He was the son of the preceding, and was born at Antwerp in 1661. In his choice of subjects, as well as in his handling and colour, he followed his father, and became at last, much his superior. He sketched every object after nature, and, by a diligent ob-

servation of what was beautiful in fruits and flowers, he gave his representations an uncommon appearance of truth, and furnished himself with almost an endless variety. In early life he came to England, and, on marrying the niece of Robert Streater, succeeded to most of his business. It was his custom to sketch out several designs before he took the pains to finish a single picture, by which means he left at his death abundance of rough drafts, and the first markings of his ideas, which other artists endeavoured to finish, but without success. His subjects were flowers, fruits, dead game, Turkey carpets, vases, and curtains ornamented with gold or silver, which he disposed with so much skill as to make each part in the composition contribute to the general harmony. He gave a richness to his pictures in brilliancy of colouring, and finished them with the utmost neatness. His pieces, both large and small, show judgment and genius; his flowers have great truth, variety, and delicacy; nor could any of his contemporaries surpass him in representing bunches of grapes; for he finished them with so great a degree of transparency and truth of colour, that the light seemed to be transmitted through them, so that even the pulp and the seeds were perceptible. John Van Son died in London, in 1700.

SOPRANI (RAFFAELLE). This painter was born at Genoa in 1612, and studied successively under Giulio Bensi and Sini-baldo Scorza; after which he applied to landscape, by the instruction of Godefrroi Vals. He was also a good painter of perspective views and architectural subjects. He died at Genoa in 1672.

SOPHONISBA, see ANGUSCIOLA.

SORGH, or ZORGH, (HENDRICK MARTENZE). He was born at Rotterdam in 1621, and was the son of Martin Rokes, who was master of a barge which carried merchandise between Dort and Rotterdam, and obtained the name of *Zorg*, or the *Careful*, on account of his industry and diligence; and the appellation descended to all the family. Hendrick was at first the disciple of Teniers the younger, and from his pencilling and colouring it is easy to observe the school whence he derived his knowledge; but he afterwards studied under William Buytenweg, who was esteemed an excellent painter of conversations, in a style of composition rather more elevated than that of Teniers. Though Sorgh perfected himself under

these two artists, obtaining from Teniers a delicate manner of colouring, and from the other an agreeable style of design, yet he frequently varied his manner, sometimes painting in that of each of those masters, and sometimes in that of Brouwer. Houbraken mentions two pictures painted by Sorgh; one an Italian Fair, with a multitude of figures; and the other a Fish-market: in the former is a basket of ducks and other fowls, and in the latter, different kinds of fish, all copied after nature, in an exquisite manner; and the figures, as well as the backgrounds, are cleanly and lightly handled, somewhat resembling the manner of Wycke. Sorgh died in 1621.

SORRI (PIETRO). He was born at Siena in 1556, and learned the first principles of the art from Archangelo Salimbeni; but afterwards he became the disciple of the Cavaliere Passignano, whom he accompanied to Venice, and whose daughter he married. At Venice he acquired additional improvement, by studying the grand compositions of Paolo Veronese; and at his return to Florence he received the highest marks of approbation and applause, for the beauty of his colouring, and the elegance of his taste in composition and design, in which qualities he excelled Passignano. He painted landscape and portrait, as well as history: he had a ready and fine invention; his pencil was free and masterly; his imitation of nature beautiful and just; and his ideas were grand and elevated. In the cathedral at Pisa is an altar-piece, by him, of Christ disputing with the Doctors. He died in 1622.

SOTOMAYOR (LOUIS DE). He was born at Valencia, in Spain, about 1644, and became the scholar, first of Estevan Marc, and next of Juan Carrenho. His works are mostly in the churches and convents of Valencia, where he died in 1673.

SOUTMAN (PETER). This artist is said, in one account, to have been a native of Haerlem; but another states that he was born at Antwerp in 1590, and had Rubens for his master. He practised historical painting and portrait at Berlin, where he was much respected by the Elector of Brandenburg, who retained him in his service. Soutman also distinguished himself as an engraver, and had some eminent scholars. He died in 1653.

SPADA (LIONELLO). He was born at Bologna in 1576. At a very early age he was employed in the school of the Caracci

as a colour-grinder; but in that situation he could not avoid admiring the display of genius by which he was surrounded, nor of feeling a desire to imitate the models that appeared before him. His sketches being observed by his masters, they took him into the academy, and his progress was rapid under their instruction. His first public performance was a picture of St. Francis and St. Dominic kneeling before the Virgin; which, drawing from Guido some sarcastic remark, provoked Lionello to enter into a competition with that great artist; and for that purpose he adopted the style of Caravaggio. This emulation, though it fell short of its object, carried Spada farther than he otherwise would have reached; and his works after this were admirable, particularly the Miraculous Draught of Fishes, painted for the refectory of St. Procolo, and the altar-piece in the church of St. Dominic, representing that saint burning the prohibited books. Spada died at Parma in 1622.

SPADARINO (ANTONIO). This Roman artist was born in 1600, and became a good painter of history. He died in 1648.

SPAENDONCK (GERARD VAN), a celebrated flower-painter, was born at Tilburgh, in Holland, in 1746, and studied under Herreyns. When, however, he established himself in the French capital, at the age of twenty-four, he practised as a miniature painter; but he devoted every leisure moment to perfecting himself in his favourite branch of the art. As soon as his exquisite talent for delineating flowers became known, every person of fashion was eager to obtain his performances. This popularity he retained till his decease, which took place in 1822. His colouring, expression, and arrangement, are excellent. Some of his best pictures are in the Louvre, and the gallery of St. Cloud.

SPAGNA (GIOVANNI SPAGNUOLO). Of this Spanish painter we know not the family name; that by which he is distinguished being a technical appellation given to him in Italy, where he studied under Perugino. He became a very able artist, and some of his works are in the churches of Soletto and Assisi. He died about 1540.

SPAGNOLETTA (GIUSEPPE RIBERA, called). This great painter was born at Xativa, about nine or ten leagues from Valencia, in Spain, in 1589. His parents,

though in low circumstances, and unable to give him those advantages of education which his early genius seemed to demand, placed him under Francesco Ribalta, with whom he continued about two years. At the age of sixteen he travelled to Italy, supporting himself during the journey by the exercise of his talents. In 1606 he arrived at Naples, where he obtained an introduction to Michel Angelo Caravaggio, who gave him instruction very liberally; and Ribera made such a progress in the art as to obtain notice, and the name of *Il Spagnoletto*, or the Little Spaniard. From Naples he went to Parma, where he was smitten by the works of Correggio, some of which he copied, and studied his manner so well as to imitate him with success. There is, it is said, a picture of his in the chapel of St. Maria at Biancha, at Parma, which has more the appearance of Correggio than of Spagnoletto. His next removal was to Rome, where the grandeur of Raffaello affected him; but the impression was not long, and he returned to the style of Caravaggio. Like that master, he painted with bold broad lights and shadows, and gave so surprising a degree of force to his pictures, that the works of most other artists, when placed near them, appear comparatively weak and feeble in their effect. However, he was sometimes censured as being rather too black and dry; and although in his tints he might be equal to Caravaggio, and even superior to him in correctness of design, yet he wanted his sweetness and mellowness of pencil. Finding little chance of employment at Rome, he returned to Naples, where he rose high in reputation, and obtained the patronage of the viceroy, who kept him constantly at work for the King of Spain, and the public edifices. He frequently painted historical figures, as well as portraits at half-length, and was exact to an extraordinary degree in anatomical precision and force of expression. His easel pictures are dispersed throughout Europe, but he rarely worked for the churches or convents. His natural turn was to describe subjects which excite horror, such as Martyrdoms, the Flaying of St. Bartholomew, St. Lawrence on the Gridiron, the Murder of the Innocents, the Torments of Prometheus, or Cato tearing out his own Bowels. He was also particularly fond of designing emaciated limbs, and bodies of old men supposed to be reduced to that condition by mortification

and abstinence—as hermits and saints in the desert; which subjects were extremely agreeable to the Spaniards and Neapolitans, and were admirably executed. Sandrart mentions a picture of Ixion on the Wheel, painted by Spagnoletto, which was in the possession of Mr. Uffel, at Amsterdam; in which pain and agony were so powerfully expressed, and made so strong an impression on the imagination of the wife of that gentleman, when in a state of pregnancy, that her child, at its birth, had all the fingers distorted, exactly as those in the picture, which, on that account, though a capital piece, was sent to Italy. The strength of his expression, and the force of his colouring, which gives extraordinary relief to his figures, makes his works universally esteemed, and they generally produce large prices. In the palace of Prince della Torre at Naples is a noble picture by Spagnoletto, representing St. Peter and St. Paul; the figures being at half-length, somewhat larger than life. The heads are extremely fine, and touched with great spirit; the hands are well designed, and the whole is natural and beautiful. Another admirable composition of this master is preserved in the Palazzo Corsini at Florence. The subject is St. Peter taking the money out of the mouth of the fish to pay the tribute. The colouring is striking and full of force; the heads of the figures are fine; and it is finished in a broad, free, and spirited manner. His principal works at Naples are, the Martyrdom of St. Januarius, St. Jerome, St. Bruno, and a Descent from the Cross. Spagnoletto executed also about twenty etchings in a bold style. He died in 1656, at Naples, full of wealth and honour.

SPAGNUOLO, *see* CRESPI.

SPALTHOF (N.) This Dutch painter was born at Haerlem in 1636; and after learning the elements of the art in his own country, he went to Italy, travelling all the way on foot. He spent several years at Rome, where he painted a number of pictures, the general subjects of which were Italian markets, with a variety of cattle and other figures; also stalls and shops where vegetables are exposed to sale; which objects he copied exactly after nature, and gave them great roundness and relief. He died in 1691.

SPELT (ADRIAN VANDER). This artist was born at Leyden in 1530. He went to Brandenburg, where he was well received by the elector, and lived there a

long time. He died at Leyden in 1574. He excelled in flower painting.

SPENCER (JARVIS), a painter in enamel and miniature. He was originally a gentleman's servant, but occasionally amused himself by drawing. It happened that one of the family where he lived sat to a miniature painter; and when the portrait was completed, Spencer observed, that he thought he could copy it. Though his master expressed surprise and doubt, he gave him permission, and the copy was considered so well done, that he received encouragement to make painting his profession. He died in 1763.

SPERANZA (GIOVANNI BATTISTA). He was born at Rome in 1610, and had Francesco Albano for his instructor, whose style he greatly improved by studying the finest works of Raffaelle and other illustrious artists. He excelled in fresco; and in the church of St. Catherine, at Siena, painted a set of pictures in that manner, of the Life of the Virgin; and on the ceiling of the Orfanelli, the Passion of our Saviour is represented. He died at Rome in 1640.

SPEZZINI (FRANCESCO). This painter was born at Genoa, and studied successively under Cambiasi and Castelli; but, for his improvement, he went to Rome, where he derived great benefit from the works of Raffaelle, Giulio Romano, and Michel Angelo. On his return home he was much employed in the churches, but died young, about 1590.

SPICER (HENRY). This English artist was much distinguished by his portraits in miniature and enamel. He died in 1804, aged about sixty.

SPIERINGS (NICHOLAS). He was born at Antwerp in 1633, and proved a good painter of landscapes, by travelling through Italy and France; and in the latter country he had the honour to be employed by Louis XIV. His manner of designing was agreeable, his trees are well chosen, his touch is delicate, and his colouring true. His foregrounds are enriched with plants, which he copied from nature; and his compositions have a pleasing effect. He was a successful imitator of Salvator Rosa, and his pictures were often mistaken by connoisseurs for the works of that great master. Spierings, however, was deficient in painting figures, which were, therefore, inserted in his landscapes by other artists. He died at Antwerp in 1691.

SPIERS (ALBERT VAN). He was born

at Amsterdam in 1666, and proved one of the best disciples of William Van Ingen, under whose direction he practised, till he was qualified to appear with credit in his profession. On leaving that school he went to Rome, where he examined all the productions of the great masters, particularly the works of Raffaelle, Giulio Romano, and Domenichino. After passing seven years in that city, he visited Venice, to improve his knowledge of colouring; for which purpose he chose the works of Paolo Veronese for his guide, but attended, also, carefully to the manner of Carlo Loti. In 1697 he returned to Amsterdam, where he painted a great number of beautiful ceilings, and several magnificent apartments. He died in 1718.

SPIILBERG (JOHN). He was born at Dusseldorf in 1619, and received his first lessons from his father, who was a glass painter; but afterwards he became the disciple of Govaert Flink, instead of Rubens, under whom he was intended to have been placed, but whose death altered the design. With Flink he continued seven years, at the expiration of which time the fame of his performances procured him the patronage of the Count Palatine, who made him his principal painter, and gave him, with other presents, a medal of gold, for the portraits of his family. He also painted at Dusseldorf several altar-pieces, and in the castle, the Labours of Hercules, with figures as large as life. At the same place is an allegorical picture, representing the Alliance between Music and Poetry; in which the female figures have great elegance, and are grouped with judgment. His patron engaged him to paint a set of pictures representing the Life of Christ; but death put a stop to the execution of the work. He died at Dusseldorf in 1690. Spilberg coloured well, designed correctly, and finished his pieces with a bold and free pencil.

SPIILBORG (ADRIANA). She was the daughter of the preceding, and was born at Amsterdam in 1646. She learned the principles of painting from her father, and excelled in painting portraits with crayons, as well as in oil. Her works were much esteemed for the neatness and delicacy of the handling, and their lively and natural colour. She resided at Dusseldorf, where she received every mark of respect, and became the wife of Eglon Vander Neer.

SPIILIMBERGO (IRENE DI). This accom-

plished female, who was born of a noble family at Venice, is said to have been instructed by Titian, whose style she certainly followed, both in correctness of design and harmonious splendour of colouring. She painted, however, for mere amusement; and Titian, who lived on terms of friendship with her family, drew her portrait. She flourished about the year 1560.

SPILMAN (HENRY). This Dutch artist was born at the Hague about 1740. He painted portraits and landscapes with credit, and he also engraved some views in Holland, and other places.

SPINELLO (ARETINO). He was born at Arezzo in 1328; and in his infancy, without the assistance of any director, gave such proofs of a lively and strong genius, that his early performances were superior to those produced by persons of a more advanced age, with the advantage of able instructors. Afterwards he studied under Jacopo di Casentino, and, at the age of twenty, proved superior to his master. His uncommon abilities procured him abundant employment at Florence, as well as in his native city, which extended his fame through all Italy; and he was admired, not only for his invention, but also for the manner of disposing his figures; for the simplicity of his style, united with elegance; and for a peculiar neatness in his finishing. He gave to his figures an air of unaffected modesty, but to his Madonnas one that was divine and inexpressible. His compositions showed genius and judgment. He was allowed to equal Giotto in design, and to surpass him in the force and beauty of his colouring. He gained great applause by the portraits of Innocent IV. and Gregory IX. In the chapel of St. Maria Maggiore, at Florence, he painted in fresco several historical incidents relative to the life of the Virgin. He discovered a happy method of mixing his colours, by which means many of his works retained their original lustre for an incredible length of time. He died in 1400.

SPINELLO (PARIS, or GASPARE). He was the son of the preceding, and was born at Arezzo in 1366. After learning the rudiments of the art from his father, he was placed with Lorenzo Ghiberti, at Florence. His principal excellence was in fresco, though he also painted in oil and distemper, and acquired credit by the numerous compositions which he executed in the churches, chapels, and convents in

several parts of Italy. Though extravagant in his design, his colouring was excellent; nor was he less admired for the variety and elegance of the attitudes of his figures, than for the force and fine effect of his paintings. He died about 1426.

SPISANO (VINCENZIO). This artist, who obtained the technical name, on what account we know not, of *Lo Spisanello*, was born at Orta, in the duchy of Milan, in 1595. He was brought up in the school of Denys Calvart, to whose style he constantly adhered. He painted numerous works for the churches of Bologna, but his easel pieces are preferred to his large pictures. He died in 1662.

SPOLVERINO (ILARIO). He was born at Parma in 1657, and had Francesco Monti for his instructor. He painted historical pieces, but chiefly delighted in the representation of battles, the attacks of banditti, and similar subjects. He died in 1734.

SPRANGHER (BARTHOLOMEW). He was born at Antwerp in 1546, and successively studied under John Madyn, Mostaert, Van Dalen, and other masters in his own country; after which he went to Paris, and next to Parma, where he resided three years with Bernardo Sojaro, who had been the disciple of Corregio. Sprangher went afterwards to Rome, and found a patron in Cardinal Farnese, who employed him in his palace of Caprarola, where he painted some landscapes in fresco. The cardinal also recommended him to Pope Pius V., who appointed him his painter, and employed him in the Palazzo Belvidere, where he spent near three years in painting a Last Judgment, on a plate of copper six feet high, and containing five hundred heads. This performance was so highly valued, that on the death of the pope it was placed over his monument. In 1575, Sprangher went to Vienna, on the invitation of the Emperor Maximilian II., who made him his principal painter. The next year that monarch died; but Rodolph, his successor, continued to patronise Sprangher, on whom, in 1588, he conferred the rank of nobility, at the same time placing a chain of gold, of three rows, round his neck. He painted in large, as well as small; and at Vienna finished several grand altarpieces, with figures nearly as large as life; and also a number of easel pictures for the imperial palaces. He received but little improvement at Rome, by neglecting to design after the antiques, and trusting too

much to his memory. He had, however, an extraordinary lightness of hand, and great sweetness of pencil, which always procured him admirers; but he never could be induced to study after nature, and only worked by the assistance of imagination. His designs, therefore, showed nothing of the Roman taste; his contours are constrained and unnatural; and his outline is hard, stiff, and ungraceful. Most of his attitudes are affected, and the extremities of his figures contorted. With these defects, his works show a free pencil and spirit; and in those of his latter time are to be seen a more natural tone of colour and fewer extravagances. Sprangher executed some etchings in a slight but agreeable manner. He died at Prague in 1628.

SPRONG (GHERARD). This Dutch painter was born at Haerlem in 1600, and studied under his father, whom he soon surpassed. He excelled in portraiture, and died in 1651.

SQUARCIONE (FRANCESCO). He was born at Padua in 1394, and became a painter of eminence, by forming his taste on the study of the most beautiful antiques. Notwithstanding his being perpetually employed, and highly esteemed, at Florence and other cities of Italy, yet, out of a desire to cultivate the art of painting in the most effectual manner, he quitted all the advantages of his profession, and travelled through Greece, to make designs after the finest models in statuary, sculpture, or architecture. These drawings and designs he brought to Padua, where he opened a school for painting, which rose so high in reputation, that at one time he had one hundred and thirty-seven disciples under his direction, which procured him the appellation of the Father of Painters. He possessed a great number of bas-reliefs, paintings, and designs, for the instruction of his scholars; and he was frequently honoured with the visits of sovereign princes, cardinals, and popes. In the Carmelite church at Padua was a picture of St. Girolamo, finely coloured, and correct in the perspective, painted by Squarcione in 1452. He died in 1474.

STABEN (HENRY). He was born at Antwerp in 1578, where he learned the first principles of the art; after which he travelled to Venice, and became the scholar of Tintoretto; but the death of that great painter, which happened when Staben was not seventeen years of age, deprived him of the advantages which he might have gained under so famous a

master. Soon after this he left Italy, and settled at Paris, where he painted in a small size with astonishing neatness, and in his compositions showed a good invention. Though he preserved somewhat of the Flemish taste, his manner of designing was agreeable, and the disposition of his figures judicious. One of his best productions is a representation of the Gallery of a Virtuoso, in which are placed cabinets, and other curious pieces of ornamental furniture. Above, are several pictures of different subjects, arranged in regular order; every object being exquisitely finished, and placed in such exact perspective, that they afford a most agreeable deception. He died in 1658.

STAEVARTS, OR STEVERS (PALAMEDES). Though this artist is reckoned as belonging to the Dutch School, he was born in London in 1607; his father, who was a Fleming, being then resident here as an engraver in agate, jasper, and other precious stones, to James I. From hence he removed to Delft, where his son discovered his genius for painting; in which, without any other assistance than by studying and imitating the works of Esaias Vanderfelde, he acquired a manner of pencilling, and a tone of colour, much resembling his model; while in the execution and finishing of his pictures, he was, by good judges, accounted far superior to that artist. He excelled in representing encampments, battles of horse and foot, robbers, the plundering of villages, and country fairs. His compositions are full of spirit, and well disposed; nature is closely imitated and truly represented; the distances are justly observed, and the figures well proportioned, though in the Flemish taste. His skies are clear, his pencil is free and neat; and his pictures are distinguished by a remarkable transparency of colouring. But they are very scarce, as the painter died young in 1638.

STAEVARTS, OR STEVERS (ANTHONY PALAMEDES). This artist, who was born at Delft in 1604, painted portraits; but his general subjects were conversations, persons engaged at cards, entertainments, concerts of vocal and instrumental music, or feasts and dances. Of these he painted a prodigious number, which are, however, in little esteem. He died in 1680.

STALBERT (ADRIAN). He was born at Antwerp in 1580; and, though it is not known who was his instructor, he obtained a place in the first rank among the Flemish painters. His style was landscape,

with small figures, which he executed neatly, with a free and spirited touch, in imitation of Velvet Brueghel, whose works he made his model. His scenes were pleasingly chosen, and frequently solemn; his figures are properly introduced; and his trees are well formed, with great appearance of nature, though sometimes they seem a little too green. In the reign of Charles I. he came to England, and, among other views, painted a very fine one of Greenwich. While here, Vandyek painted his portrait, of which there has been an engraving by Pontius. He died at Antwerp in 1660.

STAMPART (FRANCIS). He was born at Antwerp in 1675, and studied under the younger Tyssens, whose style he followed, but improved upon it by examining the works of Vandyek, and attending to nature. Having gained credit by his portraits, he was invited to the imperial court, where he was honoured with the title of cabinet painter. He contrived a method of painting in an easy and expeditious manner the portraits of the nobility, who had neither leisure nor patience to sit for a sufficient length of time. He therefore only marked the features with white, black, and red crayons, which was soon executed, and then at his leisure he worked on the portrait with colour; and only at the last finishing touched up the features after nature. Another custom of his was, to lay upon his canvas a quantity of flesh colour, in proper places, before he began to work, which contributed to lessen his labour, and to produce a good effect. He died at Vienna in 1750.

STANZIONE (CAVALIERE MASSIMO). He was born at Naples in 1585, and studied first under Giovanni Battista Caracciolo, after which he learned to paint in fresco from Belisario Corenzio; but he derived some benefit, also, from the lessons of Lanfranco and Santa Fede. With the same sedulous desire of knowledge, he visited Rome, where he studied the works of Annibale Caracci, and profited considerably by the intimacy which he formed with Guido, whose manner of colouring he imitated so well, as to be called the Guido Reni of Naples. On his return home, he practised with such reputation as excited the envy of Spagnoletto, who basely contrived to spoil a fine picture of his painting in the Carthusian monastery, the subject of which was the Descent from the Cross. In the same place is a large picture by Stanzone, of St. Bruno giving

the Rules of his Order to the Monks. Besides his large works in the churches and convents, there are many easel-pieces of this artist in the private collections at Naples. He died in 1656.

STARRENBURG (JOHN). This artist was born at Groningen, and painted historical subjects, chiefly on ceilings, in fresco, which he composed well, and executed with felicity. He lived about the year 1660.

STARNINA (GHERARDO). He was born at Florence in 1354, and was the disciple of Antonio Venetiano; on quitting whom, the first works in which he was employed were so highly admired for the elegance of the style, that the King of Spain invited him to his court, engaged him in several grand designs, and loaded him with presents. Among his compositions at Florence, the principal is, the Dying St. Jerome exhorting his Disciples; some of whom are represented writing down his last precepts; others listening to his discourse; and some expressing the effect produced in their hearts by the doctrines of their expiring master. Starnina died at Florence in 1403.

STAYEREN (JOHN VAN). He was a scholar of Gerard Douw, and imitated his style very closely, but excelled chiefly in painting hermits and old men, the heads of which he finished with wonderful neatness. He lived about 1680.

STEEN (JAN). This extraordinary artist was the son of a wealthy brewer at Leyden, and born there in 1638. On evincing a genius for painting, he was placed under Nicholas Knuffer, but afterwards he became a scholar of John Van Goyen, whose daughter he ultimately married. About this time, his father, thinking that painting would not support a family, established his son in a brewery at Delft, which only failed by his intemperance. After this he opened a tavern, which confirmed his habit of dissipation, and accelerated his ruin. He drank more than his customers; and the wonder is, how he could continue the exercise of his pencil. But now he was constrained to live solely by his genius, which enabled him to produce pictures of singular merit in their way, though the subjects were of the lowest description. Few painters have animated their figures more than Jan Steen, or equalled him in the strength of expression. His drawing might sometimes be censurable, but his design was generally correct, his figures well dis-

posed, and his characters strongly marked; his touch is light, easy, and free; and his colouring appears always lively and natural. A capital picture of his painting is a Mountebank, attended by a number of spectators, in which the countenances are wonderfully striking, full of humour and variety. Another of his remarkable pieces represented a Wedding: it consisted of the old parents, the bride, the bridegroom, and a notary. Every person in the composition was exceedingly natural, with surprising expression in the old as well as the young. The notary is described as engaged in attending to the words which he was to write down; the bridegroom appears in a violent agitation, as if dissatisfied with the match; and the bride seems to be in tears. The subject of another picture was the Funeral of a Quaker; in which each face was distinguished by so strong, so droll, and so humorous a cast of features, as to excite mirth in the beholder. His works did not bear an extraordinary price during his life, as he painted only when he was necessitous, and sold his pictures to answer his immediate demands. But after his death they rose amazingly in value, and are now rarely to be purchased. He died in 1689.

STEENREE (GEORGE). This painter of the Dutch School was born in 1600 at Utrecht, where he studied under his uncle, Cornelius Poelcemburg, whose style he followed with reputation. He died in 1648.

STEEVENS (PETER). This Flemish artist was born at Malines in 1550. On going to Prague he was patronised by the emperor, who appointed him his painter. He excelled in history, and was considered a good designer. He died at Prague in 1604.

STEFANESCHI (GIOVANNI BATTISTA). This artist was a monk, and, from his order, is generally called *St. Eremiti di Monte Senario*. He was born at Rarta, near Florence, in 1582; and, in his youth, gave such tokens of genius, as to recommend him to Andrea Comodi, who took him under his care, pointed out to him the best rules for his improvement, and made him so thoroughly acquainted with the true principles of his art, that, in a short time, he rendered himself very considerable by the correctness of his design and a lively tone of colouring. He also acquired additional knowledge from the instructions of Pietro da Cortona, and

became an excellent painter, both in oil and miniature. He executed for Ferdinand II., Duke of Tuscany, several sacred subjects in small, four of which were of exquisite beauty, being painted after originals of Raffaele, Corregio, Titian, and Del Sarto. The figures of Stefaneschi were lovely, his style was grand, his touch delicate, and the chiaro-oscuro was happily and judiciously managed. He died in 1659.

STEFANI (TOMMASO). This artist was born at Naples about 1230, and is said to have painted several pictures in the churches there, before the time of Cimabue; but the monuments of his skill are lost by the ravages of time. He died in 1310.

STEFANO, called *Il Fiorentino*. He was born in 1301, at Florence, where he became the disciple of his grandfather Giotto, and painted principally in fresco. He was accounted superior to any artist of his time, not excepting his master, in colouring and design. Stefano had a ready invention, was rich in composition, designed his figures with proper attitudes, and gave to his heads graceful airs. He was the first who attempted to show the naked under the draperies, which were loose, easy, and delicate. He received also the greatest applause for a painting in perspective, the rules of which were then little known or understood. The subject of the picture was, Christ delivering a Demoniac: the scene of the transaction was represented as a magnificent building; the grandeur of which, the elegant form and proportion of the columns, and other parts of the architecture, the perfect deception to the eye, and the grand effect of the whole, showed such taste, skill, and invention, as well as judgment, that it was considered an inimitable performance. Most of his works have perished: there remains one at Pisa, representing the Virgin and Child. He died there in 1350, leaving a son, called *Tommaso Stefano*, who adhered so closely to the style of Giotto, as to obtain the appellation of *Il Giottino*. He died at the age of thirty-two, in 1356.

STEFANONE (MAESTRO). This artist was born at Naples about 1320, and had Gennaro di Cola for his master, with whom he was associated in some of his frescoes for the churches. Stefanone also painted in oil, and of his pictures in that line there is one existing, which is a Dead Christ, in St. Maria della Pietà. He died in 1390.

STELLA (JAMES). He was the son of Francis Stella, a painter of Lyons, and was born there in 1596. When he was nine years old he lost his father, who had given him instructions in drawing, by which he profited so well, that he could design correctly even at that early age, nor had he ever any other master. In his twentieth year he went to Italy, with an intention to complete his studies at Rome; but passing through Florence, he was engaged by Cosmo de Medici, the grand duke, and continued in his service seven years. He then proceeded to Rome, where he studied the antiques, the works of Raffaele, and the compositions of other great masters, with such success, that he obtained an excellent taste of design, and performed several works in large, as well as in small, which effectually established his reputation. At Rome he contracted an intimacy with Nicolo Poussin, which contributed greatly to his improvement. Having received invitations from the court of Spain, he determined to visit that kingdom; but taking France in his way, he could not resist the solicitations of Cardinal Richelieu, who recommended him to the king, procured him a pension of one thousand livres, the employment of state painter, apartments in the Louvre, and the order of St. Michael. Stella had an extensive genius, and painted all kinds of subjects with equal ease. His invention is noble, his attitudes are natural, and his outline is correct; but his expression is not striking, nor are his local colours sufficiently determined; his carnations are too red, and the same kind of tint predominates through them all; though his pictures, taking the whole together, are very agreeable. The subjects in which he excelled were of the pastoral kind. He showed great skill also in painting boys, perspective, and architecture, though after all he is accounted a mannerist. His easel pictures are better than his altar-pieces, of which there are several at Paris, where he died, in 1647. Stella also etched a few prints from his own designs.

STELLA (FRANCIS). He was the brother and disciple of the preceding, and was born at Lyons in 1601. He travelled with his brother to Italy, but never could equal him in any branch of his profession. In the church of the Augustines at Paris is an altar-piece by him, representing a Dead Christ, with the Virgin and St. John. He died in that city in 1661.

STELLA (ANTHONY BOUSSONET). He was the nephew of the preceding artists, and was born at Lyons in 1630. His uncle James was his instructor; under whom he became a good painter of history, and was admitted a member of the academy of Paris, where he died in 1682. He had two sisters, who distinguished themselves by their ingenuity in design and engraving.

STENWYCK, or STEENWYCK (HENRY), called the *Old*. He was born at Steenwyck, in Holland, in 1550, and was the disciple of John de Vries, who excelled in painting architecture and perspective. Stenwyck chose the same subjects, but surpassed his master and all his contemporaries, in the truth, neatness, transparency, and delicacy of his pictures. His subjects were the insides of gothic churches and convents, and generally representations of them illuminated by flambeaux or tapers, which gave them a magnificent appearance. He was a thorough master of the chiaro-oscuro, and distributed his lights and shadows with such judgment, as to produce the most astonishing effects. The reflections of his lights are charming; and every column, cornice, or other member of his architectural pieces, is painted with the utmost truth. His pencil is delicate, his touch light and sharp; but the figures were inserted by Brueghel, Van Tulden, and Franck. The genuine pictures of the elder Stenwyck are extremely scarce, and highly valued. He died in 1603.

STENWYCK, or STEENWYCK (HENRY), the *Young*. He was born at Antwerp in 1589, and was instructed by his father, the preceding painter, whose manner he imitated, but generally on a larger scale. Vandyck, who admired his works, brought him to England, and introduced him to Charles I. Here he met with great encouragement, and continued to be employed several years. His usual subjects were the insides of churches and grand edifices; but he at last quitted the dark manner of his father. He sometimes painted the backgrounds of Vandyck's pictures with ornamental architecture; and that great master gave the portrait of Stenwyck a place in his collection of distinguished artists. He died in London; and his widow, who practised perspective painting, retired to Amsterdam, where she painted in the style of her husband and his father, with great credit.

STENWYCK (NICHOLAS). This artist

was born at Breda in 1640; and his excellence lay in representing vases, musical instruments, books, also allegorical emblems of mortality, composed with spirit and well grouped. He died at Breda in 1698.

STEPHANOFF (FILETER). This painter was a native of Russia, but it is not known where he received his education, nor when he came to England. He resided here, however, many years, and frequently exhibited at the Royal Academy. He sometimes painted portraits, at others decorations for ceilings, and occasionally scenes for the theatres. Stephanoff was a man of talent, but of a melancholy temper, and in a fit of insanity put an end to himself about 1790. He left a widow, who was also an artist, and in 1783 exhibited two pictures of a pheasant and a hare. She was by birth a German, but resided many years in England, and became distinguished by her skill and taste in painting flowers and still life, in which art she occasionally instructed some young ladies. She died at her house in Brompton-row, Knightsbridge, in January 1808. She had two sons, one of whom, the present *F. P. Stephanoff*, has distinguished himself greatly by his historical compositions, both in oil and in water colours.

STERN (IGNAZIO). He was born in Bavaria about 1696, and studied at Bologna under Carlo Cignani. While in Lombardy, he painted some pictures of great merit for the churches, particularly an altar-piece in the church of Piacenza, representing the Annunciation. On leaving Bologna he went to Rome, where he continued several years, and painted, in the Basilica of St. John de Lateran, a picture of the Assumption. Besides historical subjects, he painted conversations and concerts in the manner of Bamboccio. He died in 1746.

SETTLER (WILLIAM). This Swiss artist was born at Berne, and studied under Felix Meyer, at Zurich, but on going to Paris he learned the art of painting in miniature from Joseph Werner. Here, also, besides that practice, he was much engaged in designing historical subjects for the booksellers, and he accompanied Charles Palin to Holland and Italy, as a draughtsman for his publications on antiquities. He died in 1708.

STEVENS (JOHN). This English artist is supposed to have been a scholar of Van Diest, whose style of landscape he imi-

tated; but he also painted small pictures for chimney ornaments. He died in 1722.

STIMMER (TOBIAS). He was born at Schaffhausen, in Switzerland, in 1544; but it is not known by whom he was instructed. He was much employed in painting in fresco at Frankfort and Baden; but all his works have perished, except the wood-cuts which he designed and executed for the Bible published at Basle in 1586, and which prints received the commendation of Rubens.

STOCCADE (NICHOLAS DE HELT). He was born at Nimeguen in 1614, and was instructed by Martin Ryckaert, whose daughter he married. He first practised landscape painting, but afterwards applied to historical composition; to acquire improvement in which department of the art he went to Rome, and from thence to Venice, that he might study the style of colouring in that famous school. In passing through France to his own country, he received so much encouragement as induced him to continue at Paris, where he was appointed painter to the king. Most of the paintings of this artist are preserved at Venice and Rome, where he resided many years. The historical pictures which he painted are of a large size, and his figures are designed in a good taste. He had a broad and free manner of pencilling, with a remarkable sweetness of colour; and showed an ingenious singularity in expressing the actions and passions of his characters, in a manner very different from other designers. Thus, while, in the story of Andromeda, many painters represented her as almost dying with fearful apprehension of her danger from the monster; Stoccade, on the contrary, described her in modest confusion, as blushing more from the consciousness of being exposed naked, than terrified at the horrors with which she was threatened. This picture, and those of Clelia, and Joseph distributing the Corn in Egypt, were highly celebrated by the best poets of the Low Countries. Stoccade was also eminent in portraiture. He died in 1669.

STOCK (IGNATIUS VANDER). This Dutch artist, who lived about the year 1625, was a landscape painter of eminence, and also an engraver of ability; but no particulars are known of his life.

STONE (HENRY). This artist was the son of Nicholas Stone, master mason to James I. He is commonly called *Old*

Stone, to distinguish him from *John*, his younger brother. Henry was an excellent copier of the works of Vandyck, and other masters. He died in London in 1653. John Stone followed the profession of a statuary, but occasionally he also copied the paintings of the best artists, and he likewise designed and engraved some plates. He survived the Restoration.

STOOP (DIRK or THEODORE). This Dutch painter was born about 1610, and followed the manner of Bamboccio very closely. His subjects were hunters, farriers, shops, and inns; which he painted with great spirit. He also etched some prints in a free and masterly style.

STOOP (PETER). He is supposed to have been the brother of the last-mentioned artist, and to have been born in Holland about 1613. He excelled in the representation of battles, seaports, and processions. On completing his professional education, he went to Lisbon, where he assumed the name of Roderigo. He accompanied the Infanta Catherina to England, and continued here till his death, about 1685. He etched several plates, among which were those of Ogilby's *Æsop*.

STOPPELAER (MICHAEL). He was a native of Ireland, and became both a portrait painter and an actor, though in neither capacity could he ever rise above mediocrity. He was retained at Covent-garden theatre many years, where his highest characters were the Gravedigger in *Hamlet*, and Ben Budge in the *Beggar's Opera*. Michael drew the portrait of Joe Miller, of which there is an engraving. He was noted for his bulls and witticisms. He had a brother, who also practised portrait painting with as little reputation as the performer,

STORER (CHRISTOPHER). He was a native of Constance, and studied at Milan under Ercole Procaccini. Though a painter of historical subjects, he is best known by his engravings. He died at Milan, aged sixty, in 1671.

STORK (ABRAHAM). He was born at Amsterdam in 1650, but his instructor is not mentioned. He studied assiduously after nature, and sketched every vessel and scene which he intended to introduce in any of his compositions from the real objects; by which means his seas, rocks, havens, and ships, have a strong character of truth. His usual subjects are the representations of vessels at sea in calm or storms, or in harbour at anchor; also

views of seaports, with a variety of boats, barges, and ships, exhibiting a number of figures occupied in different employments. His colouring is pleasing, his touch spirited, and his pencil clean, neat, and delicate. His figures, though small, are correctly designed; and his compositions are generally full of them. A capital picture of this master is a representation of the Reception of the Duke of Marlborough in the river Amstel, with a procession of vessels, barges, and yachts, superbly decorated, and crowded with figures in a variety of habits, adapted to their different dignities, ranks, and conditions. Though the composition is immense, it is disposed without confusion, and every part of it is neatly handled and delicately finished. He had a brother, who was a landscape painter, and for the most part painted views of the Rhine; but he did not arrive at the excellence of Abraham, who died at Amsterdam in 1708.

STOTHARD (THOMAS), the most natural, graceful, and unaffected of British painters, was the son of a coachmaker, who lived in Long-acre, and was born there in the month of August 1755. An only child, and an ailing one, he was sent, when five years old, to Acomb, a small village, near York, where he recovered health, and gained vigour, through the almost motherly care of an old Scotch lady, in whose house a love of painting found him. She had the *Blind Belisarius*, and other engravings, some of them from the hand of *Strange*, which she regarded as household deities, and preserved in her chamber, from all eyes save her own. One day she had left the door unlocked, and, on her return, was surprised to find the boy standing on a chair, and gazing his soul away on the prints: he had a paper and pencil in his hand, and had traced a very fair resemblance to the *Belisarius* upon it; she saw this, smiled, and, passing her hand over his head, said, "Go on, Thomas; you are really a queer boy." He continued in the country till he was eight years old, and left it a confirmed painter; he had not only made many little sketches from scenes both of life and still nature, but tried to paint them with the coarse oil colours supplied from a plough-wright's shop. "I painted a man," he said, alluding to these early studies, "in black paint, and then tried with the white and red to work it into the colours of life: it was a sad daub, but I learned something from it:

I learned to handle my brush, and lay on my colours." Such are often the circumstances, remembered or forgot, to which genius owes its aim and its excellence.

His first recorded work is a Holy Family, painted in small, like almost all his pictures: it was exhibited in the Royal Academy in 1778: he was then twenty-three years old; and, though an early beginner, his modesty equalled his talents, and he did not hurry, as many do, his first crude gropings after beauty before the public. In the following year he exhibited a little picture of Banditti, and afterwards the retreat of the Greeks with the body of Patroclus; the death of Sir Philip Sydney; King Richard returning from Palestine; King Richard's treatment of Isaac King of Cyprus; and Britomart, from Spenser. The last of these intimates his commencement of that series of works, from our poetic and prose literature, which extend to several thousands, and exhibit the heroism, the pathos, the humour and the spirit of the island genius, in a manner as easy, as graceful, and as brightly, as it shines in the purest prose, or the most vivid verse. In 1792 he was elected an associate of the Royal Academy; two years afterwards, he was admitted into the ranks as Royal Academician; he moved at the same time from 39, East-street, to 28 Newman-street—a neighbourhood much frequented by the brethren of his art.

Of all our poets, Spenser was his favourite, and from his pages, and those of Chaucer and Shakspeare, he has embodied scenes and groups sufficient for his fame. To ensure the presence of nature in his compositions, it was his custom to walk frequently in the streets, and look at the men and women, girls and boys, the rich and the poor, and the high and the humble, as they hurried or loitered along. He used to say, as he transcribed their looks or their air, from his memory into his studies, that he never met with two faces or two forms alike. He loved to extend his walks as far as the Tower, and often farther, to study the heads of foreign mariners, who crowd the Thames from every point of the compass; and of these he loved the seamen from the Mediterranean most, for their ancient Grecian-like cast of countenance; and the Chinese and low Irish least, from their coarse looks and unpoetic airs. In all his pictures there is a natural action and a classic grace—the fruit of these studies and his fine poetic talents. This

is visible in his numerous scenes from the Grecian and Italian poets, over which the air of antique beauty is warmly, sometimes too glowingly, breathed: these consist, chiefly, of nymphs wandering in shady forests, reposing by falling streams, singing to the lute by silent fountains, walking with their favourite knights, or bathing singly, or in clusters, in lonely streams, with nothing save a song-bird or a wild fawn to see them.

The Pilgrim's Progress, and Robinson Crusoe, were the sources from whence he frequently drew inspiration: Christiana and her Children was in the exhibition of 1797, Christian the Pilgrim followed, and both were admired for their simplicity and beauty; while Robinson Crusoe, on his lonesome isle, scared with the print of a man's foot on the sand, can never pass away from the memory. The illustrations of these romantic compositions tell the story, of themselves: in a small compass, and at a glance of the eye, we find the bloom and the essence of the great originals. There is scarcely an author of any mark whose pages he has left unembellished; nor is there a poet whose peculiar excellence he can be accused of not perceiving and feeling. In his scene from the Canterbury Pilgrimage, where he musters at sunrise his motley, yet select, devotees, and directs their march to the shrine of Thomas à Becket, at Canterbury, we read in their looks the various characters described by Chaucer; and no man who has seen that fine picture, glowing with truth and life, can say he is unacquainted with the poet, though he only knows him by name. The same may be said of those fine pictures, which he has hung like summer garlands on the muse of Rogers; and of his illustrations to the Tales of Boccaccio; in both of which he has shown a fancy teeming with images of innocence and loveliness. The sun never shown on more pure and lovely creatures; yet now and then, here and there, he has exhibited a touch of what puritans call the Old Adam, and has just intimated, in some of his nymphs, that they feel their steps unsteady, and the grass under their feet a little slippery.

The chief excellence of Stothard lies in expressing virgin innocence and matron grace—in depicting images of female loveliness, and rural or chivalrous life. He has humour of a quiet kind, and a deep sensibility; he is without laboured shapes or constrained postures; all with him is easy, graceful, and unaffected. He is the

painter of thought rather than of form; and yet, where are fairer forms to be found than in his clusters of nymphs and bevvies of ladies? His colouring is often bright and clear. He is very unequal, and what is called mannered; his smallest pictures are his best, and luckily these are very numerous. He had been long in a declining way; yet his end was unlooked for by his friends, when he died at his house in Newman-street, on the 27th of April, 1834. He had been out in the fields only a few days before, looking for dragon motlis and mottled butterflies, and lamenting that they were not come.

STO THARD (CHARLES ALFRED), the son of Thomas Stothard, R. A., was born in London, July 5, 1787. His education was liberal, and on leaving school he became a student of the Royal Academy, where he soon attracted notice for the chaste feeling and accuracy with which he drew from the ancient sculptures. In 1802 he accompanied his father to Buryleigh, the seat of the Marquis of Exeter, and while there made several drawings of the monuments in the neighbouring churches; which laid the foundation of the great work that afterwards occupied his time and cost him his life. In 1811, he exhibited at Somerset-house a spirited picture, representing the murder of Richard II. at Pomfret Castle; in which the costume of the time was strictly observed, and the portrait of the monarch taken from his effigy in Westminster Abbey. In the same year Mr. Stothard finished the first number of his Monumental Effigies of Great Britain; a work of great importance to antiquaries and artists. To this undertaking he now directed his sole attention, under the auspices of the Society of Antiquaries, of which he became a member, and was appointed the historical draughtsman. In 1816 he was deputed by that body to commence his drawings from the famous tapestry at Bayeux; and while thus engaged, he visited the Abbey of Fontevrand, where he discovered the effigies of the Plantagenets, the existence of which, after the revolutionary tempest, had become doubtful. In 1818 Mr. Stothard married Miss Kempe, a very ingenious lady, who afterwards accompanied him in his journey to France, and, while abroad, wrote an account of her tour, in a series of letters to her mother, which was soon afterwards printed. In 1819, Mr. Stothard made drawings for the Society, from the pictures then lately discovered

on the walls of the Painted Chamber, in which specimens of his talent he exhibited a recovery of the long lost art of raising gold as embossed on the surface of the material, which contributed so much to the rich splendour of the old illuminated manuscripts. Having been solicited by Mr. Lysons to make some drawings for the Account of Devonshire in the Magna Britannia, Mr. Stothard left London in May, 1821, and, after traversing some part of that interesting country, came to Bere Ferrers on the 27th of that month. The next day he began, by means of a ladder, to make tracings of the stained glass on the windows of the church, when his foot slipped, and he was killed on the spot, by his head striking on a monument in the chancel.

STRADA, or STRADANUS (JOHN). He was born at Bruges in 1536, of an illustrious but reduced family, and in that city studied the first principles of painting under his father, who was an artist of no eminence. To complete his knowledge, he went, when very young, to Italy, and for some time found employment at Florence in the palace of the Duke. From thence he proceeded to Rome, where he studied the antiques, with the works of Raffaele and Buonarroti. Before he quitted Rome, he painted, in conjunction with Daniel da Volterra, and Francesco Salviati, some of the ornaments of the palace of the Belvedere. By this association he acquired much of the manner of Salviati, which he ever afterwards retained. From Rome he was invited to Naples by Don John of Austria, to paint his military exploits, in which he gave great satisfaction. His next employment was at Florence, in the ducal palace and the churches. In that city are still to be seen some noble performances of Stradanus, which will perpetuate his reputation. In the church of the Nunziata is a painting of the Crucifixion, which is a grand composition, consisting of a number of figures rather larger than life. In St. Croce is a fine piece of the Ascension; in St. Maria Nuova is the Baptism of Christ; and in the chapel of the Palazzo Pitti are two altar-pictures, one of the Nativity, and the other of the Wise Men. Besides the subjects taken from sacred history, he delighted to paint animals, huntings of the wild boar, and battles; all which he executed in a noble style, with a ready hand, and firm pencil. Notwithstanding his long residence in Italy, he always retained much of the

Flemish manner. He had, however, a good taste of design, and an agreeable tone of colouring. Strada was a member of the academy at Florence, where he died in 1604.

STRADA (VESPASIANO). This artist, who was of Spanish origin, was born at Rome, where he received his instruction from his father, a painter of no distinction. Strada worked principally in fresco, and was employed in ornamenting several of the churches and convents, but died in the prime of life, about 1615. He also engraved in a good style several subjects illustrative of the life of Christ.

STREATER (ROBERT). This English painter was born in 1624, and being a person of great industry as well as capacity, arrived to an eminent degree of perfection in his art. He excelled particularly in history, architecture, and perspective; and showed his skill in the truth of his outlines, and the foreshortening of his figures. He also painted landscapes and still life; and there are some fruit-pieces of his which possess great merit. At the Restoration he was made serjeant-painter to Charles II., who had a great regard for him; and when Streater resolved to be cut for the stone, the king procured a surgeon from France to perform the operation, which, however, the patient did not survive. He died in 1680. His principal works were in the theatre at Oxford; the chapel in All Souls' College; some ceilings at Whitehall, which last are now burned; the battle of the Titans, at Sir Robert Clayton's; and the altar-pictures of Moses and Aaron, in St. Michael's church, Cornhill. His property he left to a niece, who married John Van Son, the painter.

STREEK (JURIAN VAN). He was born at Amsterdam in 1632, and painted portraits, but chiefly objects of still life, as dead game, musical instruments, books, and vases, which he represented in a very agreeable manner. He imitated nature in all his compositions, and grouped his objects with so much judgment that they harmonized very pleasingly together. He understood the chiaro-oscuro well, and by that means gave his pictures great force, relief, and truth. He died in 1678.

STREEK (HENRY VAN). He was the son of the preceding, and was born at Amsterdam in 1659. At first he was instructed by his father; but afterwards became a disciple of Emanuel de Wit, under whom he studied several years, and assumed his manner and style of colour-

ing. His inclination, however, leading him to architecture, he gained considerable reputation by his performances in that style, which were usually views of the insides of churches, convents, palaces, town-halls, and other buildings, with figures executed by able artists. He died in 1713.

STRETEN, or STRAETEN (HENRY VANDER). He was born in Holland in 1680, and had an extraordinary genius, with a very lively imagination; by which he made a remarkable progress in the art of painting, at an early time of life. Nature was his principal study; and by diligent practice he acquired an uncommon freedom of hand; so that at his first setting out in his profession, he made a considerable figure among the best landscape painters of his time. But though he gained much by his works, he squandered the whole away in dissipation as fast as it came. About 1690 he came to England, and met with great encouragement; but would rarely paint till compelled by necessity, and then laboured with uncommon despatch. As an instance of his facility of execution, he painted ten pictures in one day, full of agreeable variety, with views of mountains, forests, waterfalls, and other pleasing incidents. Those pieces were fixed up in taverns, where he too frequently consumed his time; yet even there they excited the curiosity of many connoisseurs, who resorted thither to see them. His style resembles that of Ruysdael and Hobbema; but this description rather belongs to his early than his later performances.

STRINGA (FRANCESCO). He was born at Modena in 1635, and had Lodovico Lara for his instructor, but improved his style by studying the works of Guercino. He executed several good compositions in the churches and palaces at Modena, as well as at Venice. He died in 1709.

STROZZI (BERNARDO). This painter, who is also named *Il Cappucino*, and sometimes *Il Prete Genovese*, from his monastic and ecclesiastical character, was born at Genoa in 1581. He studied painting under Pietro Lorri; and though he turned Capuchin, he still followed the profession, only choosing sacred subjects. One of his finest works is a representation of Paradise, in the church of St. Domenico at Genoa; and in the Palazzo Brignole is a noble piece of the Unbelief of St. Thomas. Strozzi excelled in the drawing of old men. He died in 1644.

STRUDEL (PETER). He was born in the Tyrol in 1680, and went early to Venice, where he became the scholar of Carlo Loti, by whose precepts and example he soon showed himself superior to his fellow pupils. The Emperor Leopold invited him to Vienna, where he was employed in adorning the palaces with several grand compositions; for which he was honoured with the title of baron. Many of his pictures are in the churches and convents of Germany, and evince great originality of taste and conception. He studied nature with judgment. His colouring is strong, his design correct; and he had a peculiarly graceful manner of painting boys. He died at Vienna in 1717.

STUBBS (GEORGE). This excellent artist was born in 1724, at Liverpool, where, in early life, he was distinguished by his anatomical pursuits. At the age of thirty he went to Rome for improvement, and on his return settled in the metropolis. In 1766, he published the *Anatomy of the Horse*; all the plates of which were drawn and engraved by himself. As a painter of animals, particularly the race-courser, he was not excelled by any of his contemporaries, and his pictures of the Lion and Horse, and the Lion and Stag, were deservedly applauded. Mr. Stubbs was also the inventor of a species of painting landscapes on large plates of enamel; and he published several prints, chiefly of animals. At the time of his death he was employed on a work entitled, *A Comparative Anatomical Exposition of the Structure of the Human Body, with that of a Tiger and Common Fowl*. He was a man of such muscular strength, that he has more than once carried a dead horse on his back up two pair of stairs to his dissecting room on the attic floor. He was an associate of the Royal Academy, and died in 1806.

STUVEN (ERNEST). He was born at Hamburgh in 1657, and was taught the rudiments of the art by an obscure painter named Hins; but at the age of eighteen he went to Amsterdam, and spent some time under the direction of John Voorhout, and William Van Aelst. He first adopted portraiture; but on perceiving that his genius led to the painting of fruit and flowers, he placed himself as a disciple with Abraham Mignon. His works soon recommended him to the favour of the public, and he was considered as a very

excellent painter in the style of his master. He copied his subjects from nature with beautiful exactness, grouped them agreeably, finished his pictures with a light touch, and gave them such a transparency, as well as truth, as must always render them estimable. He died in 1712.

SUARDI (BARTOLOMEO). This artist was born at Milan, and had Bramante Lazzeri for his instructor; whence he obtained the name of *Bramantino*. He was both a painter and architect, in which capacities he proved a valuable assistant to his master at Rome. In that city Suardi also improved himself in painting, and produced some fine pictures, as he afterwards did at Milan, where he died, about 1530.

SUAVIUS, see LOMBARD.

SUBLEYRAS (PETER). He was born at Usez, in Languedoc, in 1699, being the son of an indifferent painter, who taught him the first principles of drawing and design. But at the age of fifteen, he became the scholar of Anthony Rivalz, at Toulouse. Having profited sufficiently under that master, he repaired to Paris, where he gained the first prize in the academy, for a picture of the Brazen Serpent. He was in consequence sent to Rome with a royal pension, and there he settled for life, being employed by the pope, the cardinals, and the principal nobility. He painted a grand composition for the church of St. Peter, which was afterwards executed in mosaic; the subject is St. Basil celebrating mass before the Emperor Valens. He finished also several easel pictures for private persons; and had the honour to paint the portraits of Benedict XIV. and many cardinals and princes. He was remarkable for the delicacy of his pencil, for the goodness of his colouring, and for a judicious manner of disposing his subjects. He died at Rome in 1749. Subleyras etched some prints from his own designs.

SUTERMANS, or SUTERMANS (JUSTUS). He was born at Antwerp in 1597, and was the disciple first of William de Vos, and afterwards of Francis Pourbus. By practising under these masters, he formed an elegant style, and in his colouring and disposition, equalled the best of his contemporaries. Having established his reputation in his own country, he travelled to Italy, visiting the principal cities, and accurately studying every thing that could conduce to the advancement of his taste or knowledge. At Florence he was

appointed painter to Cosmo II., Grand Duke of Tuscany; and when Vandyck came thither, he expressed the greatest admiration of the works of Subtermans, whose portrait he painted. The invention of this artist was admirable, and he had an elevated manner of thinking and composing; his attitudes were just and natural; his draperies broad, and well cast; his colouring strong, lively, and pleasing; showing a powerful effect from the management of the chiaro-oscuro; and his expression was excellent. One of his greatest performances is in the ducal gallery, and represents the homage sworn to Ferdinand II. by the nobility. It is a grand composition, the colouring is wonderfully true, and the figures are all portraits, designed judiciously, with their characters well marked. He died in 1681.

SUEUR (EUSTACE LE). This artist, who obtained the appellation of the *French Raffaele*, was born at Paris in 1617. He was the scholar of Simon Vouet, but owed his excellence more to the study of the antiques, and the best works of the Roman School, than to the instructions of his master. Though he never visited Italy, and was deprived of the advantage of studying the works of Raffaele at Rome, he was an enthusiastic admirer of that great master, and in the laudable ambition of imitating him, he threw aside the frippery and affected style of his country. In 1640, he was admitted into the academy of Paris, on which occasion he painted, for his reception, St. Paul casting out a Demon. The invention of Le Sueur was easy and fertile; his compositions grand and judicious; his draperies unite simplicity and grandeur; and in the manner of his folds he endeavoured to observe the order of the antique. Yet this close attention to his models contributed in a great measure to give a hardness and dryness to his works. He never quite divested himself of the manner of colouring which he had acquired under Vouet, and knew but little either of the chiaro-oscuro, or of local colours. Though Le Sueur had extraordinary merit, it was blended with great imperfections; so that in some parts of every picture painted by him he appears unequal to himself. His taste of design, and the airs of his heads, are justly to be admired; but his naked figures are faulty in the disposition as well as in the action of the muscles. The distribution of his lights and shadows is

far from judicious; his colouring is tender, but wants force; and there is too much strength in proportion to the design. His attitudes, however, are always noble, simple, and natural; his expression is great, and well adapted to his subject and he was ingenious in the choice of his objects. Upon the whole, he had an uncommon mixture of the elegances and defects of painting: he excelled in the superior and most difficult parts of his profession, and erred in those which are least important. The principal work of this painter is the life of St. Bruno, in twenty-two pictures, preserved in the cloister of the Carthusian monastery at Paris; which paintings employed him three years. In the Louvre are two fine pictures by him: one of St. Paul preaching at Ephesus; and the other a Descent from the Cross. He died in 1655.

SULLIVAN (LUKE). This artist was born in Ireland, but came young to London, and served his apprenticeship as an engraver, to Thomas Major. He, however, studied painting also, and became distinguished by his portraits in miniature. Sullivan still practised engraving, and became an occasional assistant to Hogarth. He died about 1776.

SUNMAN (N.) This Dutch portrait painter came to England in the reign of Charles II., and after the death of Lely obtained much employment, till he was supplanted by Riley; upon which he went to Oxford, where he was engaged in painting the founders of the colleges, for the picture gallery. He died in London in 1707.

SURCHI (GIOVANNI FRANCESCO). He was born at Ferrara, and studied in the school of the Dossi, to whom he became an assistant in some of their greatest works. He excelled in history, grotesque ornaments, and landscapes. He died in 1590.

SUVEE (JOSEPH BENEDICT), a Flemish artist, born at Bruges in 1743, was a pupil of Bachelier, and early displayed very considerable talent. In 1780 he was received a member of the French Academy, and in 1801 went to Rome as director of the French School in that city. He died in the Roman capital in 1807. His pictures are rather characterised by grace and harmony than by vigour of colouring. A Descent of the Holy Ghost; the Death of Coligni; an Adoration of the Kings; a Birth of the Virgin; and a Resurrection; are among his most esteemed productions.

SWAINE (FRANCIS). This artist painted sea views, and worked mostly for the shops. When the Society for the Encouragement of Arts offered premiums for marine subjects, he gained two prizes of the second rate. He died in Westminster about 1782.

SWANEVELDT (HERMAN), called the *Hermit of Italy*. He was born at Woerden, in Holland, in 1620, and is said to have been the disciple of Gerard Douw; but he went very young to Italy; and his genius prompting him to landscape painting, he became the scholar of Claude Lorraine. He studied nature incessantly, and very frequently, with Claude, observed the tinging of the morning light on the surfaces of different objects, mountains, rocks, trees, skies, and waters, and the various effects of light at noon and evening; which gave his works so much beautiful truth and nature, as will for ever render them extremely estimable. Herman also took great delight in frequenting the elegant remains of antiquity about Rome, to observe and design after the finest ruins, in which entertainment he spent all his leisure hours; and from this studious and retired manner of life, obtained the name of the *Hermit of Italy*. His pictures have the sweetness and tenderness of Claude, but they want his warmth, and are not so striking in their effect; yet his figures and animals are far superior to those of his master, both in design and outline. The forms and the touching of his trees are evident proofs of the delicacy of his pencil; and as his paintings approach nearest to the style and manner of Claude, they have always been highly valued. He also produced several beautiful etchings of landscapes and animals. He died at Rome in 1690.

SWITZER (JOSEPH). He was born at Berne in 1570, and went to Rome with Van Achen, under whom he studied, and became a good artist in the manner of his master. He died at Rome in 1629.

SYDER (DANIEL), called *Cavaliere Daniello*. He was born at Vienna in 1647, and there received his education; after which he went to Venice, and studied painting under Carlo Loti; whose manner he imitated so well, that many of his pictures have been taken for those of his master. From Venice he removed to Rome, where, to improve his taste in drawing and design, he became the scholar of Carlo Maratti, who was so well pleased with his conduct, that he recommended

him to the Duke of Savoy. That prince accordingly engaged him in his service, showed him many public marks of his regard, and conferred on him the honour of knighthood. Two capital pictures of this artist are at Rome: one in the Chiesa Nuova, and the other in the church of St. Filippo Neri; the subjects of which are, the Gathering the Manna in the Wilderness, and a Last Supper. In both, the disposition is good, the drawing and design correct, and the expression of the passions forcible. He sometimes painted portraits; and when the Duke of Savoy sat to be painted, Syder appeared in some confusion, having mislaid his maulstick; upon which the prince offered him his walking-cane, richly set with diamonds, and asked him whether that would answer his purpose. The painter made use of it while the duke sat, and presented it to him as soon as he arose; but the courtiers, having previously received their directions, prevented him from returning it, observing, that their master never resumed a gift which he had voluntarily bestowed. Syder died at Rome in 1721.

T.

TACCONE (INNOCENZIO). This artist was born at Bologna, and studied under Annibale Caracci, whom he accompanied to Rome, and assisted him in several of his great works. In the church of St. Mario del Popolo he painted three large pictures of the enthronization of the Virgin; the appearance of Christ to Peter; and the Vision of St. Paul. He also painted the History of St. Andrew, in the chapel of that apostle. He died at Rome in the prime of life.

TAFFI (ANDREA). He was born at Florence in 1213, and was the first who introduced among his countrymen the true knowledge of the art of working in mosaic. Andrea having heard of some Greek artists who painted mosaic in the church of St. Mark at Venice, went thither, and cultivated an acquaintance with one of them, called Apollonius, and finally prevailed on him to become his instructor, and to accompany him to Florence. In that city they executed several works, which were exceedingly admired; but the performance which secured the fame of Andrea was a Dead Christ, finished entirely with his own hand, in a chapel at

Florence; and the execution cost him abundance of care and labour, as the design was seven cubits long. He died in 1294.

TAGLIASACCHI (GIOVANNI BATTISTA). This artist was a native of Donnino, near Piacenza, and the pupil of Giuseppe dal Sole; upon whose style he improved by studying the works of Correggio, Parmegiano, and Guido. In the cathedral of Piacenza is an altar-piece by him, of the Holy Family. He died there in 1737.

TALAMI (ORAZIO). He was born at Reggio in 1625, and studied first under Pietro Desani; and next at Rome, where he applied diligently to the works of Annibale Caracci. He afterwards settled at his native place, and acquired credit as an historical painter. He died in 1699.

TAMBURINI (GIOVANNI MARIA). He was a native of Bologna, and became successively the scholar of Facini and Guido. His best works are, the History of St. Antony of Padua, and the Annunciation, at Bologna. He lived about the year 1650.

TANCREDI (FILIPPO). This painter was born at Messina, in Sicily, in 1655. After learning the elements of the art at Naples, he went to Rome, and became the scholar of Carlo Maratti. On leaving that master, he returned to his native island, and settled at Palermo, where he died in 1725. His design was correct, and his colouring harmonious.

TANZI (ANTONIO). He was born at Alagna, near Novara, in 1574; but his master is not known. He painted several great works at Milan and Novara, particularly one of the Battle of Sennacherib, in the church of St. Gaudenzio, at the latter place, where he died in 1644.

TARABOTI (CATERINA). This lady was born at Venice in 1582, and was taught the art of painting by Alessandro Varotari. She profited so well by his instructions, as to be distinguished in her native city above many of the most considerable artists in history. She died there in 1631.

TARICCO (SEBASTIANO). He was born at Cheraseo, in Piedmont, in 1645, and died at Turin in 1710. He imitated Domenichino and Guido in his compositions and colouring, as is evident in his pictures, which, however, are only to be found at Turin.

TARUFFI (EMILIO). He was born at Bologna in 1632, and studied under Francesco Albano with Carlo Cignani, who became his associate in several great

works at Bologna and Rome. The taste of Taruffi in landscape was beautiful, and he had a most agreeable choice of his scenes and situations; his figures are elegant, and placed with judgment; in historical composition, also, he had a lively and pleasing manner of painting and designing. At Bologna he painted, for one of the churches, the Virgin presenting a rosary to St. Domenico; and for another, the Virgin with a glory. In the Wilton collection is a picture by him, representing one Cupid taking his bow from another. He died in 1694.

TASCA (CRISTOFORO). This painter was born at Bergamo in 1667, and died at Venice in 1737. He worked chiefly for the churches, and his best pictures are the Birth of the Virgin; the Nativity; the Death of Joseph; and the Baptism of Christ. He imitated the manner of Carlo Loti.

TASSI (AGOSTINO). The family name of this artist was Buonamici. He was born at Perugia in 1566, and after learning the rudiments of the art in his own country, he went to Rome, where he studied under Paul Bril, and imitated him in his landscapes both in style and colouring. He was much admired for the freedom of his pencil, and the spirit of his touch in the leafing of his trees, and the plants with which his foregrounds were usually decorated. He was also distinguished as a painter of architecture and perspective, in which he had considerable employment, till, for some offence, he was sent to the galleys. During his confinement he amused himself by painting marine subjects, as seaports and calms, with fishing-boats and shipping; but he was not equally successful in the representation of storms at sea, of which, however, he etched some prints. Agostino was the instructor of Claude Lorraine, and the associate of Ventura Salimbeni. He died in 1642.

TAVARONE (LAZZARO). He was born at Genoa in 1556, and was a disciple of Luca Cangiagio, or Cambiasi, whom he accompanied to Spain as his assistant in painting the grand designs in the Escurial. While thus employed, Cangiagio died, and the paintings which he left unfinished were completed by Tavarone, who continued at Madrid nine years, during which he executed many works of his own composition, to the satisfaction of the king, who rewarded him liberally. He excelled in fresco painting, and was also distin-

guished for his portraits. He died at Genoa in 1641.

TAVELLA (CARLO ANTONIO). This artist was born at Milan in 1668, and studied under Peter Molyn, called *Il Tempesta*, whose manner he followed, and thence obtained the name of *Il Solfarola*. But afterwards he adopted a softer style of painting landscape, which he ornamented with figures by Domenico, Piola, and Magnasio. He died at Genoa in 1738.

TAVERNER (WILLIAM). This gentleman was a proctor in Doctors' Commons, and practised landscape painting as an amusement. Lord Orford mentions some pictures by him in the possession of the Earl of Harcourt and Mr. Fauquier, which would have done credit to Gaspar Poussin. He died in 1772.

TAVERNIER (FRANCIS). He was born at Paris in 1659, and died there in 1725. He painted historical subjects with some reputation.

TAYLOR (SIMON). This artist was instructed in the drawing-school of Mr. William Shipley, and obtained several premiums. About 1760 he was taken by the Earl of Bute to paint botanical subjects, in which department he gave proofs of considerable talent. His large collection of the pictures of plants, on vellum, painted for Lord Bute, was sold by auction in 1794. Mr. Taylor was also employed by Dr. Fothergill, for whom he painted a collection of plants, which was sold after the death of that physician to the Empress of Russia for two thousand pounds; but they cost the doctor much more, as the usual price which Taylor charged for drawing a single plant was three guineas. He died about 1797.

TELLIER (JEAN LE). This French painter was a native of Rouen; but neither the year of his birth nor of his death is recorded. Felibien says, that he was the nephew and scholar of Nicolo Poussin, whose manner he adopted, but settled at Rouen, where he painted several fine pictures for the churches, and also smaller ones for private houses. The Augustine church at Rouen possesses two noble pieces by him; one a Holy Family, and the other a representation of the miracles performed at the tomb of the patron saint of the order. Another excellent composition of this painter is the Death of St. Alexis, in the church at Gravelines. Le Tellier, whose merit has been so strangely overlooked, was also an excellent painter of portraits.

TEMPEL (ABRAHAM VANDEN). He was born at Leyden in 1618, and had George Van Schooten for his instructor. He painted historical subjects, conversations, and portraits in a small size. Francis Mieris the elder was his scholar. He died at Amsterdam in 1672.

TEMPESTA (ANTONIO). He was born at Florence in 1555, and was a disciple of John Strada; but proved in many respects superior to his master, particularly in fertility of invention, and the variety of his figures. The subjects in which he most delighted were animals, huntings, processions, and battles; which he expressed with much liveliness and nature, though he neglected delicacy of colouring. He composed with ease, had a ready execution, and his touch was free and firm; but his chief excellence consisted in combats and horses, which he designed with spirit. He also painted historical subjects; and in the church of St. Stefano, at Rome, is a fine picture by him of the Murder of the Innocents. Tempesta was likewise much employed in grotesque ornaments; and he etched, besides, above eighteen hundred prints. He died in 1630.

TEMPESTA, OR TEMPESTINO (DOMENICO). This painter was born at Florence in 1652, and was instructed by Franceschini, called *Volterrano*. His pencil was employed on landscapes and portrait, but he chiefly devoted himself to engraving.

TENIERS (DAVID), the Old. He was born at Antwerp in 1582, and became the disciple of Rubens, who highly esteemed him for his promising genius. From the school of that celebrated painter, Teniers went to Rome, where he attached himself to Adam Elsheimer, and continued with him six years. Between the styles of his two masters, he formed an original one of his own, which his son afterwards very happily cultivated and carried to perfection. The subjects of his pictures, which were usually small, were the shops or laboratories of chemists, conversations, rural festivities, temptations of St. Anthony, fairs, fortune-tellers, and mountebanks, which he executed with so neat a pencil, and so much nature, that his pieces procured him great honour and continual employment; every lover of the art being eager to possess some of his works. But though his colouring, touch, design, and distribution of the lights and shadows, deservedly received universal applause, yet his performances were soon eclipsed by those of his son. The elder

Teniers etched a few prints from his own designs. He died in 1649.

TENIERS (DAVID), the *Young*. He was born at Antwerp in 1610, and was principally instructed by his father, David, whose taste of design he always followed; but he was afterwards the disciple of Adrian Brouwer, and had also the advantage of receiving great improvement, particularly in colouring, from Rubens. At first his merit was so little regarded, that he was often under the necessity of going to Brussels to dispose of his pictures; on which occasions he was sometimes mortified to find the paintings of inferior artists preferred to his own. But this cloud dispersed when the Archduke Leopold William, chancing to see some of his pieces, was so struck with them that he immediately appointed Teniers his principal painter, made him one of the gentlemen of his bedchamber, presented him with a chain and medal of gold, and gave him the direction of his gallery, the pictures in which Teniers afterwards copied in a small size, and published prints of them in a folio volume. Some of the works of this extraordinary genius having been transmitted to the King of Spain, he expressed uncommon pleasure in beholding them, invited the artist into his service, employed him for several years, and ordered a gallery to be built as a particular repository for his paintings. He received also marks of honour from Don John of Austria, and Christina Queen of Sweden. He studied nature in every form; and as he generally composed his subjects from persons in low stations, he accustomed himself to frequent their meetings, at sports, feasts, and pastimes; by which means he had an opportunity of remarking the simplicity of their manners, and the various actions, attitudes, characters, and passions, of every age, and of both sexes. Teniers had a lively invention and ready execution; his pencil is free and delicate; the touching of his trees is light and firm; his skies are admirable, and, although not much varied, are clear and brilliant; and the expression of his figures, whether mirthful or grave, in anger or good humour, is uncommonly striking. His pictures are generally clear in all their parts, with a beautiful transparence; and he had the art of relieving his lights by the disposition of others, without employing deep shadows; which yet produced the intended effect very happily. This practice he is

supposed to have derived from Rubens, who remarked that strong oppositions were not always necessary to produce effect in a picture; which observation that great artist knew to be just, from his studying the colouring and tints of Titian. Teniers was remarkable for another excellence, and that was the power of imitating the works of the greatest painters that Italy or any other country produced. The power of his pencil was incredible; he knew how to adapt it to a variety of eminent artists, whose touch and colouring were exceedingly different; and yet he gave to his imitations so strong a character of originality, as to leave it doubtful whether they were not really painted by the very artists of whose manner of thinking, composing, and pencilling, they were only an imitation, or what the Italians call *Pastici*. His principal subjects are landscapes with small figures, corps-de-garde, merry-makings, kermesses, fairs, shooting at butts, playing at bowls, and the diversions, sports, or occupations of villagers; but his small pictures are preferable to his large ones. Some connoisseurs have objected to Teniers that his figures are short and clumsy, with too much sameness in their countenances and habits; but it ought to be considered that as he designed every object after the life and formed his ideas from scenes with which he was most conversant, his forms are exactly those of his models. He was remarkably expeditious, and could finish a picture full of figures, and of the middle size, in one day. This accounts for the great number of his works, which, however, fetch extraordinary prices. The landscape painters of his time were much indebted to Teniers for enriching their pieces with exquisite figures. Though he generally painted in small, he was capable of executing large works; and Descamps mentions an altar-piece in the church of Meerbeck, near Mechlin painted by him, of which the subject is the Temptation of St. Anthony, the figures being as large as life. It is thus inscribed, *David Teniers, junior, fecit, 1666*. He also etched several prints in a spirited manner. He died at Brussels in 1694.

TENIERS (ABRAHAM). This painter was the brother of the preceding, and was born at Antwerp in 1618. He painted conversations and merry-makings in the style of his brother, though not with equal excellence. He died in 1691.

TERBURG (GERARD). This Dutch

painter was born at Zwoll, near Overysel, in 1608, and learned the art of painting from his father, who had spent some years at Rome. With no other instruction, he made a considerable figure in the Low Countries, and was accounted a good portrait painter before he set out on his travels. After visiting Italy, England, and France, he went, in 1648, to Munster, then the seat of a congress for the settlement of peace. There he painted the portraits of the plenipotentiaries in a grand picture, which procured him an invitation from Count Pigoranda, the Spanish minister, to go to Madrid, where the king conferred on him the honour of knighthood, and presented him with a chain and medal of gold. Though Terburg had sufficient opportunities of observing the finest productions of ancient and modern artists, he never improved his taste of design, nor altered his original manner of composition. The subjects which he generally painted were conversations, persons engaged at different games, performers on musical instruments, droll adventures, and domestic incidents, all copied from nature, but without that embellishment which is the result of elegance of choice. He finished his pictures highly, with a light and agreeable touch; his colouring is lively and transparent; and he shows a pleasing and skilful management of the chiaro-oscuro; but he wanted a better taste of design. He was remarkable for introducing white satin in all his compositions, and, as he painted that article of dress perfectly well, he always took care to dispose it in such places as caused it to receive the principal light. His greatest excellence consisted in portraiture, in which style his colouring was natural, the resemblance striking, and the character well marked. He died at Deventer in 1681.

TERENZI (TEKENZIO, DA URBINO). This painter, who obtained the name of *Rondolino*, was born at Urbino, and became the scholar of Baroccio, after which he went to Rome, where he obtained the patronage of Cardinal Montalto. He had an extraordinary art of imitating the works of the great masters, so as to deceive some of the best judges. This practice, however, proved his ruin; for, having attempted to impose upon his patron, the cheat was discovered, and he was discarded. He died in 1620.

TERLEE (M.) This Dutch painter was born at Dort in 1636, and died there in

1687. His talent lay in historical composition, in which he attained great credit for his design and colouring.

TERMISANO (DEZIO). He was born at Naples, and had for his preceptor Giovanni Filippo Criscuolo. In the church of St. Maria Chiazza, at Naples, is a picture of the Last Supper, painted by him, dated 1597.

TERWESTEN (AUGUSTINE). He was born at the Hague in 1649, and, without any instructor, acquired such a knowledge of design, as to be employed by the goldsmiths in chasing in gold and silver. This pursuit he followed till he was twenty years of age, when, resolving to make painting his profession, he placed himself under one Wieling, an artist of some repute. At the expiration of two years he became a scholar of Dodoens, with whom he continued the same space of time, and, having improved himself in pencilling and colouring, travelled to Italy. At Rome he exerted himself to design after the finest antiques, and also to study and copy the works of Raffaele; but at Venice he devoted his attention to the colouring of Titian and Tintoretto; and by a close application during six years which he spent in Italy, he made such improvement as procured him honour and employment on his return to his own country. Among other accomplishments, Terwesten gained an uncommon freedom of hand and readiness of pencil, which enabled him to finish several grand compositions in saloons and magnificent apartments in a short space of time; by which works he established his reputation effectually through the Low Countries. The subjects which he painted were usually taken from Ovid, but he composed many from sacred as well as profane history. He had a good genius, a lively invention, and rapid execution; his colouring is natural, his draperies well cast, and his design correct. Of his expeditious manner of painting, an instance is related by Houbraken, from his own knowledge. He tells us that, having paid a visit to Terwesten, while he was painting the hall of the burgomaster Slingelandt, at Dort, he observed the outline of a design sketched only with a crayon on the chimney-piece. He then invited the artist to suspend his work, and walk abroad with him; but Terwesten said he had somewhat that would engage him for two hours, and if his friend would call on him at that time, he would cheerfully attend him. Houbraken returned at the ap-

pointed hour, and then saw with astonishment that, in the interval, the chimney-piece was entirely finished, although it consisted of three or four figures. He was the principal reviver of the academy at the Hague, and by his abilities it was restored to its former lustre. At last he was invited to the court of Brandenburg, where he was employed to adorn the grand apartments of Orangeburg, for which the elector appointed him his principal painter, and made him director of the Academy of Berlin. He died in that city in 1711.

TERWESTEN (ELIAS). He was the brother of the preceding artist, and was born at the Hague in 1651. He became the scholar of Augustin, and proved eminent for painting flowers, animals, and fruit. Being desirous to improve himself by examining the works of the best artists of Italy, he travelled to Rome, where he settled for life. The Elector of Brandenburg employed him to procure the finest casts from the antique statues, for the use of the academy at Berlin, and he also purchased for that prince the valuable curiosities collected by Bellori. He died at Rome in 1724.

TERWESTEN (MATTHEW). He was the younger brother to the two preceding painters, and was born at the Hague in 1670. Augustin instructed him carefully in the rudiments of the art, but afterwards he became successively the disciple of William Dodoens and Daniel Mytens, under whom he made such a progress, that he distinguished himself by several good compositions, and finished some noble ceilings which his brother had left incomplete at his going to Berlin. After this, Matthew visited Venice and Rome, to obtain a true knowledge of colouring, and elegant taste of design, in both which respects he proved successful; so that, on his return to Holland, he found immediate employment, and was admitted into the academy of the Hague, of which he afterwards became director. Though he was chiefly occupied in ornamenting ceilings and grand apartments with historical subjects, he frequently painted altar-pieces for the churches, particularly one for that of the Jansenists, at the Hague, representing the Agony in the garden. He died in 1735.

TERZI (FRANCESCO). He was born at Bergamo about 1520, and studied under Giovanni Battista Morani. When young, he painted two pictures for the church of St. Francesco at Bergamo: one of the Nativity; and the other of the Assumption.

These performances procured him the patronage of the Emperor Maximilian II., who appointed him his principal painter. He died in 1600.

TERZI (CRISTOFORO). He was born at Bologna, and had Giuseppe Maria Crespi for his preceptor. One of his best works is St. Petronio kneeling down before the Virgin, in the church of St. Giacomo, at Bologna, where he died, in 1743.

TESAURO (FILLIPPO). An ancient artist, born at Naples about 1250. He had Tommaso de Stefani for a master, under whom, but chiefly by his own application, he became one of the greatest painters of his day. His principal performance is a representation of the Life of St. Nicholas the Hermit. He died at Naples in 1320.

TESAURO (BERNARDO). He was born at Naples in 1440, and studied under Silvestro Buono. He is said to have shaken off, in a great measure, the gothic style of that age, and to have approached the modern manner. In the church of St. John the Evangelist, at Naples, is a picture of his, the subject of which is the Assumption.

TESAURO (RAINO EPIFANIO). He was the son of the last-mentioned painter, from whom he learned the principles of his art. In the church of St. Nunziata is a picture by him of the Visitation of the Virgin; and in that of St. Lorenzo, the Virgin and Child, with the Saints Anthony, Jerome, and John the Baptist. This last was painted in 1494.

TESTA (PIETRO). He was born in 1611, at Lucca, whence he obtained the name of *Il Lucchesino*. He is supposed to have had Pietro Paolini for his first master; on leaving whom, being desirous of further improvement, he assumed the pilgrim's habit, and travelled to Rome, where he studied first under Domenichino, and afterwards in the school of Pietro da Cortona. Having, however, given offence to the latter, he was dismissed, on which he became indefatigable in designing the antique statues, bassi-relievi, and magnificent ruins about Rome, as also in attending to the works of the most celebrated painters; and gave himself up so entirely to those studies, that he suffered extreme poverty, being destitute of all assistance, except what he could procure for his sketches and designs. Sandrart found him in this condition among the ruins; and, compassionating his distress, took him to his house, where he clothed and entertain-

ed him; and not only procured him employment in the gallery of Prince Giustiniani, but recommended him to other personages of rank. But although he had spent so much time in designing after the antiques as enabled him to draw any of them even by his memory, and though he had all the assistance which might have been derived from a thorough intimacy with the most admirable productions of human skill, he seems not at any time to have produced many things worthy of commendation; his pencil being extremely hard, his genius licentious, and his figures extravagant in their proportions. He was drowned in the Tiber while drawing on its bank, in 1650. In the church of St. Martino a Monti, at Rome, is a picture by him of the Death of St. Angelo; and in the Spada palace, one of the Sacrifice of Iphigenia; but most of his works are at Lucca. Testa was also an engraver of great merit. He had a nephew, *Giovanni Cesare Testa*, who united the two professions of painting and engraving, in the manner of his uncle,

TESTELIN (LOUIS), a French artist, was born at Paris in 1605, and died there in 1655. He was a scholar of Vouet, a member of the academy, and painted history with distinction. His principal works are the Restoration of Tabitha, and the Scourging of St. Paul, in the church of Notre Dame. He also etched several plates. There were two other painters of this name, *Louis* and *Henry*; the former died at Paris in 1656, and the latter at the Hague in 1695. They both painted historical subjects.

THEOLON (STEPHEN). This French artist was born at Aigues-Mortes in 1739, and received his professional education in the school of Joseph Vien, whose manner he quitted for one of his own, and painted conversations in a small size. He was admitted into the academy of Paris in 1774, and died there in 1780. The time which he took in finishing his pictures, and the delicacy of his health, will sufficiently account for the rarity of his productions, which even in his lifetime produced a great price.

THIELE (JOHN ALEXANDER). He was born at Erfurt, in Saxony, in 1695, and had his professional education from an obscure painter of landscape; but owed his improvement to a diligent study of nature. He drew views of the Elbe, and other rivers of Germany, which gave him the appointment of painter to the court of

Dresden. He was also the master of Dietricy; and died about 1755.

THIELEN (JOHN PHILIP VAN). He was born at Mechlin in 1618, of a noble family, and was lord of Couwenberg. After receiving a liberal education in every branch of polite literature, he placed himself under Daniel Seghers, whose style and manner he imitated with great success. He composed his subjects usually in the taste of Seghers, in garlands of flowers around some historical design, or in festoons that encircled vases enriched with bas-relief. He copied every object after nature, selected them when they appeared in their fullest bloom, and grouped them with elegance. His pictures are well composed, and very highly finished, with a light touch, a neat pencil, and as much transparency as those of Seghers; but they were not equal in spirit to the works of that artist, nor disposed with so much grace. He was much employed by the King of Spain, and most of his finest performances are in the collection of that monarch. But there are two capital pictures of his at Mechlin, representing garlands of flowers, with a number of insects distributed among the leaves, and exquisitely finished; the figure of St. Bernard is painted in the centre of one piece, and in the other St. Agatha. Weyerman also mentions, with great commendation, a garland of flowers by Van Thielen, within which are a nymph sleeping, and a satyr watching her, the figures being painted by Poelemburg. Van Thielen generally marked his pictures with J. or P. Couwenburg, the title of his seigniory. He died in 1667. John Van Thielen had three daughters, all of whom acquired from him the same taste in design, and elegance in execution. *Maria Theresa*, the eldest, was born in 1640. She painted portraits and flowers in so excellent a manner, that one writer says her pictures were worth their weight in gold. *Anna Maria*, the second daughter, was born in 1641, and equalled her sister in both branches of the art. *Francesca Catherina*, born in 1645, proved not at all inferior to her sisters, either in delicacy of pencilling or softness of colouring.

THOMAS (JAMES ERNEST). He was born at Hagelstein in 1588, and learned the principles of design at Landau; but the name of his instructor is not recorded. When he was only seventeen, he went to Italy, and spent fifteen years at Rome, Naples, and Genoa. At the former place he associated with Elsheimer, Lastman,

and Pinas; and, in their company, studied nature in the environs of that city; observing accurately the varying tinges of light on all objects at the different hours of the day, from sunrise to sunset. He also studied the manner of the most eminent masters; but particularly devoted himself to the style of Elsheimer, with whom he lived on terms of the closest friendship. He therefore made that celebrated painter his model, and acquired a neat, delicate, and beautiful manner of touching his trees, skies, and figures, which procured him universal admiration. He entered so completely into the spirit of this artist, that the copies which he painted after the pictures of that master, as well as many of his own compositions, have been accounted the work of Elsheimer himself. On the death of his friend he returned to Germany, and settled at Landau, where he was appointed painter to the emperor. He usually painted landscapes in a small size, and introduced into them historical figures, well designed and coloured. He died in 1653.

THOMAS (JOHN). He was born at Ypres in Flanders, in 1610, and received his education under Rubens, after which he went with Diepenbeke to Italy. On his return he settled in Germany, and became principal painter to the emperor. In the church of the Carmelites, at Antwerp, is a picture by him, representing St. Francis kneeling before the Virgin and Infant. Thomas engraved some plates in an animated style. He died at Vienna in 1673.

THOMSON, (the Rev. JOHN). A native of Ayrshire, died on the 28th of October 1840, at the age of 63. He was an excellent artist, and excelled in delineating stormy seas and murky skies.

THOMSON (WILLIAM). This artist was a native of Dublin, and practised portrait painting in London, where he exhibited from the year 1777. His pictures possessed the merit of fidelity of resemblance, and a good tone of colouring. He died in 1800.

THORNHILL (SIR JAMES). This eminent painter was born in 1676, of an ancient family in Dorsetshire; but the father's imprudent conduct having reduced him to sell his estate, the son was under the necessity of adopting a profession for his support. Accordingly he came to London, where his uncle, Dr. Sydenham, supplied him with the means for studying under a middling painter. Such a master, how-

ever, doing little for him, he was driven to trust to his own application; and, having naturally a good genius, he made a surprising progress. For his further improvement he travelled through Holland and Flanders, to France, and there bought several good pictures. Thornhill's merit soon spread, and his reputation rose to the greatest height. Queen Anne appointed him to paint, in the dome of St. Paul's cathedral, the history of that saint, which he executed in a noble manner, on eight panels, in two colours, relieved with gold; her majesty also nominated him her first history painter. He afterwards executed several public works, particularly at Hampton Court, where he painted an apartment, in which the Queen and Prince George of Denmark were represented allegorically; as also another piece, painted entirely on the wall, where the same subject is treated in a different manner. He painted also in the chapel at All Souls, Oxford, the portrait of the founder, over the altar; the ceiling and figures between the windows; an altar-piece for Weymouth church; the hall at Blenheim; the chapel at Lord Oxford's, at Wimple, in Cambridgeshire; and a Solomon for Mr. Sykes, at More Park, in Hertfordshire: but his masterpiece is the refectory and saloon of the hospital at Greenwich, in which he displayed a fine taste for allegorical composition. High, however, as his reputation was, and laborious his works, he was far from being liberally rewarded for them; and in one instance he was obliged to seek a remedy at law, in which he came off with triumph. Notwithstanding these difficulties, he acquired a considerable fortune. He was also knighted by George II.; and yet, such was the injustice of the government, that he was soon after deprived of his place, in company with the great Sir Christopher Wren. He died May 4, 1734; leaving a son, *James*, who became serjeant-painter to the king, and a daughter, who married Hogarth. Lady Thornhill died at Chiswick in 1757. Sir James was a well-made and pleasant man: he sat in Parliament some years, and was a Fellow of the Royal Society. He designed a great deal from practice, and with much facility of pencil. He had a good genius for portrait, landscape, and architecture, which last science he practised as a man of business, and built several houses. By the favour of the Earl of Halifax he was allowed to copy Raffaele's cartoons at Hampton Court, on which he

bestowed three years. He executed also a smaller set, of one fourth part of the dimensions. Having been very accurate in noticing the defects, and the additions by Cooke, who repaired them, and also in examining the parts turned in to fit them to the places; and having made copious studies of the heads, hands, and feet, he intended to publish an exact account of the whole, for the use of students; but the work never appeared. At his sale, the smaller sets sold for seventy-five guineas, the large for no more than two hundred pounds. These were purchased by the Duke of Bedford; and when the house of that nobleman, in Bloomsbury-square, was pulled down, some years ago, the noble owner gave them to the Royal Academy.

THURSTON (JOHN). This ingenious artist was born at Scarborough in 1774. It is not said by whom he was instructed, but he became one of the most ingenious and tasteful designers of the age. On settling in London, he found much employment from the booksellers, in furnishing ornaments for their works. He died in 1822.

THYS (GYSBRECHT). He was born at Antwerp in 1625, and attained such eminence as a portrait painter, that some of his pictures have been ascribed to Vandyck. He also painted landscapes with figures and animals, in a spirited and natural manner. He died in 1684.

TIARINI (ALESSANDRO). He was born at Bologna in 1577, and was at first the disciple of Prospero Fontana, after whose death he finished his studies in the school of Passignano, who conceived so high an opinion of his abilities, that he became his associate in several paintings at Florence, Pisa, and Bologna. Ferdinand, Duke of Mantua, took him into his favour, and employed him for several years; sat to him for his portrait, and appointed him to paint all the princes of his family; which pictures gained him such applause, that all the nobility of Mantua were solicitous to be commemorated by his pencil. Tiarini had a strong and beautiful style of colouring: he designed his subjects with taste; his expression was usually just; and he gave to his heads dignity and grace. But this character agrees only with those works which he executed in his prime and middle age; for, in his latter years, his colouring was weak, and the touch feeble. In the church of St. Salvator, at Bologna, is a Nativity, painted in his best style,

with figures larger than life. The design is grand, and the colouring excellent; and in the church of St. Agnes are the Marriage of St. Catherine, and the Annunciation, admirably designed, and the characters marked with judgment and expression. But his principal performance is a picture of St. Domenico raising a Dead Person to Life. This piece drew strong terms of praise from Lodovico Caracci, who pronounced it superior to most of the productions of the age. He died in 1668.

TIBALDI (PELLEGRINO). This great artist was born in 1527 at Bologna; but his family came from Milan. He studied in the school of Bagnacavallo, and in 1547 went to Rome, where the works of Buonarroti were the principal objects of his contemplation. Soon after his arrival in that city, he painted a picture of St. Michael the Archangel, in the castle of St. Angelo, which gained great applause. He next painted a ceiling in the French church of St. Louis, representing a Battle, and composed with remarkable spirit. These performances procured him the patronage of Cardinal Poggi, who employed him at his seat, and afterwards sent him to Bologna, to complete the building of his palace there; for Tibaldi, among his other accomplishments, was a good practical architect, as well as painter. This edifice he ornamented with classical embellishments in fresco, the subjects of which were, the Adventures of Ulysses; which Vasari ranks among the best of his works, and some parts of which may vie with the powerful forms of Michel Angelo. Tibaldi also constructed a chapel for his patron in the church of St. Giacomo Maggiore, and embellished it with pictures of St. John preaching in the Wilderness, and Christ sitting in Judgment. These performances were long made models of study by the Caracci and their scholars. From Bologna, Tibaldi went to Loretto, where he constructed in the cathedral a chapel, with stuccoes and paintings. His next removal was to Ancona, in which city he exercised the professions of painter and engineer, adorning the churches and the Hall of Merchants with his pictures, and superintending the construction of the fortifications. In 1562 he went to Pavia, and built there, for Cardinal Borromeo, the palace of the Sapienza; and from thence he went to Milan, where he erected the Temple of St. Fidele; after which, he was appointed architect of the cathedral. In 1586 he was invited to Spain,

for the purpose of superintending the building of the Escorial, and also of adorning that structure by his pencil. His paintings there were, the Purification; the Flight into Egypt; the Slaughter at Bethlehem; the Temptation of Christ; the Calling of the Apostles; the Raising of Lazarus; the Expulsion of the Traders from the Temple; and the Resurrection; all which compositions are in a grand style; and the figures are not only anatomically correct, but vigorously expressive. Tibaldi also painted some pictures for the great church at Madrid, particularly the Defeat of the Rebel Angels; the Martyrdom of St. Lawrence; the Nativity; and the Wise Men's Offering. But his greatest performance in that country is the ceiling of the royal library, which bears some affinity to the School of Athens, by Raffaele. Here he has represented the Arts and Sciences; the Four great Doctors of the Church; and the Four Philosophers, Socrates, Plato, Aristotle, and Seneca. At the end of nine years, Pellegrino returned to Milan, loaded with honours and riches, which he enjoyed without interruption till his death in 1600. He was the greatest designer of the Lombard School, and merited the title which the Caracci bestowed upon him, of *Michel Angelo riformato*. None of the imitators of that wonderful genius ever came so near him as Tibaldi, who joined energy of form with sublimity of conception and dignity of expression. He is less known by his paintings in oil than his frescoes; for there are but few of the former kind to be met with, which is easily accounted for, when we consider his incessant employment in public works on a grand scale. In the Palace Borghese is an oil picture by him, the subject of which is the Nativity, painted in a sober style, and with great softness of touch. Though so much engaged in large representations, he occasionally painted pictures of a small size, and finished them as delicately as if they were miniatures, usually enriching the backgrounds with pieces of architecture, for which science he had a great predilection.

TIBALDI (DOMENICO PELLEGRINO). He was the younger brother of the preceding, and was born at Bologna in 1540. Though he sometimes practised painting, he was more generally known as an architect and engraver. In the latter capacity he had the honour of teaching Agostino Caracci.

TIDEMAN (PHILIP). He was born at

Hamburg in 1657, and received his first instruction from Nicholas Raes, with whom he continued eight years; after which he went to Amsterdam, where he made the most capital works of the great masters the objects of his study. There he became the disciple of Lairese, who employed him as his assistant in some of the most important of his works, the execution of which fully established his reputation. In the composition of poetical and allegorical subjects, he closely imitated Lairese; and, having had a classical education, he treated them with such learning, judgment, and taste, that his works became models to other artists. His most capital performances are the pictures painted in a saloon at Hoorn, representing the leading incidents in the history of Æneas, taken from Virgil. He died at Amsterdam in 1705.

TIEPOLO (GIOVANNI BATTISTA). He was born at Venice in 1697, and studied under Gregorio Lazzarini. At first he adopted the manner of Piazzetta, which he quitted for that of Paolo Veronese. Being invited to Madrid, he there painted several frescoes in the new palace, which excited against him the spleen of Mengs. Tiepolo died in that city in 1770. In the church of St. Ambrose, at Milan, he painted a picture of the Shipwreck of St. Satiro. He also etched a number of plates in a neat and spirited style.

TIEPOLO (GIOVANNI DOMENICO). This artist was the son of the preceding painter, and was born at Venice about 1725. He was instructed by his father, whom he accompanied to Spain, and died there about 1795. He is better known by his engravings than his pictures, which are mostly confined to Brescia and Madrid. He had a younger brother, named *Lorenzo Tiepolo*, who painted and engraved in the style of his father.

TILBORGH, or TILBURGH (GILES, or EGIDIUS, VAN). This artist, who is, by way of distinction, called the *Elder Tilburgh*, was born at Antwerp in 1570. He painted similar subjects with old Teniers; as village amusements, peasants regaling themselves, and conversations. He died in 1632.

TILBURGH, or TILBORGH (EGIDIUS, or GILES, VAN). He was the son of the above, and was born at Brussels in 1625. He was the scholar of the younger Teniers, and painted the same subjects, such as the assemblies of boors, fairs, feasting, corps-de-garde, and taverns, as also conversa-

tions. In his colouring he approached near to the manner and tints of Brouwer; but in his pencil and in his touch he was neither so spirited nor delicate. One of his chief excellences consisted in the variety observable in his compositions, as it afforded a proof of the fruitfulness of his imagination. He had a competent knowledge of the chiaro-oscuro, by which he gave roundness and relief to his objects; and though in some of his pictures he is rather too dark, that imperfection is not perceivable in all his paintings, several of which are excellent. Though his works are inferior to those of his master, it is a curious fact that they were, in his lifetime, preferred by many before them; and they are still held in much estimation in Flanders. He died in 1678.

TILLEMANS (SIMON PETER). He was born at Bremen in 1602; but it is not said by whom he was instructed. At an early age he went to Italy, where he spent many years, with great reputation, as a landscape painter. He was also eminent in portrait; and, being invited to Vienna, had the honour of taking that of the Emperor Ferdinand. He died in 1670.

TILLEMANS (PETER). He was born at Antwerp, and in 1708 came to England, where he gained notice by his copies of the pictures of Borgognone and Teniers. He also painted landscapes, seaports, views, and huntings; but his chief excellence lay in representing horses. He was patronised by the Duke of Devonshire and Lord Byron. For the former he painted a fine view of Chatsworth, and the latter he instructed in drawing. He died in 1734.

TILSON (HENRY). This artist was a scholar of Sir Peter Lely, after whose death he went to Italy, in company with Dahl, and resided there seven years, studying and copying the works of the great masters. His principal talent lay in painting portraits, as well in crayons as in oil. He drew his own several times, and gave one to his friend Dahl, in 1686, with this inscription: *Memoria per mio caro amico; Eurico Tilson fatta in Roma.* Soon after this, in a fit of insanity, he shot himself at the age of thirty-six.

TINELLI (CAVALIERE TIBERIO). He was born at Venice in 1586, and was successively the disciple of Giovanni Constarini and Leandro Bassano, whose style he followed, and whose pictures he not only copied, but at last imitated, with such exactness of colouring and similarity of

taste and ideas, that many of his own original compositions have been esteemed the work of that artist. He proved himself extremely well qualified for historical designs, by several performances; particularly one of the Salutation; another of the Last Supper; and a representation of Paradise; in which last he introduced a multitude of figures. But finding less time requisite for painting portraits, and observing, also, that the work was easier, he followed it entirely, and brought it to perfection. His manner was different from other painters; for he represented those who sat to him under historical characters, and always expressed the true resemblance of his models. Thus, the portrait of David Spinelli he painted as Marc Antony, and his wife as Cleopatra, preparing to drink the dissolved pearls; and beautiful young females he described in the forms of Aurora, Hebe, or other poetical deities and nymphs; which rendered his portraits abundantly more estimable. On receiving some of Tinelli's pictures, Louis XIII. of France sent him the order of St. Michael. He lived highly respected, at Florence; but, by some domestic misfortunes, his mind was so depressed, that, in one of his distracted moments, he opened a vein, and expired in 1638.

TINTI (LORENZO). This artist was born at Bologna in 1634, and studied painting under Giovanni Andrea Sirani, whose style he adopted. There are some altarpieces of his at Bologna, particularly a Scourging of Christ, in La Madonna del Piombo; and the Virgin and Child, with Saints, in St. Tecla. He also etched several plates. He died about 1700.

TINTORETTO (GIACOMO). The paternal name of this celebrated painter was Robusti; but he was distinguished by the appellation of *Tintoretto*, on account of his being the son of a dyer. He was born at Venice in 1512, and became the disciple of Titian, who was so jealous of his extraordinary powers, that he dismissed him from his school. Tintoretto, however, was at that time sufficiently qualified to pursue his studies without any director, and therefore applied himself to design after the works of Buonarroti, and to acquire elegance of taste by a more intimate knowledge of the antique. While with his master, he made accurate observations on the colouring of that great genius, till he discovered the true principles by which he had arrived at such a

degree of excellence. Hence, in his best works one may discern a manner that strongly resembles the colouring of Titian, and a style of design similar to Buonarroti. Tintoretto now formed the plan of establishing a new school of art, by uniting the beauties of the Venetian harmony of colours with the Florentine dignity of design. The idea was noble; but though he partly succeeded, he failed in carrying his project to perfection, by the want of patience in the exercise of his talent. No less fertile in conception than prompt in execution, his works rose with magical illusion under his rapid pencil. He gave a memorable proof of this expedition in the picture painted by him for the confraternity of St. Roche. The members of that society having desired Paolo Veronese, Tintoretto, Salviati, Zuccheri, and Schiavone, to make designs for a picture of the apotheosis of their founder, that they might choose the best, Tintoretto finished his picture entirely, and fixed it in the appointed place, before any of the other artists had completed their sketches. From this transaction he was called the Furious Tintoretto, and the Lightning of the Pencil. Sandrart says that he frequently painted his pictures without any preparatory outline, as if he only sported with his pencil; so that he seems to have executed his ideas almost as quickly as he conceived them. In short, he worked so fast and at so low a price, that very few of the other painters could get employment. His knowledge of the best principles of the art was very extensive; but he had too much fire to be at all times discreetly directed by his judgment. His application was incessant; and, by his general conduct, he appeared rather ambitious of acquiring glory than riches. Yet he often injured his fame by proportioning his work to the poorness of the payment, and by not sufficiently considering that many of his slight and ill-executed pictures would subsist, to the discredit of the artist, when the cause of his putting such indifferent works out of hand might be forgotten. This justified the remark of Annibale Caracci, that "if Tintoretto, in some of his performances, was equal to Titian, he was in others inferior to himself." His manner of painting was bold, with strong lights, opposed by deep shadows; his pencil wonderfully firm and free; his disposition good; his execution easy; and his touch lively and full of spirit. His local colours are true, and well under-

stood, and the carnations of his best pictures approach near to those of Titian. De Piles esteems his colouring as more true and sanguine than that of Paolo Veronese; and Fresnoy, who was an incomparable judge, is no less lavish in his praise. The government of Venice appointed him to paint, in one of the state apartments, the representation of the Victory gained over the Turks in 1571: and though the design was large, and a multitude of figures were introduced, yet the whole was completely finished in one year. Equal, in several respects, to Titian or Veronese, he certainly wanted that dignity of character observable in the works of the former, and the grace and richness of composition which distinguish those of the latter. He had great variety in his attitudes, some of which are excellent, but others are contrasted to extravagance: though those of his women are generally graceful, and the heads are designed in a fine taste. Algarotti observes, that Tintoretto is no way inferior to any of the Venetian artists in those pictures which he painted with an intention to display his talents; and this he exemplifies in the Martyrdom, or Miracolo del Servo, now preserved in the school of St. Mark, at Venice. In that picture we see design, colouring, composition, life, expression, and the effects of light and shadow, all carried to the highest pitch of perfection. That painting had scarcely made its appearance in public, when all persons seemed to be in love with it; and Aretine himself, though so cordial a friend to Titian, wrote to Tintoretto that this piece had extorted the applause of all who saw it. "The scene," says he, "appears rather true than feigned; and happy would you be, if, instead of being so expeditious, you could prevail on yourself to be a little more patient." A fine sketch of this famous picture, and reputed to be the original one, was brought into Ireland, with many capital paintings, by the old Duke of Ormond; from whence, at the sale of that nobleman's property, it came into the possession of the author of this book. The painting itself is in the Louvre at Paris. Most of the grand performances of Tintoretto are in the palaces, churches, and convents at Venice; particularly the admired picture of the Crucifixion, in the Scuola di St. Rocco; the Marriage of Cana, in the sacristy of St. Maria della Salute; the Assumption, in

the church of the Crucifixion; and the Resurrection, in St. Roche. At the Escorial, in Spain, are two admirable pictures, painted on canvass, with figures as large as the life. The subject of one is, Our Saviour washing the Feet of the Apostles; and the other, Queen Esther fainting in the Presence of Ahasuerus. Several of his works are preserved in the collections of the English nobility and gentry, and some are in the royal collections of England and France. Tintoretto modelled in wax and clay, and studied anatomy, to make himself master of the human body in all its varieties of form and attitude. He painted portraits also well, and etched one of the Doge Pacali Ciconia. He died in 1594.

TINTORETTO (MARIETTA). She was born at Venice in 1560, and was instructed in the art of painting by her father, Giacomo. She showed an early genius to music as well as to painting, and performed remarkably well on several instruments; but her predominant inclination to the art in which her father was so eminent determined her to quit all other studies, and apply herself entirely to it. By the direction of Giacomo she studied design, composition, and colouring; and drew after the antiques and finest models, till she had obtained a good taste and great readiness of hand. But though she was well qualified to make a considerable appearance in history, she devoted her talents wholly to portrait painting. Her father, who was accounted little inferior to Titian, if not his equal in that line, took great pains to direct her judgment and skill in that branch of the art, till she gained an easy elegance in her manner of design, and an admirable tint of colour. Her pencil was free; her touch light and full of spirit; and she received deserved applause, not only for the beauty of her work, but for the exactness of resemblance. Most of the nobility at Venice sat to her; and she was solicited by the Emperor Maximilian, Philip II. King of Spain, and by the Archduke Ferdinand, to visit their courts; but such was her affectionate attachment to her parent, that she declined these honours, and continued at Venice, where she married; but died young in 1590.

TINTORETTO (DOMENICO). He was the son and disciple of Giacomo, and was born at Venice in 1562. Though instructed by his father, he was far inferior to him in invention and style of compos-

ing historical subjects; yet he distinguished himself as a painter of portraits, and finished a number of pictures for personages of high distinction. He died in 1637.

TISCHBEIN (JOHN HENRY). He was born at Heyna, near Hesse-Cassel, in 1722; and was the scholar first of an artist named Vries, and afterwards of Carlo Vanloo. On leaving that master he went to Venice, where he greatly improved himself under Piazzetta. He painted historical subjects with credit, and was patronised by the Landgrave of Hesse-Cassel. Besides painting he also etched with reputation. He died about 1782. His son, *John Henry Tischbein*, called, by way of distinction, the *Younger*, was born at the Hague in 1751. He distinguished himself in landscape, and also engraved several plates after great masters.

TISI, see GAROFALO.

TITI (SANTI DI). He was born at Città di St. Sepolcro, near Florence, in 1538, and at first was the scholar of Bastiano, a painter of no reputation; but afterwards, being placed with Agnolo Bronzino, he soon gave proofs of his noble talents, and showed himself superior to all his companions. He next went to Rome, in order to enrich his mind with more elevated ideas, by studying the antiques. While there, he was indefatigable in his pursuits; he acquired an admirable taste of composition and correctness of design, so that he was esteemed one of the best painters of his time. His merit became distinguished, and the works which he executed for the cardinals and nobility raised his reputation so high, that he was requested to return to Florence, where he painted a number of designs. His genius was not limited to history; but he was equally excellent in portraits, of which he finished many that were much admired for their faithful resemblance, and beautiful colouring. He was an honour to the Florentine School, and was applauded for the lightness and freedom of his hand, his force of colour, and the grandeur of his style. Among the pictures painted by him at Florence, there is a capital design in the Palazzo Corsini, representing the Baptism of St. John, in the manner of Albano. It is exquisite in taste, and exceedingly correct: the heads are fine; those of the female figures are well dressed; and the whole is finished with extraordinary neatness. In the church of St. Croce, at Florence, is a pic-

ture of Christ with the Disciples at Emmaus; and in the cathedral of Volterra is the Resurrection of Lazarus. He died at Florence in 1603.

TITI (TIBERIO). He was the son and disciple of the preceding, and was born at Florence in 1578. The branch of the profession which he principally cultivated was painting portraits, and he had also a peculiar method of drawing small ones with lead, which were much admired. A collection of the last is in the Florentine Gallery. But though his talent lay in portraiture, yet, when desired to finish a picture of the Last Supper, which his father had begun, he imitated the manner, touch, and tone of colouring so exactly, that it gained him general applause. The Prince de Medici employed him continually, and allowed him an honourable pension. Tiberio is said to have died of grief for the loss of his brother, *Orazio*, who was also an excellent artist, in 1673.

TITIAN (TIZIANO VECELLI), called *Da Cadore*. The Chronological Tables, and the authors of *Abrégé de la Vie des Peintres*, following Ridolfi, fix the birth of this illustrious painter in 1477, thus making him ninety-nine at his death; but as Giorgione was certainly older than Titian, and was born in 1478, it seems clear that Vasari and Sandrart are to be depended upon, who give 1480 as the date of his birth. His native place was the Castle of Cadore, in Friuli, but at the age of ten he was removed to the care of an uncle at Venice, who, perceiving his genius for painting, placed him first under Sebastiano Zuceati, and next with Giovanni Bellini. By the instructions of these masters, and more by his own genius, he made a surprising progress; and in the school of Bellini adopted and imitated his manner so exactly as to rouse his jealousy. At the age of eighteen he painted a portrait of a nobleman named Barbarigo, which procured him great applause. Another extraordinary performance of his was a picture of Christ paying the Tribute Money, painted in competition with Albert Durer, and finished in the minute manner of that artist. Hitherto the style of Titian was laboured, and characteristic of the school in which he had been bred; but, on seeing the works of Giorgione, he resolved to change his own manner for one more free and natural. He formed an acquaintance with Giorgione, and they painted for some time in conjunction; but at last the friend-

ship was dissolved through jealousy, and was never after renewed. The first pictures executed by Titian in his improved style, were, one of the Angel Raphael conducting young Tobias; and the other, a Presentation in the Temple. On the death of Giorgione in 1511, Titian rose rapidly in reputation, and soon after was invited to Ferrara, where he painted for Duke Alfonso his famous picture of Bacehus and Ariadne, and while there formed an intimacy with Ariosto, whose portrait he drew, and the poet in return commemorated him in his Orlando. In 1523, the senate of Venice employed Titian to adorn the hall of council, with a representation of the Battle of Cadore, fought between the Imperialists and Venetians. This picture was afterwards destroyed by fire. The next great work of Titian was the painting of St. Peter, in the church of St. John and St. Paul, at Venice; which masterly performance the French spoliators carried off at an early period of the Revolution. Considering how high Titian stood at this time, and the numerous engagements which he received, it is difficult to believe that his circumstances could be so narrow as we are told. Yet it is said, that he was actually in a state of poverty in 1530, when Peter Aretine recommended him to the Emperor Charles V., who was then at Bologna, to be crowned by Pope Clement VII. Titian went thither, and painted the portrait of the emperor, for which he was liberally rewarded. From thence he was invited to the court of the Duke of Mantua, whose portrait he painted, and also a set of the Twelve Cæsars, for the grand saloon of his palace. In 1548 he went to Rome, where he was lodged in the Belvidere, and painted the portrait of Pope Paul V. sitting between the Cardinal Farnese and Prince Ottavio. Here he likewise painted his picture of Danaë, which attracted the notice and applause of Michel Angelo, who lamented that Titian had not studied the antique as accurately as he had nature, in which case his works would have been inimitable, by uniting the perfection of colouring with correctness of design. Having completed his engagements at Rome, he was invited to Madrid by Charles V., and arrived there at the beginning of 1550. There he continued three years, during which period he painted a number of fine pictures, for which he was handsomely rewarded, and had the honour of being created a knight of the order of St. Jago.

The emperor distinguished him also by his personal friendship, and frequently visited him when at work. On one occasion, the pencil fell out of his hand, and Charles took it up, saying, as he presented it to the astonished artist, "It becomes Cæsar to serve Titian." Nor did Philip II., though more austere than his father, show less regard to Titian, who painted for him several large pictures, one of the finest of which was the *Sleeping Venus*. This admirable piece was presented by Philip IV. to Charles Prince of Wales, when he visited Spain in 1628; but it was purchased again by the Spanish ambassador, at the sale of the royal collection in England, and sent back to Madrid. Velasco says, that when the palace of the Prado was burned, the king impatiently asked if the Titian Venus had escaped; and being told that it was safe, he replied, "Then every other loss may be supported." Titian left Spain in 1553, and returned to Venice; from whence, however, he was soon called to Inspruck, to paint the portraits of Ferdinand, King of the Romans, his consort, and family, all in one picture. Though he was now advanced in years, his powers continued unabated, and this group was accounted one of his best productions. Afterwards he declined, and his works began to show marks of age; but his setting was that of the sun, with dignified splendour. After a life laboriously devoted to his profession, and extended to the uncommon period of ninety-six years at least, he died of the plague in 1576. There were four varieties in the style of Titian. His first pictures were labour'd and hard; but he soon acquired a bold and free style, which he continued to improve by practice, till he reached that elegance which gave him the preference over his contemporaries, and which he never entirely lost, even in his old age; though the works he then produced were of necessity very inferior to those executed by him in the fulness of his strength. "Raffaëlle and Titian," says Sir Joshua Reynolds, "seem to have looked at nature for different purposes. They both had the power of extending their view to the whole; but one looked for the general effect produced by form, the other as produced by colour. We cannot refuse to Titian the merit of attending to the general form of his object, as well as colour; but his deficiency lay (a deficiency at least when he is compared with Raffaëlle) in not possessing the

power, like him, of correcting the form of his model, by any general idea of beauty in his own mind." The excellence of Titian was not so conspicuous in the historical subjects which he painted, as in his portraits and landscapes, in both of which he was unrivalled. Yet if he did not equal the great masters of the Roman School in design, he took care to dispose his figures in such attitudes as showed their beauty. His masculine forms are not equal to his females and children; for his talent lay in tender and delicate expression. His landscapes are universally allowed to be above all praise; whether we consider the forms of his trees, the grand ideas of nature which appear in his scenery, the truth of his distances, the mellowness of his pencil, or the harmony of his colouring. It was his custom to repeat the same subject, sometimes with his own hand, but oftener by his scholars; yet he always retouched their performances, and frequently added the background, so as to make the pictures painted by them have the look of originals. It would be difficult to enumerate his works. In the Escorial is an admirable picture of the Last Supper; at Milan is one of Christ crowned with Thorns, full of grace and dignity, admirably coloured, and sweetly pencilled. In the National Gallery are three of his pieces, a Concert, a Ganymede, and Venus and Adonis. Titian, to his other accomplishments, added that of engraving both on copper and on wood.

TITIANO (GIROLAMO IL). This artist, whose family name was *Dante*, was a disciple of Titian, in whose school he continued several years, and by his works proved that he had thoroughly imbibed the taste of his master. He copied and imitated the works of Titian with such accuracy, that the paintings of the one were frequently taken for those of the other; and yet the poverty of Girolamo was as remarkable as his reputation was great. Among his original performances, one of the finest is a picture of the two Saints, Cosmo and Damiano, in the church of St. Giovanni, at Venice.

TOCQUE (JEAN LOUIS). This artist was born at Paris in 1696, and studied successively under Bertin and Rigaud. He practised portraiture, and obtained a seat in the Academy of Paris, after which he went to Petersburg, where he was appointed painter to the empress. He died in 1772.

TOEPUT (LOUIS). He was born at Mechlin in 1550, and at an early age went to Italy, where he obtained a great reputation as a painter of landscapes, fairs, and markets. He died about 1614.

TOL (DOMINICK VAN). This Dutch artist is only known as a close copyist and imitator of his uncle, Gerard Douw. His works are inferior to those of his preceptor; yet some of his conversational pieces and domestic subjects are neatly executed and well coloured. He was living in 1680.

TOLEDO (JUAN DE). This Spanish painter was born at Lorca, in Murcia, in 1611. He was the son of an obscure artist, from whom he learned the principles of painting, and then went to Naples, where he had Aniello Falcone for his preceptor. He afterwards removed to Rome, and formed an acquaintance with Cerquozzi, whose style he adopted, and became eminent as a painter of battle and sea pieces. He also distinguished himself in history; and several of his works are to be met with in the churches of Madrid and Murcia. He died in 1665.

TOMBE (NICHOLAS LA). This artist was born at Amsterdam in 1616, but went to Rome when very young, and studied there many years. It was his constant rule to observe nature; and to design after those elegant remains of antiquity which are in the villas about Rome, as well as in the city. His usual subjects were conversations, assemblies of both sexes, habited in the mode of the country; besides which he painted portraits. In all his designs he was fond of introducing caves, grottoes, ruins, or antique sepulchres, wherever his subject would admit of them; and he rendered his situations agreeable by the beauty of his distances, as also by a multitude of small figures, which were touched with great spirit. He died at Amsterdam in 1676.

TOMKINS (WILLIAM). This English painter was born in London about 1730. In 1763 he gained the second prize given by the Society for the Encouragement of the Arts, Manufactures, and Commerce, for a landscape; and, on the institution of the Royal Academy, he was elected an associate. His patron was the Earl of Fife, for whom he painted some views of his estate in Scotland. He died in 1792, leaving four sons, two of whom became respectable artists.

TOMS (PETER). This artist was the

son of an engraver in London, and the pupil of Hudson. Although he might be considered as a portrait painter, his chief excellence lay in drapery, and in that department he was much employed by Sir Joshua Reynolds. On the foundation of the Royal Academy he was chosen one of the members; and he had also a situation in the Herald's Office. When the Duke of Northumberland went to Ireland Mr. Toms repaired to Dublin, in hope of being employed as a portrait painter but was disappointed. This mortification, with other losses, preyed upon his spirits, and he put an end to his life in 1776.

TONI (MICHEL ANGELO). This artist was born at Bologna in 1640. He painted in miniature, and was very happy in his imitations of the great masters. He died at Bologna in 1708.

TOORNVLIET, or TORENFLIET (JAMES). He was born at Leyden in 1641, and was instructed there in the elements of painting, but by whom is not mentioned. After practising portraiture for some years, he travelled to Rome with Nicholas Rosendael, and there studied the works of Raffaele with such success, that his reputation was soon established. From thence he went to study the art of colouring at Venice, where he continued three years enjoying the favour of the nobility, who gave him free access to their collections. He designed his subjects with ease, and his composition was in the taste of the Italian School. He generally painted portraits in conversations, and was remarkable for the judicious disposition of the figures, the correctness of his design, and the agreeable style of his colouring. This improvement, however, did not make him popular on his return to Holland. It was thought that, by endeavouring to imitate the great masters of Italy though his design might be correct, it had the appearance of being more servile and less original. He died in 1719.

TOPINO-LEBRUN (FRANCIS JOHN BAPTIST), a French historical painter, was born at Marseilles in 1769, and studied at Rome, where he became acquainted with David, whose pupil he became, after his return to France. Like David, he took a prominent part in the French Revolution, and sullied his character by his jacobinical conduct. After having been more than once in danger, he finally lost his life on the scaffold in 1801, for having been engaged in the conspiracy of Arena

Ceracchi, and Demerville, to assassinate the First Consul. Among the best of his pictures is the Death of Caius Gracchus.

TORELLI (CESARE). He was born at Rome in 1502, and studied under Giovanni de Vecchi. Pope Sixtus V. patronised him, and, by the order of that pontiff, he executed several works in the Vatican, in the Scala Santa, and St. John de Lateran. In the church of La Madonna del Orto he painted in fresco two Sibyls of a large size. He also worked in mosaic.

TORELLI (FELICE). This artist was born at Verona in 1686. He painted historical subjects in the manner of Baroccio, with great vigour and correctness. He died in 1717.

TORNIOLI (NICOLÒ). He was a native of Siena, and lived at Bologna about the year 1650. His principal works are Cain and Abel, and the Wrestling of Jacob, in the church of St. Paul, at Bologna.

TORRE (FLAMINIO). He was born at Bologna in 1621, and learned the first rudiments of the art from Cavedone; but accomplished himself in the school of Guido. His colouring was bold, but mellow; the management of his tints showed great judgment; and he had a light, clean manner of pencilling. His most remarkable excellence, however, lay in his copying the works of the great masters, so as to make it difficult to distinguish his paintings from the originals. There are some of his own compositions in the churches at Bologna, particularly a Descent from the Cross. Torre also produced some etchings. He died in 1661.

TORRENTIUS (JOHN). He was born at Haerlem in 1589, and was so well instructed, that without quitting his own country he became an admirable painter. At first setting out, his subjects were generally objects of still life; tables furnished with books, either open or closed; vases filled with flowers; tables covered with carpets, on which were placed standishes, pens, and hour-glasses, exceedingly high finished, and, on account of their resemblance, valued at a great price. Sometimes he painted conversations; which were admired for their tone of colouring and charming execution. While he continued to paint such subjects, he lived in affluence, and was much respected. But, unhappily, he not only grew dissolute in his morals, but equally

so in his style of design; his imagination became infected by his debaucheries, and he prostituted the most delicate pencil, and the sweetest colouring, to the worst and most depraved purposes. From that time his favourite subjects were naked figures, represented in attitudes offensive to modesty, and often most infamously obscene. His friends exerted every argument to reclaim him; but their expostulations proved ineffectual. At last, by instituting a private conventicle, as a meeting for a society of Adamites, he rendered himself obnoxious to the magistracy, and being brought to trial, several of his pictures were produced, and the most satisfactory evidence given of his presiding in that infamous assembly. As he peremptorily denied that he was either the painter of the pictures or the contriver of the meeting, he was condemned to the torture; his lewd paintings were burned by the executioner, and he was finally sentenced to imprisonment in the house of correction for twenty years. He endured the torture with a firmness worthy of a better cause, and, after a short confinement, was released, at the request of the English ambassador; on which he went to London, where he resided a few years, till the profligacy of his manners brought him into such disrepute, that he returned to Amsterdam, where he died, in obscurity and contempt, in 1640. Sandrart, and, after him, Weyermans, affirm that he died under the torture; but Houbraken, who had carefully read the authentic account of him at Haerlem, written by Schrevelius, is certainly entitled to most credit.

TORTEBATE (FRANCIS). This French artist was born at Paris in 1616. He was the scholar, and became the son-in-law, of Simon Vouet. His talent lay in portraiture, besides which he practised engraving in a good style. He died at Paris in 1690. His son, *John Tortebate*, was born in 1652, and died in 1718. He was also a good painter of portraits.

TOURNIERES (ROBERT). This French artist was born at Caen in 1676, and was instructed at Paris by Bon Boullongne. He became a good painter of history and portrait; but quitted the large size, which he followed some time, for small pictures, in the manner of Schalken and Gerard Douw. He became director of the academy at Caen, and died there in 1752.

TRABALLESI (FRANCESCO). He was born at Florence about 1580, and studied

at Rome, where he settled, and became distinguished by his genius. In the Chiesa de Greci are two altar-pictures by him; one of the Annunciation, and the other, Christ disputing in the Temple.

TRAINI (FRANCESCO). He was a native of Florence, and the scholar of Andrea Orcagna, who died in 1389. Traini was the best artist of that school; and there was a picture in the church of St. Catherine, at Pisa, representing St. Thomas Aquinas, which far surpassed the works of his master. He died about 1430.

TRASI (LODOVICO). He was born at Ascoli in 1634, and had Andrea Sacchi for his preceptor, at the same time that Carlo Maratti was in the same school; from whom Lodovico obtained much information. In his small pictures he imitated Carlo, but his larger ones are more in the style of Sacchi. There is a fine oil painting by him of St. Nicholas, in the church of St. Christopher, at Ascoli; and in the cathedral arc some of his frescoes. He died about 1700.

TRAVI (ANTONIO). This artist was born at Sestri, in the state of Genoa, in 1613. He was at first a colour-grinder to Bernardo Strozzi, who gave him some lessons in design, and he afterwards learned to paint landscape under Godfrey de Wael. He gained credit in his department, and his pictures are deemed worthy of reception into the choicest collections. On account of his deafness, he obtained the name of *Il Sordo di Sestri*. He died in 1668.

TRENTO (ANTONIO DA). He was born at Trent, in the territory of Venice, about 1508, and studied under Parmegiano, who recommended him to quit painting for engraving on wood, in the manner called chiaro-oscuro. His pictures, therefore, are less known than his prints, which are valuable.

TREMOLLIERE (PETER CHARLES). He was born at Cholet, in Poitou, in 1703, and was the disciple of John Baptist Vanloo the elder; under whom he studied till he had gained several prizes in the academy at Paris. He was then sent to the French academy at Rome, where he resided some years, and qualified himself to return home with credit. By his countrymen he is accounted a very eminent artist: they say that he had an elevated genius, a grand style of composition, and a correct manner of designing; that the disposition of his figures was highly commendable, and that he gave them an

agreeable and graceful turn, but that his colouring was weak. He painted several altar-pieces at Lyons, and other cities of France, and, the year before his death, he was employed to execute designs for tapestry by order of the king; but he died in the prime of life, and in the height of his reputation, when he had sketched only one subject, the description of the Golden Age, and left it unfinished at his death, in 1739. He was admitted into the academy three years before his death, on which occasion he presented a picture of Ulysses in the Island of Calypso. At Lyons, in the church of the Carmelites, he painted three fine pictures; the subjects of which were, the Nativity: the Wise Men's Offering; and the Presentation in the Temple.

TRESHAM (HENRY). This excellent artist was a native of Ireland, which country he left at an early age, and went to Italy, where he resided some years, during which he carefully studied the antiques, and works of great masters. From thence he came to London, and was admitted into the Royal Academy. He had much facility of composition, and his fancy was well stored with materials; but his oil pictures are deficient in that richness of colouring and spirit of expression for which the Venetian School is so eminent. His drawings with pen and ink, and in black chalk, however, evince uncommon ability; the latter especially being executed with a spirit, boldness, and breadth, which are not often to be found in such productions. For the splendid Shakspeare of Boydell he painted three pictures; one for the large, and two for the small edition; but all three were illustrative of scenes in the same play, that of Antony and Cleopatra. When Messrs. Longman and Co. commenced their splendid publication of engravings from the works of great masters, the superintendence of it was committed to Mr. Tresham, who also obtained an annuity of three hundred pounds for life from the Earl of Carlisle, in return for a collection of Etruscan vases, which he bought for one hundred pounds only. Mr. Tresham was the author of three poems: one entitled, the Sea-sick Minstrel; the second, Rome at the close of the Eighteenth Century; and the third, Britannicus to Buonaparte. He died June 17, 1814.

TREVISANI (CAVALIERE FRANCESCO). This painter was born at Trieste in 1656,

and received his first instruction from his father, Antonio Trevisani, an architect; after which he was taught the principles of design and colouring by a Flemish painter, whose name is not recorded; but he is represented as an artist of merit, for his excellence in pictures of a small size, of which the subjects were spectres, incantations, or enchantments. Though Trevisani did not admire the ideas of his master, he was so far benefited by his lessons as to produce a design in the same taste and style, which was accounted a surprising effort of genius for a boy not above ten years of age. He was next placed with Antonio Zanchi, who had a whimsical style of painting, peculiar to himself, to which Trevisani soon adapted himself, both in colouring and composition. But on obtaining more experience, his ideas were too elevated to be confined to such a taste of design; and therefore he applied himself to study after the best masters of the Venetian School; and by this means fixed his reputation on a permanent basis. At this period a Venetian lady of noble family fell in love with and married him; but, fearing the consequences, the lovers thought it prudent to retire to Rome. Here Trevisani found a patron and protector in Cardinal Chigi, who employed him in several works, and thus gave him an opportunity of displaying his talents to advantage. The Duke of Modena, who then resided at Rome as ambassador from the King of Spain, having purchased some of the paintings of Trevisani, engaged him to copy several capital pictures of Corregio, Parmegiano, and Paolo Veronese; which he performed in so admirable a manner, that it procured him the honour of knighthood. After the death of Cardinal Chigi, Trevisani met with another powerful friend in Cardinal Ottobuoni, who employed him to adorn his gallery, for which he painted a celebrated picture, representing the Murder of the Innocents. The number of commissions which he received compelled him to work almost without intermission; nor did any person of consequence pass through Rome, without endeavouring to procure some piece of his hand, either of portrait, history, architecture, landscape, animals, or flowers, all which subjects he painted with equal readiness and excellence. To unbend his mind from the fatigue of his profession, he associated with a few ingenious friends, and had a small elegant theatre

erected in his house, where comedies were performed. While painting a picture of St. Michael, for Naples, he was suddenly attacked with a complaint in the throat, which carried him off in 1746. Trevisani had great freedom of hand, a lofty genius, and a noble style of composition; his figures were generally correct and graceful, and his tints were uncommonly clear, bright, and beautiful. Notwithstanding his great age, he preserved the same delicacy of colouring to the last period of his life; nor was the elegance of his design perceptibly impaired by his years. Pope Clement XI. appointed him to paint one of the prophets in St. John de Lateran; and the Four Quarters of the World, in the cupola of the cathedral at Urbino. At Rome are his pictures of the Death of Joseph; and the Virgin weeping over the Instruments of the Passion.

TREVISANI (ANGELO). He was a native of Venice, and practised both portraiture and history. In the latter department he painted a fine altar-piece in the church of La Carità, at Venice. He lived about 1760.

TREVISI, or TREVIGI (GIROLAMO). This artist was born at Trevigi in 1508. He studied at Rome, where he chose the works of Raffaele for his model; and if he did not reach the grand style of that incomparable master, he at least acquired one that was graceful and correct. After residing some time at Bologna, where he painted the history of St. Anthony of Padua, in the church of St. Petronio; and the Presentation of the Virgin, in that of St. Salvatore; he came to England, and was pensioned by Henry VIII., who employed him in the threefold capacity of painter, architect, and engineer. In the latter character he accompanied the king to the siege of Boulogne, where he was killed by a cannon shot in 1544.

TRISTAN (LUIS). This Spanish artist was born near Toledo in 1594, and became the disciple of Domenico Greco, to whom he proved superior in correctness of drawing, and purity of taste. It does not appear, however, that Domenico had any jealousy on this account; so far from it, he took early notice of his talents, and brought them into view with all the advantages in his power, as the following circumstance shows. The monks of La Sista had applied to Domenico for a picture of the Last Supper; but the painter, being unwell, declined the commission, and recommended Tristan, who

accordingly was employed; and when the picture was delivered, no fault was found, except in regard to the price, which was two hundred ducats. The matter being referred to Domenico, he was taken in a coach to the convent, where, as soon as he had deliberately surveyed the picture, he turned to his disciple, and, lifting up his crutch, exclaimed against him for disgracing the art by demanding two hundred ducats for such a picture. The triumph of the fathers upon this decision was soon reversed, when Domenico ordered his disciple to roll up the picture, and take it back to Toledo, for that he should not leave it there for five hundred ducats. Vexation now took possession of the monks, and their complaints were changed to intercessions; so, after a sufficient atonement, the money was paid, and the picture surrendered to the refectory and oblivion. Some of the other works of this painter are in the cathedral and church of St. Clara, at Toledo, where Velasquez was so much impressed by them, that he immediately altered his style in imitation of Tristan. He died at Toledo in 1649.

TRIVA (ANTONIO). He was born at Reggio in 1626, and had Guereino for his instructor. He became distinguished as a painter of history, and his pictures in the churches of Reggio and Piacenza were celebrated in verse by Boschini. It was more fortunate for him, however, to have obtained the patronage of the Duke of Bavaria, at Munich, where he died in 1699.

TROGER (PAUL). This German artist was born at Zell in 1695, and studied under Giuseppe Alberti, at Fiume, in the Venetian territory. He then settled at Vienna, where he obtained the directorship of the academy. Troger painted history with distinction, and he also engraved some prints in a spirited style. He died about 1760.

TROOST (CORNELIUS). He was born at Amsterdam in 1697, and was the disciple of Arnold Boonen; but he perfected himself in the knowledge of his art by the study of nature. He sometimes painted historical subjects, scenes taken from comedies, and also conversations, in a very agreeable style. But his chief excellence lay in portraiture, and he was engaged to paint those of the directors of the college of physicians at Amsterdam, as large as life, and at full length, in one piece; which picture established his reputation, and procured him much employment.

His most capital performance, however, is the picture in the Surgeons' Hall at Amsterdam, representing the principal persons of that profession sitting at a table, on which is placed a subject prepared for dissection; while the professor appears as if explaining the parts, previous to the operation. The figures are well designed, and have a good relief, the habits are suitable to the fashion, and the whole has great harmony. Troost was also much applauded for the portrait of Boerhaave, which is placed in the anatomical hall. His conversations were in some respects commendable, but he was censured for indulging too great an indelicacy and licentiousness in his compositions. He also engraved prints, chiefly in mezzotinto. He died in 1750.

TROTTI (CAVALIERE GIOVANNI BATTISTA). He was born at Cremona in 1555, and received his professional education in the academy of Bernardino Campi. Being employed by the Duke of Parma at the same time with Agostino Caracci, a competition arose between the two artists, but with such a near approach to equality, that Agostino, on gaining the victory, said he had found in Trotti a hard bone to crack; whence our painter obtained the name of *Il Melosso*. He studied the works of Corregio, and imitated the lively manner of Bernardo Gatti, yet he was too much of a mannerist. His principal performances are the frescoes in the cupola of St. Abbondio, and in the Palazzo del Giordani, at Parma, for which he was knighted. He died about 1612.

TROY (FRANCIS DE). He was born at Toulouse in 1645, and received his first instruction from his father, Nicholas de Troy, a painter of little repute; but at the age of seventeen he became the disciple of Nicholas Loir, at Paris, under whom he made great improvement. He began his career with historical subjects, which gained him credit; but his genius more strongly inclined him to portraits, and in that style he received great assistance from Claude le Fevre. In 1674 he was admitted into the academy, and having at his introduction presented an historical picture, representing Mercury and Argus, it was received with such public approbation, that he was immediately engaged to paint a number of sacred as well as profane subjects, and, in particular, one noble composition, in the church of St. Génévieve, representing the magistrates of Paris invoking the aid of that saint.

He also finished a picture of Dido and Æneas for the Duke of Maine, designed in a very elegant style, and containing above fifty figures as large as life. It was well composed and finely coloured. Louis XIV. sent him to the court of Munich to paint the portrait of Anna Maria Christina, Dauphiness of France; and on his return he received the highest encomiums for the beautiful colouring and exquisite finishing of the picture. His own portrait is in the Florentine Gallery. He died in 1730.

TROY (CHEVALIER JOHN FRANCIS DE). He was the son of the preceding, and was born at Paris in 1676. Having received instructions in design and colouring from his father, he travelled to Italy to finish his studies, and on his return to Paris was elected into the academy. On the first public exhibition of his works they were generally admired, and the best judges of the art commended his taste, colouring, invention, neatness of finishing, and happy union of simplicity and grandeur, which appeared in his compositions. Louis XIV. employed him to make a set of cartoons for tapestry, the subject of which was the history of Esther. This work gave such satisfaction, that the king honoured him with the order of St. Michael, and afterwards appointed him director of the academy at Rome; which station he filled with dignity. He had a fruitful invention, and an extraordinary readiness in his manner of handling; his touch was free and firm, his colouring extremely pleasing, and in all his designs he showed a natural and just expression, as well of the motions of the limbs as of the passions of the mind. He also painted portraits; and his own, by himself, is in the Gallery at Florence. He died in 1752.

TROYA (FELIX). This artist was born at St. Felipe, near Valentia, in 1660, and studied under Gaspar de la Huerta. He painted historical pictures with great credit in regard to colouring and imposing effect, though the design is in general defective. He died at Valencia in 1731.

TROYEN (ROMBOUT VAN). This artist was born at Antwerp in 1600. Some writers say that he was never out of his own country; while the editor of the Chronological Tables asserts as positively, that he went to Italy, which seems to be established by his works, for he usually painted caves, grottoes, and the vestiges of ancient edifices which are in the envi-

rons of Rome, unless he took the ideas from sketches made by other artists. Into these pictures he always introduced some historical subject, taken from sacred or poetical history. In his small pictures, which are his best, he had great neatness in his touch, firmness in his pencil, and transparence in his colouring; but he was not correct in his figures, nor were all his works of equal estimation. His colouring is, in general, far from being pleasing; some of his pieces have too much yellow, and in others his browns create obscurity; yet occasionally his execution is remarkably good and his perspective agreeable. He died in 1650.

TUCARRI (GIOVANNI). This Sicilian artist was born at Messina in 1667, and learned the elements of painting from his father, who was but indifferently qualified for the office of teacher. The son, however, by his exertions, acquired a remarkable skill in painting battles, and his facility in execution was wonderful. He died in 1743.

TULDEN, or THULDEN (THEODORE VAN). He was born at Bois-le-Duc in 1607, and was the disciple of Rubens, who soon discerned his talents, and employed him as one of his assistants in the grand designs which he finished in the Luxembourg Gallery. At first he was fond of painting cheerful subjects, as fairs, kermesses, conversations, and the diversions of peasants, in the manner of Teniers; but his greatest excellence appeared in his historical compositions. These are entirely in the style of Rubens, and are extremely similar, as well in respect to the ideas as the colouring, nor are they much inferior to him. This painter was remarkable for painting in small as well as in large, his genius being happily adapted to both: in the former he was ingenious, and in the latter elevated. He had a thorough knowledge of the chiaro-oscuro, and by that means gave force to his figures and life to his colour; but in his drawing he was less correct than his master. He was frequently employed to insert small figures in the works of Stenwyck, Neefs, and other artists. While at Paris he painted twenty-four pictures in the church of the Maturins, illustrative of the life of the founder. In his own country, his principal works are St. Sebastian, in the church of the Bernardines, at Mechlin; and the Assumption of the Virgin, in that of the Jesuits, at Bruges. He died in 1676. His etchings are numerous.

TURA (COSIMO OR COSMO DA FERRARA). He was born at Ferrara in 1406, and studied under Galasso Galassi. Some of his paintings are yet preserved at Ferrara, in the churches; besides which he was also much employed in illuminating missals. His oil pictures are much laboured. Of his altar-pieces the principal are, the Annunciation and Nativity, in the cathedral; and the Agony in the Garden, in the Capuehin convent. He died in 1469.

TURBIDO, OR **TORBIDO** (FRANCESCO), called *Il Moro*. The different accounts relative to the birth and death of Francesco Turbido are very confused, and not easily reconciled. They agree in general, that he was eighty-one when he died; but some affirm that his death was in 1521, and the Chronological Tables fix his birth in 1430, and his death in 1521; which makes him ninety-one when he died. Vasari, who seems to be most worthy of credit, though he does not mention the precise year of the birth of Turbido, nor that of his death, mentions certain circumstances which may direct us to the truth. That author says, Liberale died in 1536, and bequeathed his house, &c., to Francesco Turbido his beloved disciple, who was at that time a young man. Now, as that expression can scarcely be justified, if we suppose Francesco to have been above thirty-six years of age at that time, it is probable that he was born in 1500, and died in 1581; for, as to the dates of the other authors, they are evidently false, because he outlived Liberale by many years; and as that master died in 1536, Francesco being appointed his heir, could not possibly have died in 1521, fifteen years before Liberale; and for the same reason, he could not have died in 1521, at the age of ninety-one, according to the Chronological Tables. He was a native of Verona, and was successively the disciple of Giorgione and Liberale Veronese. He became an admirable painter of history and portrait. In his colouring he imitated Giorgione, and his works were applauded for the sweetness, union, and harmony of the tints; but in taste of composition and design, he always retained the manner of Liberale. Vasari observes, that though Turbido was but a young man at the death of his master, yet, by his personal merit, as well as by the beauty and spirit of his works, he so won the esteem and affection of Liberale, that he appointed him his heir; which acquisition of fortune enabled him to

follow his profession with greater ease and satisfaction. He painted a vast number of pictures in fresco and in oil, at Verona, Friuli, and Venice. In the chapel of Santa Maria in Organo, at the latter city, is a Transfiguration by him, which is esteemed a capital performance. His portraits were both beautifully and naturally coloured, finished with remarkable care and neatness, and exhibiting all the look of real life, with a surprising resemblance of the persons represented.

TURCHI (ALESSANDRO). This artist was born at Verona in 1582, and obtained the name of *L'Orbello* from having been employed when a boy to lead a blind beggar about the streets. From this wretched state he was rescued by Brusasorci, who by chance discerned his talent for drawing, and took him under his own direction. In a short time he equalled his master, and went to Venice, where he became the scholar of Carlo Cagliari, and, having there gained a good taste in colouring, removed to Rome. Here he studied the works of the greatest masters of that school, and afterwards endeavoured to combine their taste of design with the Venetian method of colouring. He ventured also to rival Andrea Sacchi and Pietro da Cortona in some pictures which he painted for the church of La Concezione. Several altar pieces were executed by him at this period, particularly a Flight into Egypt, in the church of St. Romualdo; a Holy Family, in St. Lorenzo; and St. Carlo Borromeo and St. Salvatore, in St. Lauro. He painted likewise cabinet pictures, some of which were on black marble; but his best works are at Verona, as the Forty Martyrs, and a Pietà. He died at Rome in 1648.

TURCO (CESARE). He was born at Naples in 1510, and studied successively under Giovanni d'Amato and Andrea Sabbatini. His principal works are an altar-piece in the church of St. Maria delle Grazie, representing the Baptism of Christ; and another, in the Church del Gesù, the subject of which is the Circumcision. He died in 1560.

TUSCHER (MARCUS). This German artist resided several years in England, and painted portraits of a small size with reputation. In the Royal Academy there is a figure drawn by him, and signed with his name, dated 1742. Afterwards he went to Denmark. Lord Orford says, that he was not only a painter, but an architect and engraver.

TYSSENS (PETER). He was born at Antwerp in 1625, and though it is not known who his preceptor was, he rose high in the profession, and stood next to Rubens and Vandyck in portrait and history, after whose death he became the director of the academy at Antwerp. For some time he devoted himself wholly to portraiture; but owing to some disgust he laid it aside, and applied to history with complete success. His manner of designing was grand, his compositions are full of spirit, his colouring is strong, and he usually enriched his backgrounds with architecture. His reputation was greatly advanced by an altar-piece which he painted for the church of St. James, at Antwerp; the subject of which was the Assumption of the Virgin; and the colouring and composition gained him general approbation. Another fine piece of his painting is the Death of St. Benedict, in the church of the Capuchins, at Brussels. He died in 1692.

TYSSENS (NICHOLAS). He was born at Antwerp in 1660, and was the elder son of Peter Tyssens, from whom he learned the art of painting; after which he went to Rome, where he was constantly employed by a picture merchant. His subjects were armour, helmets, swords, guns, drums, sabres, and trophies, which he composed and grouped with great ingenuity, but without producing much effect; whence, on his return to his own country, he found no great demand for his works, which induced him to visit Dusseldorp, as the Elector Palatine was an encourager of all artists. That prince being anxious to have the best collection of paintings in Europe, sent Tyssens to purchase for him curious pictures in the Low Countries; which commission he executed to the satisfaction of his employer. Finding that his warlike subjects did not please the public, he changed his style, and painted flowers, but with no better success; upon which he took to the representation of birds, in the manner of Boel or Hondokoeter; and here he gained some reputation, by the correctness of his drawing and the beauty of his colouring. He died in 1719.

TYSSENS (AUGUSTINE). He was the younger son of Peter Tyssens, and was born at Antwerp in 1662. After receiving instruction from his father, he studied the works of Berghem, and followed them closely, painting landscapes, with ruins, figures, and cattle, finely touched and

expressed. He became director of the academy of Antwerp in 1691, and died there in 1722.

U.

UBERTINI (FRANCESCO). This painter was a native of Florence, and died about 1557. He excelled in history, grotesque and ornamental painting. One of his principal works is the Death of St. Arcadio, in the church of St. Lorenzo, at Florence. He was much employed by the grand duke, and several of his pictures were in the Florentine Gallery.

UCCELLO (PAOLO, or MAZZOCHI). This artist was born at Florence in 1349, and obtained the name of Uccello from his predilection for the painting of birds. He studied perspective, and reduced its scientific principles to the practice of his art; for which purpose he applied diligently to geometry, and made himself acquainted with the Elements of Euclid, by the assistance of Giovanni Maretti, a mathematician. His favourite subjects in history were those which admitted of the introduction of numerous animals, such as the Garden of Eden, Noah entering or quitting the Ark, and the Deluge. He also painted the battles of lions and serpents, with peasants flying from the scene of combat in terror. The landscapes of his backgrounds were also enriched with ruins, and other appropriate objects. He painted in distemper and fresco, but died poor in 1432. In the cathedral at Florence is a gigantic figure by this artist.

UDINA (GIOVANNI DA). This painter was born at Udina in 1494; but his family name was *Nanni*. His father was a gentleman who was much addicted to field sports, and, observing the aptitude of his son to the drawing of animals, placed him under Giorgione, at Venice. After some time, the youth, hearing of the fame of Raffaello and Michel Angelo, felt an ardent desire to see Rome, in which he was indulged, and, by an introduction to Count Castiglione, obtained admission into the school of Raffaello. His favourite subjects, however, were birds, beasts, fishes, vases, flowers, landscapes, and buildings, which he painted so well, that Raffaello employed him to insert those accessories in his designs, particularly the organ, and other musical instruments, in his famous

picture of Cecilia. When the ruins of the palace of Titus were discovered, Giovanni devoted much time to an examination of them, in the course of which he discovered the composition of the true Roman stucco, being a preparation of pulverized marble and pure lime. Upon this Raffaele employed him in ornamenting one of the galleries of the papal palace with the most beautiful stucco work, which he enriched with grotesque paintings, in the manner of the antiques, exhibiting a great variety of invention, and an agreeable wildness of imagination. In all his designs the ornaments were suited to the objects represented; for where he inserted birds, he took care to place fruits. But though superior to his contemporaries in this department, he fell short of them in historical composition. Pope Clement VII. employed him and Pierino del Vaga in the Vatican, where the latter painted the seven planets and figures, while Nanni executed the grotesque. In 1527, when Rome was sacked, he fled to Florence, where he resided some years; but on going to the celebration of the jubilee, he was again induced to enter into the service of the pope. He died in 1564, and was buried, by his own request, near his master.

UGGIONE, or OGGIONE (MANEO). He was born at Oggione, near Milan, about 1480, and had Leonardo da Vinci for his master. He became a principal ornament of the Milanese School, and painted in a grand style both in fresco and in oil. In the former manner, his chief works are a Crucifixion, in the church of La Pace, at Milan; and a copy of his preceptor's picture of the Last Supper, executed for the Carthusians, at Pavia. His best oil pictures are in the churches of St. Eufemia and St. Paolo, at Milan. He died in 1530.

ULF (JACOB VANDER). He was born at Gorcum, in Holland, about 1627; but the master by whom he was instructed is not mentioned. His first occupation was that of painting on glass, and there are some of his works in this line in the churches of his native place and in Guelderland, which are not much inferior to those of the two Crabeths. He afterwards applied to historical pictures, which he painted in a small size, well composed, and touched with spirit. But his principal subjects were views of the ruins in and about Rome, which he drew after prints, and the designs of eminent masters.

He understood perspective and architecture well; and though he introduced numerous figures into his pieces, he grouped them with judgment and taste. Among other views of his painting was one of London Bridge, with the adjacent buildings, and the river crowded with boats. Ulf was one of the burgomasters of Gorcum, where he died in 1679.

ULIVELLI (COSIMO). This artist was born at Florence in 1625, and studied under Baldassare Franceschini, whose style he followed so very closely, that the works of the scholar have often been mistaken for those of the master. He died about 1680.

UTRECHT (ADRIAN VAN). He was born at Antwerp in 1599. For some time he painted peacocks, and other domestic fowls, only for his amusement; but received so much encouragement, that he made the art his profession. His general subjects were fruit, birds, flowers, dead game, and still life, in the representation of which he was equally correct and spirited. Next to Snyders, he was esteemed the best painter in that style among the Flemings; but as he painted chiefly for the King of Spain, his pictures are very scarce. He was sometimes employed by other painters to enrich their works with accessories in his particular style. He died at Antwerp in 1651.

UYTENWAEI (JOACHIM). This Dutch artist was born at Utrecht in 1566. He learned the elements of painting from his father, after which he became the scholar of Joseph de Beer, and on leaving him went to Italy. He adopted the manner of Sprangher; so that, though his colouring is good, and his design generally correct, his figures are often unnatural in their positions, and fantastical in their draperies. He excelled in painting kitchens and culinary vessels. He died at Utrecht in 1624.

V.

VAART (JOHN VANDER). This painter was born at Haerlem in 1647, and had Thomas Wyck for his instructor. He came to England in 1674, and was employed by William Wissing in painting his draperies, after which he became distinguished by his landscapes, objects of still life, and dead game. He died in

London in 1721. He also engraved some portraits in mezzotinto, and was the instructor of John Smith.

VACCARO (ANDREA). He was born at Naples in 1598, and studied under Stanzone. After adopting the manner of Michel Angelo Caravaggio, he altered his style for that of Guido, in which he excelled, and on the death of his master was considered as the head of the Neapolitan School. He died in 1670. There was another artist of the name of *Vaccaro*, who was both a painter and engraver at Bologna. In the former art he excelled as a painter of perspective and architecture.

VADDER (LOUIS DE). He was born at Brussels in 1560, and became an excellent painter of landscape. He understood perspective well, and disposed his grounds, trees, views, and figures, so truly, by proportioning every object to its distance, that his pictures have a fine effect. He studied nature with exactness; and frequently went into the fields at sunrise, to observe the gradual diffusion of light, and its effect on the dispersion of the mists and vapours, in unfolding the mountains and hills. His pictures, though not designed with the elegance of the Italian School, have much truth and nature; and he had the art of representing in his skies the vapours which are gradually formed into clouds. His distances are generally blue; his trees designed in a good taste, touched in a masterly manner; and the reflections in the water clear, true, and natural. Vadder executed some spirited etchings. He died at Brussels in 1623.

VAGA (PIERINO DEL). The real name of this painter was Pietro Buonacorsi, but he obtained that by which he is known, from his master. He was born at a village near Florence in 1500, and, having the misfortune to lose his parents in his infancy, he was taken under the care of a man named Andrea de Ceri, whose house was the common resort of young artists. At the age of eleven, he became the scholar of Ridolfi Ghirlandaio; but in 1515, Del Vaga, another painter, took him in his company to Rome, where he studied the works of Michel Angelo, and became known to Giulio Romano, and Giovanni Penni, the coadjutors of Raffaello; and these artists, perceiving his merit, gave him employment in the Loggie of the Vatican. Here he assisted Udina in the stucco and grotesque, as well as Polidoro in his antique subjects; besides which, he exe-

cuted some of the scriptural pieces designed by Raffaello, particularly the Taking of Jericho; the Passage of the Jordan; Abraham's Offering; Jacob and the Angel; and Joseph and his Brethren. On the death of Raffaello, he was employed with Romano and Penni to complete the works which that great master had left unfinished. He also exhibited a fine design of his own, the subject of which was the Creation of Eve. When Rome was taken, in 1527, he lost all his property, and fled to Genoa, where he found a patron in Prince Doria, who employed him in decorating his new palace. In one grand apartment he represented Jupiter overwhelming the Titans; and in others he painted the History of Æneas, and fabulous subjects. He died at Rome in 1547.

VAILLANT (WALLERANT). He was born at Lisle in 1623, and became the scholar of Erasmus Quellinus, at Antwerp. Finding his genius best adapted to portrait painting, he applied himself to that branch, and succeeded. At Frankfurt he gained great honour by his portrait of the Emperor Leopold, which procured him abundant employment from the princes and ambassadors who were then resident there. He afterwards went to the court of France, where he added to his reputation, by painting the queen-mother, and Duke of Orleans. He performed equally well in oil and with crayons; but as his brother painted only in the latter, he relinquished it entirely, to avoid competition with him. He is said to have visited England with Prince Rupert, who made him acquainted with the method of scraping in mezzotinto. Vaillant died at Amsterdam in 1677.

VAILLANT (BERNARD). He was the brother and scholar of Wallerant, and was born at Lisle in 1627. At first he practised in oil, but afterwards only with crayons, in which he acquired considerable reputation. His attitudes were easy, his manner of handling excellent, and the likeness remarkably striking. He accompanied his brother in most of his journeys, and settled at Rotterdam. He died in 1674.

VAILLANT (JAMES). He was also the brother and scholar of Wallerant Vaillant, and was born at Lisle in 1622. For his improvement he went to Italy, where he was much respected for his genius. On his return home, he received an invitation from the Elector of Brandenburg to settle at Berlin, and there he practised historical

painting. His patron sent him to Vienna to take the portrait of the emperor, who presented him with a chain and medal of gold. He died at Berlin in 1670. His brother *John* was also taught the art of painting, which he professed for some time with credit, but at length quitted it for commerce.

VAJANO (ORAZIO). He was born at Florence, but lived chiefly at Milan, where he gained great credit by the pictures which he painted for the churches. There are also several of his works in the churches and convents at Genoa. He lived about the year 1620.

VALDEZ (JUAN DE). This artist was born at Seville, in Spain, in 1631. We are not told by whom he was instructed, but it appears that he owed more to his genius than to the lessons of a master. His principal works are the History of Elijah, in the church of the Carmelites; the Death of St. Andrew, at Cordova; and the triumph of the Cross, at Seville. He was also a good sculptor and architect. He died at Seville in 1691.

VALENTINO, OF VALENTINE (PETER). He was born in 1600, at Coulomiers en Brie, in Champagne, and became a disciple of Vouet; but soon quitted him and went to Italy. At Rome he studied the works of the first artists, but preferred the style of Caravaggio to all others, as the strong masses of light and shadow of that master produced a bold effect and great relief. His usual subjects are similar to those of Caravaggio and Manfredi, as soldiers playing at cards or dice, taverns, concerts of music, and fortune-tellers. Though he rarely painted historical subjects, he sometimes composed them for churches and the nobility. One of these was the Martyrdom of St. Martiniano, painted by order of Cardinal Barberini for the Basilica of St. Peter. Another was the Decollation of St. John the Baptist; and a still finer one was a picture of the Denial of Peter. In the royal collection at Paris are Judith with the head of Holofernes; the Judgment of Solomon; and Susanna and the Elders. He made nature his principal study, and disposed his figures with considerable judgment; his pencil is firm, and his colouring has remarkable force; nor is it loaded with such blackness in the shadows, as we see in many of the paintings of Caravaggio. But his figures are far from elegant, and his design is neither grand nor correct. He died in 1632.

VALERIANO (PADRE GIUSEPPE). He was a native of Aquila, but neither the year of his birth nor his death is recorded. He was an imitator of the style of Sebastiano del Piombo, but his colouring is of a more sombre cast, and his general manner is heavy. After professing his art with reputation at Rome, he entered into the society of the Jesuits, for whose churches he executed several good pictures, particularly one of the Annunciation.

VALESIO (GIOVANNI LUIGI). This artist was born at Bologna, and received his education in the academy of the Caracci. His principal performances are, a Flagellation, in the church of St. Pietro; the Annunciation, at the Mendicants; and St. Roche healing the Sick, in the church of the same saint at Bologna. Valsio was also an engraver. The time of his death is unknown.

VALK (PETER). This Dutch painter was born at Leuwarden in 1584. Who his master was we are not told, but he imitated Abraham Bloemaert; after which he went to Italy, and on his return painted history, portrait, and landscape. He also engraved a few plates in the manner of Philip Galle. He died at Leuwarden in 1641.

VALKAERT (WAERNAERT VANDEN). This Dutch artist was born at Amsterdam in 1575. He studied under Henry Goltzius, and became a good painter of history and portrait, in the manner of his master. He died in 1625.

VALKENBURG (LUKE DE). This Flemish artist was born at Malines, in 1530. He painted landscapes with figures, and also portraits of a small size. The Duke of Lintz, on passing through Malines, was so pleased with his performances, that he took the painter with him to his court, where he executed several works, for which he was liberally rewarded. On his return he died on the road, in 1582.

VALKENBURG (MARTIN DE). He was the brother of the preceding, and was born at Malines in 1533. He also painted landscapes, and drew some very fine ones from the scenery round Aix-la-Chapelle and Liege, and along the Meuse. He died at Frankfort in 1574.

VALKENBURGH (—). This German artist is supposed to have been born at Nuremberg about 1555. After learning the principles of painting in his own country, he went to Venice, where by studying the works of Titian, Tintoretto, and Veronese, he formed a style that was

agreeable and elegant. Fairs, markets, sports, and dead game, were his general subjects; and sometimes views of cities and buildings, which he executed with a light clean pencil, a delicate touch, and a lively tone of colouring. Into those compositions that would admit them, he usually introduced numerous figures, correctly designed, and spiritedly expressed. He died in 1623.

VALKENBURGH (DIRK OR THEODORE). He was born at Amsterdam in 1675, and at first was the disciple of Kuilenburg; from whom he soon removed to study under Michael Van Muscher, but left him also, to become the pupil of John Weenix. In 1696 he left his native country, to gain improvement at Rome; but being detained at Baden, to paint some pictures for the duke, he was persuaded to visit Vienna, where he remained under the patronage of the Prince of Lichtenstein, and in a few years acquired a competent fortune. After residing some time at Vienna, he returned to Amsterdam, and was employed by William III. to adorn his palace at Loo. In the midst of these honours his life was rendered so unhappy by domestic troubles, that in search of tranquillity he went to Surinam, and continued there two years; but the climate disagreeing with his constitution, he returned to Holland, and resumed his pencil, though with less power than before. He died of an apoplexy in 1721. After his death, two of his pictures of dead game were sold at Amsterdam for a thousand florins. Valkenburgh excelled in those subjects; but he also painted portraits with considerable success.

VALLADOLID (DON ANTONIO PEREDA DE). He was born at Madrid in 1599, and acquired the principles and practice of painting from his father, Antonio Pereda, after which he went to Valladolid, where he obtained considerable employment for the churches and convents. He died there in 1669.

VALPUESTA (PEDRO). This Spanish artist was born at Osma, in Old Castile, in 1614. He studied under Eugenio Caxes, whose style he imitated very closely. The most remarkable of his works are the Life of the Virgin; a Holy Family; and a set of pictures illustrating the history of St. Clara. He died in 1668.

VAN BALEN, see **BALEN.**

VAN DERBURGH (ADRIAN). He was born at Dort in 1693, and was the scholar of Arnold Houbraken, but improved him-

self by studying the works of Mieris and Metz. His subjects were portraits, family scenes, and conversations, painted in a small size, neatly coloured, and highly finished. His talents were good, but he impaired them by extravagance, and his irregularities shortened his days. He died in 1733. Two of his compositions are particularly mentioned as excellent: one is the representation of a Fishmonger's Shop, in which a man appears toying with a young woman; the other is a female overcome with liquor, which is well finished, but indelicate.

VANDERGUCHT (BENJAMIN). He was the thirty-second child of Gerard Vandergucht, the engraver, by his only wife, who survived her husband some years. Benjamin studied painting at the school in St. Martin's-lane, and afterwards at the Royal Academy. As a portrait painter, he distinguished himself by a half-length picture of Woodward, the comedian, exhibited at the Royal Academy in 1774, and now in the committee-room of the Lock Hospital. He painted several other portraits of actors, and among the rest of Garrick, as Steward of the Stratford Jubilee. Vandergucht, though he gave such promise of talent, became a picture dealer and cleaner, in preference to painting. He was unfortunately drowned in crossing the Thames at Chiswick, September 21, 1794.

VANDERMINE, OR VANDERMINE (FRANCK). He was a native of Holland, but lived in England, and practised as a portrait painter both in London and the country. He had considerable merit, but was of mean address and vulgar manners. He loved smoking and drinking; nor would he leave his pipe, though he found it disagreeable to his employers. He was wont to boast that, after painting a portrait, he retained so strong a remembrance of the features, as to be able to draw it again from memory alone. He died miserably, in Moorfields, in 1783. There were two other painters of this name, one of whom worked for the shops. His wife also practised flower and fruit painting, and exhibited at the Society's rooms in 1762. There is a mezzotinto of Franck, from a picture of his own painting, inscribed *The Smoker*.

VANDERVELDE (ADRIAN). He was born at Amsterdam, in 1639, and from his infancy showed so strong a genius for painting, that his father placed him under John Wynants, with whom he continued

several years, and acquired a perfect knowledge of the best principles of the art. His application was incessant, and he made it his constant custom to study every object after nature. The scenes and situations of his landscapes, the trees, clouds, and animals, were all sketched in the fields, to which he daily resorted; nor did he discontinue that practice as long as he lived. Vandervelde did not confine himself to landscape, but drew from the model, and made the human figure his particular study. Hereby he not only had the advantage of embellishing his own landscapes, but also those of many other artists whose works were in the highest estimation. He inserted the figures in the pictures of Ruysdael, Hobbema, Moucheron, Vander Heyden, and his master, Wynants; who, till he discovered the ability of his disciple, had generally been indebted to Wouermans or Linglebach for his figures. In the choice of his subjects, and the agreeableness of his scenes, as well as in the excellence of his colouring, he had scarcely a superior; and as he followed nature only, his compositions are remarkable for their truth. His touch is free and steady, his trees are natural and well formed, and the leafing sharply and accurately marked. His skies have a peculiar brilliancy; and, as he was exactly watchful to observe the effects of light on every particular object, he has most happily expressed its effects through the branches of his trees, on the surface of his waters, on his cattle, and every part of his scenery. Though the general subjects of Adrian were landscapes with cattle, such was the versatility of his talent, that he painted historical subjects exceedingly well. In the Roman Catholic church at Amsterdam is an excellent painting by him of the Descent from the Cross, with figures half as large as life; and in the same edifice are several other pictures, taken from the sufferings of Christ, and executed with equal ability. In all the paintings of this artist there appears an uncommon warmth and tenderness; his figures are well designed, and his cattle are remarkably correct, with great life and spirit in their actions and attitudes. When we consider how highly his own pictures are finished, and also how many figures he painted for others, it will be evident that he must have been indefatigable in his labours, as well as exceedingly expeditious in his manner of working, since he died in 1672, when he

was only thirty-three years of age. His pictures are very rare, and consequently sell high. He also etched some prints of landscapes and cattle.

VANDERVELDE (ESAÏAS). This painter, who does not appear to have been related to the preceding, was born at Leyden about 1590, and was instructed by an obscure artist named Denyn. His principal subjects were battles, skirmishes, robberies, plundering of villages, or the marchings of soldiers, in a small size, which he designed with great spirit, and finished with a light free pencil, and a good tone of colouring, though sometimes a little too green. His expertness in small figures procured him almost perpetual employment from other artists, who were solicitous to have their landscapes or perspective views adorned by his pencil; and it was remarked of this painter, that he usually dressed his figures in the Spanish mode. During his life, his works were highly esteemed, and brought great prices; but at present they are considerably sunk in value. He etched several prints, consisting of landscapes and views from his own designs. He died at Leyden in 1648.

VANDERVELDE (JOHN). He was the brother of the preceding, and born at Leyden about 1595. His subjects were landscapes and festive scenes; but he is better known as an engraver than a painter. His prints of landscapes have a pleasing effect; but the most curious of his plates are his night-pieces.

VANDERVELDE, or VANDEVELDE (WILLIAM,) called the *Old*. He was born at Leyden in 1610, and was originally bred to the sea; but afterwards he studied painting, retaining enough of his former profession to make it the source of his future fame. In marine subjects he became a most correct and admirable designer, and made an incredible number of drawings on paper, heightened with Indian ink, which he sketched after nature with uncommon elegance and fidelity. Vandervelde, after having been employed by the States of Holland in painting several capital pictures of naval engagements, accepted an invitation from Charles II. to visit England. This was before 1675, for in that year he and his son received a grant of separate pensions from the crown, as marine painters. The order of privy seal is as follows: "Charles the Second, by the grace of God, &c. to our dear cousin Prince Rupert, and the rest of our commissioners for executing the place of Lord

High Admiral of England, greeting. Whereas we have thought fit to allow the salary of one hundred pounds per annum unto William Vandervelde the elder, for taking and making draughts of sea-fights; and the like salary of one hundred pounds per annum unto William Vandervelde the younger, for putting the said draughts into colours for our particular use; our will and pleasure is, and we do hereby authorize and require you to issue your orders for the present and future establishment of the said salaries to the aforesaid William Vandervelde the elder, and William Vandervelde the younger, to be paid unto them, or either of them, during our pleasure; and for so doing, these our letters shall be your sufficient warrant and discharge." Both father and son enjoyed these salaries during the reign of Charles, and that of his brother; but it appears from the inscription on the tombstone of old Vandervelde, in St. James's church, that neither the one nor the other continued in favour at court after the Revolution. William the elder died in 1693. He was such an enthusiast in his art, that, in order more exactly to observe the movements and various positions of ships engaged in battle, he did not hesitate to attend those engagements in a small light vessel, and sail close to the enemy, attentive only to his drawing, and without the least apparent anxiety about the danger to which he was every moment exposed. In this way he took sketches of the severe battle between the Duke of York and Admiral Opdam, in which the Dutch admiral and five hundred men were blown up; and of the memorable engagement, which continued three days, between Monck and De Ruyter; sailing alternately between the fleets, so as to represent minutely every movement of the ships, and the most material circumstances of the action, with incredible exactness and truth. In the latter part of his life, he commonly painted in black and white, on a ground so prepared on canvass as to make it have the appearance of paper.

VANDERVELDE, OF VANDEVELDE (WILLIAM), called the *Young*. He was born at Amsterdam in 1633, and was the son of the preceding, by whom he was carefully instructed in the art; but afterwards he was placed under the direction of Simon de Vlioger, a very excellent marine painter, who, however, was far surpassed by his disciple. Vandervelde accompanied his father to London; and some of his

paintings being exhibited at the English court, immediately procured him employment from the king and the principal nobility. His subjects were the same as those of his father, and he observed the same method of sketching every object after nature; but his pictures upon the whole are not only superior to the works of the elder Vandervelde, but to all other artists in that style; and no age, since the revival of the art, has produced his equal. Whether we consider the beauty of his design, the correctness of his drawing, the graceful forms and positions of his vessels, the elegance of his disposition, the lightness of his clouds, the clearness and variety of his serene skies, as well as the gloomy horror of those that are stormy; the liveliness and transparence of his colouring; the look of genuine nature that appears in agitated and still waters, and the lovely gradation of his distances, as well as their perspective truth; they are all executed with equal nature, judgment, and genius. Houbraken and other writers observe, that the pictures of the young Vandervelde were so esteemed in England, that those which were scattered through the Low Countries were eagerly sought after, and purchased at vast prices; so that in Holland they rarely had the pleasure of seeing any of them. Undoubtedly the most capital of his works are in England, in the royal collections, and in the cabinets of the nobility and gentry, and there are also some few in Ireland; particularly a *Calm*, in the possession of Thomas Cobb, Esq., and another picture of a large size in the possession of Lord Kingsland, representing a man of war blown up by the explosion of a fire-ship. He died April 6, 1707.

VANDERVENNE (ADRIAN). He was born at Delft in 1589, and was successively the disciple of Simon de Valek, and Jerom Van Diest of Leyden, both of whom he surpassed in expression. His subjects were generally of the lowest kind, copied from nature, without choice or variation, either as to the dress, features, or forms of his figures. His pictures show freedom of hand, and a masterly pencil; but his ideas were gross, and his colouring unpleasant, by the tints of yellow and brown being too predominant. His chief merit was in those compositions which he painted only in black and white; and as he had a light spirited touch, his expression is well adapted to his characters. He appears to have been fond of describing

jovial scenes, as dancing, drinking, or sporting; and notwithstanding the ungracefulness of his figures, some of his pictures have a lively and pleasant effect. The King of Denmark and Prince of Orange held his works in great esteem; and for the latter he painted several hunting-pieces. He died at Delft in 1646.

VANDERWERF (ADRIAN), *see* WERF.

VAN DIEST, *see* DIEST.

VANDYCK (SIR ANTHONY). This illustrious painter was born at Antwerp, March 22, 1598-9. His father was a merchant, and his mother, Cornelia Kersboom, distinguished herself by her genius in painting flowers. Anthony was first placed with Henry Van Balen, but afterwards with Rubens, under whom he made such progress as to be able to assist in the works from which he learned. While at this excellent school, the following anecdote is told of him: Rubens having left a picture unfinished one night, and going out, contrary to custom, his scholars took the opportunity of sporting about the room; when one more unfortunate than the rest, striking at his companion with a maulstick, chanced to throw down the picture, which not being dry, received some damage. Vandyck, being at work in the next room, was prevailed on to repair the mischief; and when Rubens came next morning to his work, first going at a distance to view his picture, as is usual with painters, and having contemplated it a little, he cried out suddenly, that he liked the piece far better than he did the night before. Rubens discovering in his pupil an amiable temper, joined to the most promising talents, took a pleasure in cultivating both, by not concealing from him any part of that knowledge which he had himself attained by long experience. Vandyck was yet young, when he was capable of executing pictures which astonished, as much from the facility with which they were painted, as the general knowledge which reigned throughout the whole. Rubens at this time gave him two pieces of advice; the first was, to devote himself to portraits, in which he foresaw he would excel; and the second, to make the tour of Italy, where he would have an opportunity of extending his studies. Vandyck, accordingly, after making Rubens presents of two or three historical paintings, and painting his wife's portrait, esteemed one of his best, set out for Italy, and, stopping at Genoa, painted there many

excellent portraits. From thence he went to Venice, where he so deeply imbibed the tints of Titian, that he is allowed to approach nearer to the carnations of that master than even Rubens. He then proceeded to Rome, and lived there splendidly, but avoided the low conversation of his countrymen; on which account he was distinguished by the appellation of the *Pittore Cavalieresco*. Soon after his arrival at that capital, he had an opportunity of exercising his abilities upon the portrait of Cardinal Bentivoglio, which is justly esteemed the most perfect of the kind that ever came from his pencil. While at Rome he received an invitation to visit Palermo, and there he painted Prince Philibert of Savoy, the viceroy; and the celebrated Sophonisba Angosciola, then at the age of ninety-one. But the plague soon drove him from Sicily, and he returned to Genoa, where he had already gained the highest reputation, and left many considerable works in the Balbi, Durazzo, and other palaces. He now went back to Antwerp, and practised both history and portrait. Of the former kind were several much admired altar-pieces; in the latter were, particularly, the heads of his contemporary artists, drawn in chiaro-oscuro on small panels, thirty-five of which are mentioned by Walpole as being in the possession of the Cardigan family. Engravings of these have been published thrice; by Vanden Uden, containing fourscore plates; by Giles Hendrix, containing one hundred; and lastly, by Verdussen, who effaced the names and letters of the original engravers. Some of the plates were etched by Vandyck himself, in a free and masterly style. But the advantages he reaped in his own country were not proportioned to his merits; and as he loved to make a figure, he resolved to augment his fortune by a visit to England, where he had heard of the favour King Charles I. showed to the arts. On his arrival he lodged with Geldorp, a painter, hoping to be introduced to the king; but, owing to some means, with which we are unacquainted, this was not accomplished, and he went back to Antwerp, greatly chagrined by his disappointment. The king, however, soon learning what a treasure had been within his reach, ordered Sir Kenelm Digby, who had sat to Vandyck, to invite him over. He immediately complied, and was lodged among the king's artists at Blackfriars. Thither his majesty went often by water,

and viewed his performances with singular delight, frequently sitting to him himself, and bespeaking pictures of the queen, his children and courtiers. Charles was so well pleased with this painter, that he conferred the honour of knighthood on him at St. James's, July 5, 1632, and the following year he granted him a pension of two hundred pounds a year, with the title of Painter to his Majesty. According to Lord Orford, Vandyck's prices were forty pounds for a half, and sixty for a whole length; but from some documents discovered by Mr. Malone it appears that he painted, for the royal family at least, at the rate of twenty-five pounds each portrait, and sometimes less. From the number of his works he must have been indefatigable; for though he was not above forty-two when he died, they are not exceeded by those of Rubens. He lived sumptuously, kept a good table, and often detained the persons who sat to him to dinner, for an opportunity of studying their countenances, and of retouching their pictures again in the afternoon. In summer he lived at Eltham, in Kent. He was not only luxurious in his living, but in his pleasures; and this, with a sedentary life, brought on the gout, and injured his fortune, which he sought to repair by the silly pursuit of the philosopher's stone; induced no doubt by the example, if not by the advice, of his friend Sir Kenelm Digby, who was a complete visionary. Towards the end of his life, the king bestowed on him for a wife, Mary, the daughter of the unfortunate Lord Gowry, and soon after his marriage he set out for Paris, in hopes of being employed in the Louvre; but being disappointed in this, he returned to England, and proposed to the king, by Sir Kenelm Digby, to paint the walls of the Banqueting-house at Whitehall, of which the ceiling was already adorned by Rubens; and Vandyck's subject was to have been the history and procession of the order of the garter. The proposal struck the king's taste, and in Walpole's opinion, was accepted; though he adds, that "some say it was rejected on account of the extravagant price demanded by Vandyck: I would not specify the sum, it is so improbable, if I did not find it repeated in Fenton's notes on Waller: it was four-score thousand pounds!" But the sum being expressed in figures, this was, beyond all question, a typographical error of £80,000 for £8000. The rebellion, how-

ever, prevented further thoughts of the scheme; and if it had not, the death of Vandyck would have interrupted the execution, or at least the completion of it. He died in Blackfriars, December 9, 1641, and was buried in St. Paul's Cathedral, near the tomb of John of Gaunt. By his wife, Maria Ruthven, Lord Gowry's daughter, he left one daughter, married to Mr. Stepney, whose grandson, Walpole says, was George Stepney the poet. Lady Vandyck, the widow, married again Richard Pryse, son of Sir John Pryse, of Newton-Averbecham, in Montgomeryshire, Knight, by whom she had no issue. Vandyck died rich, and was generous in his legacies; but, owing to the confusion of the times, some of these were with difficulty recovered, and others were wholly lost. Lord Orford has enumerated the best of his pictures, but the entire number is too great for our limits. Among those of transcendent excellence, however, we may notice the portrait of Charles I. on horseback, in armour, at Blenheim; another, a whole-length in his coronation robes, engraved by Strange, and exhibiting, in his opinion, one of the most perfect characters of the unfortunate monarch; George Villiers, the second Duke of Buckingham, and Lord Francis his brother, when children, at Kensington; Philip, Earl of Pembroke, at Wilton; where, Walpole says, Vandyck is on his throne, the great saloon being entirely furnished by his hand; and lastly, the Earl of Strafford and his Secretary, at Wentworth House. In the National Gallery are three or four of Vandyck's pictures: one a portrait of Rubens; another of Gevartius; and an historical piece, of the expulsion of Theodosius from the church of Milan by St. Ambrose. In the Orleans gallery was a whole length of Mary de Medieis, finished as highly as the art could reach, and showing at once the strength of Rubens, with almost the colouring of Titian. One of the greatest of his performances was the picture painted by him for the church of the Recollets, at Mechlin, representing the Crucifixion, with the Virgin and St. John. In the opinion of Sir Joshua Reynolds, "this, upon the whole, may be considered as one of the finest pictures in the world, and gives the highest idea of Vandyck's powers: it shows that he had truly a genius for history painting, if he had not been taken off by portraits." Another noble piece, painted for the church of the Recollets

at Antwerp, was a Pietà, or the Dead Christ on the Lap of the Virgin, with St. John and two Angels; which has been well engraved by Bolswert. A singular occurrence befell Vandyck at Courtray; where, being employed by the canons of the cathedral to paint an altar-piece for them, he chose for his subject the Elevation of the Cross, on the execution of which he displayed all his skill. When the picture was delivered, and placed over the altar, the canons hurried to examine it; but, to the vexation of the painter, immediately declared with one voice that it did not answer their expectation, and that the artist was a wretched dauber. In a short time the church became crowded with visitors, who, being judges of the art, pronounced the picture a masterpiece. The canons now saw their error, and would have employed Vandyck upon two more pictures, but he spurned the commission, and told them that they had daubers enough of their own at Courtray. But though Vandyck shone in historical composition, his strength lay in portrait, and no painter ever exceeded him in the knowledge of the chiaro-oscuro. His choice of nature, when he painted portraits, was always the most agreeable; he gave an inexpressible grace to his heads, he showed abundant variety in the airs, and in some of them the character was even sublime; and, as to his expression, it was inimitable, the very soul of the person represented being, as it were, visible in the picture. The extremities of his figures are true, graceful, and exact; and the hands in particular are designed in the greatest perfection, beautiful in their form, and delicately exact in their proportions. His draperies, which were taken from the mode of the times, are cast in a grand style, broad and simple in the folds, easy and natural in the disposition, and the colouring lovely. In several parts of painting, Vandyck has ever been acknowledged to surpass his master; his touch is more delicate, his ideas are more graceful, and his expression is more true. It is indeed allowed that he had less invention and fire than Rubens; yet, if it be considered that he devoted himself so much to portrait painting as to allow himself little opportunity to improve his taste for historical compositions, it cannot seem surprising that Rubens, who made that department his principal object, should in that respect claim a superiority. It appears, however, probable, that if Vandyck

had been as much employed in history as he was in portrait, his ideas would have been more enlivened, his genius rendered more extensive, and his invention more animated; so as to have equalled his master in design, as he surpassed him in the delicacy and sweetness of his tints. And if Rubens deserves to be preferred to Vandyck in history, yet the latter, in many of the portraits of his earlier time, is allowed to be equal even to Titian, and superior to all others who have appeared since the revival of the art of painting. During the first six or seven years after his arrival in London, his performances are accounted most excellent and estimable; but some of his latter works are painted in such a manner, as shows the uncommon rapidity of his pencil, though touched with wonderful spirit; and others are comparatively weak, and partake too much of the lead colour, yet his pencilling is always masterly, and even inimitable. Vandyck sometimes amused himself with engraving, and etched several plates, consisting mostly of portraits, executed in a spirited style.

VANDYCK (PHILIP). He was born at Amsterdam in 1680, and was the scholar of Arnold Boonen, under whom, in a few years, he made a great progress, and even surpassed him; but as he was desirous to obtain the utmost improvement, he continued to study with him till his reputation was well established; nor did he quit Boonen before his works were in great request, and readily purchased. As Amsterdam seemed sufficiently stocked with painters, he removed first to Middleburgh, and afterwards to the Hague, in both which places he was employed in painting portraits in a small as well as a large size, with equal merit. Many of his pictures were in the manner of Mieris and Gerard Douw; and although he was indefatigable at his work, he found it scarcely possible to complete the orders which he received. In Holland, Flanders, and Germany, he was considered not only as an artist of the first rank, but as one of the most judicious connoisseurs; on which account he was employed by the Prince of Hesse Cassel who patronised him, and several others of the same rank, to purchase collections of paintings for their cabinets; which commissions he always executed to the satisfaction of his employers and his own honour. The number of portraits, conversations, and historical subjects, which he finished is almost incredible; but two

of his performances are particularly mentioned with great commendation. One is a picture, containing the portraits of the Prince of Orange, his mother, and sister, in one piece; the other a ceiling, which he painted for M. Schuylenburgh, representing the story of Iphigenia, in which subject he introduced the portraits of the whole family of his employer. His portraits, especially those in his small size, have a strong resemblance, and such truth, as evidently shows that he faithfully copied nature. All his subjects are well composed, neatly pencilled, and highly finished, with an agreeable tone of colour; and although his pictures cannot be deservedly ranked with those of Douw, Netscher, or Mieris, yet they have abundance of merit, and are admitted into the most select collections. He died at the Hague in 1752. In the gallery of the Louvre are two of his pictures; one representing a young lady at her toilet, and the other a lady playing on the guitar.

VANGHEL (NICHOLAS). This French artist was born at Paris in 1674. He was a good painter of history; his compositions are ingenious, and his colouring agreeable. On going to Rome, he became director of the academy, and died there in 1737.

VANLOO (JAMES). He was born at Sluys, in Holland, in 1614, and was the son of John Vanloo, a painter of some distinction, by whom he was instructed in painting, and became an excellent artist. He followed his profession first at Amsterdam, and afterwards at Paris, where he became a member of the academy. He particularly excelled in designing naked figures, which he drew correctly, and finished with a neat pencil and an agreeable colouring. Houbraken mentions a fine picture by him, representing Diana in the bath, and the Discovery of Calisto; and also another, of a Woman playing on the Lute; which, in the style and handling, might be taken for the painting of Jan Lys. Both pictures were marked as being painted in the same year, 1657. He died in 1670. He had a son, *Louis Vanloo*, who became a good painter of portrait and history, and settled at Aix, in Provence.

VANLOO (JOHN BAPTIST), the son of Louis, was born at Aix in 1684. His father, perceiving his promising genius, cultivated his talents with diligence, and care; taught him the best principles of his art; communicated to him every useful observation; and caused him to copy the

finest compositions of the great masters, till, by the studious application of a few years, he appeared in the world with great advantage. At first he settled at Toulon; but when that fortress was besieged in 1707, he returned to Aix, where he painted several historical pictures for the churches, convents and houses of the nobility, as well as portraits; but after a continuance of five years in his native city, he entered into the service of the Prince of Carignan, who enabled him to complete his studies at Rome. Vanloo made a proper use of this happy opportunity; and, on his arrival in Italy, devoted his whole attention to establish his taste of design, and perfect his hand. He studied the antiques, copied the most famous paintings, and appropriated not only the day to his improvement, but the evening also, in drawing and designing; and that he might not omit any thing conducive to his advantage, he placed himself as a disciple with Benedetto Luti, who was at that time in high esteem. On leaving Rome he went to Turin, where he found a generous patron in the King of Sardinia, by which means he realized a handsome fortune; but on going to Paris he lost it all in the noted Mississippi scheme. While in the latter city, he became a member of the academy, and painted for his reception Diana and Endymion. For the church of St. Martin-des-Champs he painted the entry of Christ into Jerusalem; and in that of St. Germain-des-Près, St. Peter delivered from Prison. In 1737 he came to London; and his first performances here were the portraits of Colley Cibber, and Mac Swinney the actor, which procured him great reputation, and the favour of Sir Robert Walpole. He was also honoured with the patronage of the Prince and Princess of Wales, by which means he obtained considerable employment, and certainly introduced a much better taste than had prevailed before his arrival. In 1742, the state of his health compelled him to return to Aix, where he died in 1746. Vanloo had an uncommon quickness of invention; he designed with facility, and was so remarkable for the readiness of his execution, that in one day he completely finished three portraits in a good style, and a free manner. He had an excellent tone of colouring, with a light and spirited touch; and gave his carnations a freshness and warmth not much inferior to the tints of Rubens.

VANLOO (CHARLES ANDREW), called

the *Chevalier Carlo*. He was born at Nice, in Provence, in 1705, and was the younger brother of John Baptist Vanloo, by whom he was instructed in the first principles of painting; but afterwards became the scholar of Benedetto Luti, at Rome. In 1723 he visited Paris, where he gained the first prize for historical composition, and was employed with his brother in repairing the paintings of Primaticcio, in the palace of Fontainebleau. After this he returned to Rome, where he applied himself incessantly to design after the antiques, to copy the most capital paintings of Raffaele, Domenichino, Guido, the Caracci, and Carlo Maratti; and his assiduity was rewarded with all the success he could desire: his reputation at Rome increased with every new performance, and the pope conferred on him the order of knighthood. He often varied his style of painting, finishing some of his pictures with a bold, free pencil, and others with softness and delicacy; in some imitating the touch and colouring of Guido, and in others the manner of other masters. His imagination was lively and fertile; he invented with ease, and composed his subjects with taste and judgment; nor was he, like many artists, so fond of his own productions as to overlook their imperfections; for, with an accurate, impartial, and severe eye, he examined every work he composed, and altered whatever he disapproved, of which he gave proof in a picture of the Graces chained by Love, which he totally destroyed, even after it had been publicly exhibited at the Louvre. In 1734 he returned to France, and was received into the academy the next year; his picture on the occasion being Apollo slaying Marsyas. In 1752 Louis XV. appointed him state painter, and conferred on him the order of St. Michael. Carlo Vanloo, while at Rome, practised sculpture for some time, and gained a prize by his proficiency in that art. He died at Paris in 1765. One of his principal works is the Marriage of the Virgin, in the gallery of the Louvre. His colouring is exceedingly natural, and his power in pencilling enabled him to produce a pleasing effect, as well when his touch was strong and vigorous as when it was tender and delicate.

VANLOO (LOUIS MICHAEL). He was the son of John Baptist Vanloo, and was born at Toulon in 1707. After receiving instruction from his father, he went to Paris, where he became a member of the

academy, and painted for his reception a picture of Apollo and Daphne. Philip V. of Spain invited him to Madrid; but after the death of that monarch he returned to Paris, and in 1765 came to England, though he did not remain long here. He died in 1771.

VANMANDER (CHARLES). He was born at Meulebeke, near Courtray, in 1548, and was successively the disciple of Lucas de Heere, and Peter Vlerick; but his principal knowledge in the art of painting was acquired at Rome, where he studied three years. His greatest pleasure consisted in designing after the antiques, and the remains of Roman magnificence, the temples, baths, ruinous theatres, sepulchral monuments and their decorations; and in short, every elegant and noble object that invited his attention. He also studied nature in the environs of Rome, sketching every scene that pleased his imagination, or could afford him materials for his future compositions; and, having learned to paint with equal freedom in fresco and in oil, he executed several historical works, as well as landscapes, for the cardinals and nobility of Rome, with extraordinary approbation. While in Italy, he contracted an acquaintance with Bartholomew Spranger, and they painted in conjunction for some of the public buildings and private collections. At Terni, Vanmader painted one of his best pictures, representing the Martyrdom of St. Bartholomew. From Italy he accompanied his friend Spranger to Vienna, where the emperor would have retained him in his service, which honour he declined, and returned to his native place. There he painted a picture of Paradise, which procured him great honour; the figures of Adam and Eve being finely designed and well coloured, and the landscape and animals executed with equal merit. He painted likewise a picture of the Deluge, which was highly applauded for the composition and expression, as describing all the passions in a sensible and affecting manner. In general, he was esteemed a good painter of landscape; the choice of his trees was judicious, his figures were well designed, his colouring was agreeable, and his composition full of spirit; though in the advanced part of his life he was somewhat of a mannerist. Vanmader had many accomplishments, and distinguished himself not only as a painter but as a writer. He composed tragedies and comedies, which were acted with applause; and at the same time he

also painted the decorations of the theatre. On the breaking out of the war, which ravaged the Low Countries, he retired to Haerlem, where, with Goltzius, he established an academy, in which he introduced the Italian style. In 1604 he removed to Amsterdam, and died there two years afterwards. His principal works in Holland were St. John preaching in the Wilderness; the Wise Men's Offering; and Christ carrying his Cross. Vanmader is also well known by his Lives of the Painters of Antiquity, and those of the Italian and Flemish Schools, from 1366 to his own time.

VANNI (FRANCESCO CAVALIERE). He was born in Siena in 1563, and learned the elements of the art from his father, a painter of no reputation. His mother took for her second husband Arcangelo Salimbeni, from whom Francesco received further instructions; but left him, at the age of twelve, to become a scholar of Passarotti, at Bologna. According to another account, he went, at sixteen, to Rome, where he entered the school of Giovanni de Vecchi, under whose direction he studied after the antique, and made such a progress as excited the jealousy of his fellow-pupil Arpino. While in this academy, the works of Barocci attracted his chief attention, and he imitated them with great success. On leaving Rome, he travelled through Lombardy; and improved his taste considerably at Parma, by studying and copying the works of Corregio and Parmegiano. When he returned to Siena, he obtained much employment for the churches and convents; acquiring thereby such celebrity, that Pope Clement VIII. invited him to Rome, and appointed him to paint a picture of St. Peter rebuking Simon Magus; for which his holiness conferred on him the order of Christ. He painted other considerable works at Rome, as, St. Michael defeating the Rebel Angels; a Pietà; and the Assumption. His principal performances, however, are at Siena, Pisa, and Pistoia; and the chief of them are, the Marriage of St. Catherine; St. Raimond walking on the Sea; a Flight into Egypt; a Crucifixion; and the Adoration of the Magi. This master had an excellent genius; his invention was fruitful and ready; his style of composition truly fine; and his design correct. His manner of colouring was bold, lively, and beautiful; his pencilling tender and delicate; and the airs of his heads were

remarkably graceful. Vanni also etched in a spirited style; but his productions in this line of art are few. He died in 1610.

VANNI (RAFFAELLE). He was the son of the preceding, and was born at Siena in 1596. He received his first instruction from his father, and after his death became a pupil of Antonio Caracci. He proved an excellent designer, and had a perfect management of the chiaro-oscuro. His style partook much of that of Pietro Cortona; and his best performance is the Birth of the Virgin, in the church of La Pace, at Rome. He died about 1665.

VANNI (GIOVANNI BATTISTA). He is said to have been born at Florence, but others say at Pisa, in 1599. His preceptor was Christoforo Allori, and he became, by his instructions, a good painter of history; but he is principally known as an engraver. In the church of St. Simon, at Florence, is a picture of St. Lorenzo by him.

VANNINI (OTTAVIO). He was born at Florence in 1583, and at first was the scholar of one Mercati, a painter of mean abilities, with whom he continued four years, with little advantage; but, on going to Rome, he became the disciple of Anastasio Fontebuoni; and he also studied the designs of Raffaelle, or Buonarroti, and other eminent artists; by which he acquired considerable taste and knowledge. As soon, however, as he returned to Florence, he entered the school of Passignano, and lived with him many years, employed in painting his own original designs, and also others, in conjunction with that master. His application was greater than his judgment; and, by frequently aiming at too great a degree of delicacy, and at too nice and exact an expression, he touched his pictures so often as to give them an unpleasing hardness and heaviness. He died in 1643.

VANNUCCI, *see* SARTO.

VANSOMEREN, or VANSOMER (PAUL). He was born at Antwerp in 1576, and excelled in painting portraits; having been perfected in that branch by Bernard Vansomer, his elder brother, who had spent several years in Italy, and was accounted extremely eminent for painting conversations and portraits. For some years he followed his profession with great success at Amsterdam; but afterwards went to England, where he found encouragement equal to his merit, as his portraits were deservedly admired for elegance and ease in the attitudes, and also for remarkable

resemblance. Here he painted two portraits of James I., and one of his queen. In the palace of St. James's is a half-length of the Earl of Pembroke, then lord chamberlain, which is admirably executed; the figure being finely relieved by a skillful management of the chiaro-oscuro. There is also a whole-length of the first Earl of Devonshire, at Chatsworth, reputed to be by him, and accounted not inferior to Vandyck. Several others are to be seen at Hampton Court, and in the collections of the English nobility and gentry. Vansomer died in London, in January, 1621, and was buried in St. Martin's-in-the-Fields.

VANUDEN (LUCAS). He was born at Antwerp in 1595, and learned the art of painting from his father; but derived his chief excellence from a diligent observation of nature. Every hour that was not employed at his easel was spent abroad in the fields, where he noticed with exactness the variety of appearances perpetually occurring, from the dawn to the evening, over the face of nature. He watched the effects of light on different objects, nor suffered any incident that might heighten his ideas to escape his notice, not even those instantaneous beauties perceptible in the forms and colours of vapours and clouds, which are lost almost the moment they are beheld. These he sketched on the spot, and had such a genius as enabled him to apply his observations happily in his works; but he was frequently so intent on his studies, as scarcely to allow himself time to work for his maintenance. He had a tender, soft, and delicate manner of painting in small, with sufficient power to adapt his touch to pieces of his largest size; though it is allowed that the exquisite pencil of Vanuden is principally seen in his smallest performances. His trees are so happily managed as to appear almost in motion; his skies are clear, and beautifully adapted to his scenes; and by his distances he showed an immense extent of country, as often as his design would admit of it. His composition is always pleasing; his most minute figures are correctly designed; and his tints are the colouring of nature. He was one of the most delicate painters of landscape that appeared in the Low Countries: and Rubens not only approved, but admired his style so much, as often to employ him to insert the backgrounds of pictures; which Vanuden adapted with so much judgment, that the whole seemed to be the

work of one artist. Rubens, in return, used also to enrich the pictures of Vanuden with historical figures. In the chapels belonging to the cathedral at Ghent are several noble paintings of this master, which are esteemed his most capital performances, and in the possession of a private person in that city is an excellent picture, in which the figures were inserted by David Teniers. He died in 1660. Lucas Vanuden also executed several masterly etchings.

VANUDEN (JAMES). He was the brother and scholar of the preceding, and painted entirely in his manner; but he was very inferior to Lucas; though some of his paintings are often passed on the unskilful for the genuine works of his brother.

VANVITELLI (GASPAR). This artist, though Italianized in name, was a Dutchman, called *Vanvitel*, and was born at Utrecht in 1647. His talent lay in architectural subjects, pieces of perspective, and views of seaports, in the manner of Canaletti. He died at Rome in 1736.

VARCO (ALONZO DE). He was born at Madrid in 1645, and studied under Josef Antonilez. He painted landscapes with considerable reputation in his native city, where he died in 1680.

VARELA (FRANCISCO). This Spanish artist was born at Seville in 1606, and had Pablo de las Roellas for his preceptor. He became a good painter of history; and the best of his works are, the Death of St. Vincent; and an altar-piece representing St. Michael at Seville, where he died in 1656.

VARGAS (LUIS DE). This celebrated Spanish painter was born in Seville in 1528. Being endowed with a very happy genius, and ambitious to obtain improvement in the art of painting, he travelled to Italy, and spent seven years at Rome, particularly studying the works of Pierino del Vaga. When he imagined himself sufficiently qualified to commence artist, having, by great application, acquired somewhat of the elegance of taste and composition of the Italian masters, he returned to his own country, and began to follow his profession at Seville. But finding himself excelled in his art by Antonio Florez and Pedro Campana, he returned, without delay, to Rome; and, after serving another apprenticeship of seven years, came back so complete a master, that the famous Perez de Alesio, on contemplating his picture of our First Parents, in the cathedral of Seville, ex-

claimed, in rapture at the performance, that the limb of the Adam of de Vargas was worth the whole composition of his colossal Saint Christopher. De Vargas was now continually employed in grand works for the churches, the archiepiscopal palace, and the convents. Besides the picture already mentioned, there is, in the cathedral of Seville, a fine picture of Christ bearing the Cross; and in the church of the convent of Saint Pablo is the Virgin holding a Rosary. He also painted a great number of portraits; and though he did not appear so excellent in that style as in historical subjects, yet he is highly celebrated for the picture of Donna Juana Cortez, Duchess of Alcala, which was esteemed not much inferior to the pencil of Raffaele. In the Orleans collection was a picture by this master, representing John the Baptist, in a sitting posture, with a cross in his hand, dressed in his garment of camel's hair, and larger than life. Luis de Vargas was not less remarkable for his devotion than for his talents; and, following the example of the great Emperor Charles V., he used, at his private hours, to lay himself in a coffin, which he kept in his closet, to prepare for death by meditation. He died in 1590.

VARLEY (JOHN), who has been justly called one of the patriarchs of our water-colour painters, and was one of the original founders of the water-colour society, was born in 1778, and died on the 17th of November, 1842. It has, with justice, been said of him, that "of all water-colour painters, none preserved greater freshness, purity and simplicity of colouring; surpassing, in this respect, even Turner and Girtin." He is the author of some manuals of his art.

VAROTARI (DARIO), called *Paduanino*. He was born at Verona in 1539, and was the disciple of Paolo Veronese. He painted in the manner of the Venetian School, with extraordinary success, and was allowed to have a lively and elevated genius; of which he afforded many incontestable proofs, in the noble designs which he executed in his native city, and in several churches and convents in Italy. He resided chiefly at Padua, where he founded an academy, and thence obtained the name of *Paduanino*. He was as much distinguished for his piety as for his singular merit in painting; and for both he was universally esteemed. Most of his works are in the churches of Padua and Venice. He died in 1596.

VAROTARI (ALESSANDRO), called *Paduanino*. He was the son of the preceding, and was born at Verona in 1590. When he was only six years old he lost his father, so that he could derive no benefit in the art from his instructions. Who his master was we are not told, but he profited greatly by studying some of the works of Titian; and the copies which he made of them excited universal surprise. He was but young when he went to Venice, where he obtained the name of *Il Paduanino*. Here he continued to make the paintings of Titian his model; but in colouring he imitated the style of Paolo Veronese. In the church of St. Maria Maggiore, at Venice, is an excellent picture of this master's hand: it represents some legendary miracle of the Virgin, and is well composed: the figures are judiciously grouped; and it is ingeniously, though not correctly, designed. The heads are in a fine taste; the tone of colour is, in general, very agreeable; and the broad masses of light and shadow have a noble effect. In the Pembroke collection is a picture painted by Alessandro Varotari, of which the subject is, Herodias dancing before Herod. He died in 1650.

VAROTARI (CHIARA). This lady was born at Verona in 1582. She was the daughter of Dario Varotari, by whom she was instructed in the principles and practice of painting. She excelled in portrait; and in the Florentine gallery is her own, painted by herself. She died at Verona in 1639.

VASARI (GIORGIO). This artist, who is better known as the biographer of his profession than for his skill in it, was born at Arezzo in 1512. He was taught the rudiments of drawing by his father, and the first principles of painting by William of Marseilles, a Frenchman, and a painter on glass; but being taken to Florence by Cardinal da Cortona, he improved himself under Michel Angelo, Andrea del Sarto, and other great masters. By the cardinal he was introduced into the Medici family; but when they were driven from Florence, he returned to his native city. Finding, however, an epidemic disease prevailing there, he spent his time in the surrounding country, improving himself by painting subjects of devotion for the farmers. His father, unfortunately, died of the contagion, and left a young family unprovided for; on which Vasari, to contribute more effectually

ally to their support, quitted the uncertain profession of a painter, and applied himself to the more lucrative trade of a goldsmith. In 1529, the civil war, which then prevailed at Florence, obliged the Goldsmiths' Company to remove to Pisa; and there Vasari, on receiving commissions to paint some pictures, both in oil and in fresco, was induced to resume his former profession; and afterwards, through life, he met with encouragement, that left him neither motive nor desire to change. The Dukes of Florence, and other distinguished persons, were his liberal patrons; and he was constantly employed in works both profitable and honourable to himself. In 1544, by the friendship of Paolo Giovio, he was recommended to make designs and paint a hall, for Cardinal Farnese, at Rome. While he was executing this work, he attended the cardinal's evening parties, which were frequented by men of genius. At one of these meetings, Giovio, speaking of his own museum, arranged and embellished with inscriptions and portraits of illustrious men, said, "that it had always been his desire to add to it, and make his book of eulogiums more complete, by a treatise on the celebrated artists from Cimabue down to his own time:" and he enlarged upon the subject with much general information. The cardinal then turned to Vasari, and asked him, "if he did not think that subject would make a fine work?" Vasari concurred with his eminence; but added, that "it would require the assistance of an artist to collect the materials, and arrange them in their proper order: for although Giovio displayed great knowledge in his observations, yet he had not been equally accurate in the arrangement of his facts." "You can then," replied the cardinal, "give him assistance, which will be doing an essential service to the arts." To pay proper deference to so flattering an opinion, he collected such materials as he thought necessary to the plan then suggested; and the information he contributed was drawn up so much to Giovio's satisfaction, that he recommended him to enlarge upon it, and make a more complete work; alleging his own want of leisure and capacity to do justice to such an undertaking. Vasari reluctantly consented; and, by his own industry, and with some assistance from others, fulfilled his task; and in 1550 published his work, in 2 vols., entitled, *Vite de' più eccellenti Pittori, Scultori, ed Archi-*

tetti. In 1571 he reprinted it, in 3 vols. 4to, with portraits cut in wood, and with the addition of his own Life, to the fifty-fifth year of his age. The subsequent editions are that of Bottari, Rome, 1752-60, 3 vols. 4to; and those printed at Leghorn, 1767-72, 7 vols. 4to; at Siena, 1791-8, 11 vols. 8vo; and at Milan, in 1807, 16 vols. 8vo. There is likewise one printed at Bologna, in 1647, 3 vols. 4to; but it is not esteemed a good one. Vasari died in 1576; and in 1588 his nephew published a work to commemorate and honour his uncle's abilities, entitled *Ragionamenti del Sig. Cavaliere Giorgio Vasari, pittore ed architetto, sopra le invenzioni da lui depinta in Firenze, nel palazzo di loro Altezze Serenissime,* &c. It is not therefore to his talents for painting that Vasari is indebted for his present fame, but to his biographical work; which, though crude and incorrect, is the most ample source of our information concerning the painters of Italy, before his time or contemporary with himself. As an artist, he had little originality; and the extravagances of genius mark the most predominant features of his style.

VASQUEZ (ALONZO). This Spanish artist was born at Ronda in 1589, and had his education at Seville, under Luis de Vargas. He became a respectable painter of history, and was distinguished by his skill in anatomy. He died at Seville in 1650.

VASSALLO (ANTONIO MARIA). He was born at Genoa, and studied under Vincenzo Malo, the disciple of Rubens, by whose precepts he acquired a good manner of design, and a charming tone of colouring. He was an universal painter, and equally successful in every branch of his art; in history, portrait, landscape, animals, birds, fruit, and flowers: all which subjects he represented with extraordinary sweetness in his colour and handling, and with abundance of truth. His pictures were in such esteem, that he was employed, without intermission, by foreigners as well as his own countrymen. It is said that he died in the bloom of life, and by over exertion. But if, as other accounts state, he was born in 1602, and died at Genoa in 1661, this story is without foundation.

VASSILACHI (ANTONIO), called *Aliense*. He was born in the island of Milo, in 1556, and, when young, was sent to Venice where he studied under Paolo Veronese. As he had the double advantage of

a good genius and an admirable instructor, his progress was rapid, and, in a few years, he acquired as extensive a knowledge of the art as he could possibly derive from his master, whose style he imitated with general applause. Having, however, some cause for resentment against Paolo, he quitted his manner entirely, and assumed that of Tintoretto. Another account is, that Paolo was jealous of him, and dismissed him from his school: on which he redoubled his exertions, and became so excellent an artist, that the doge and principal nobility patronised him as long as he lived. Philip II. of Spain, and Sigismund, King of Poland solicited him earnestly to enter into their service; but he declined the honours and emoluments proposed to him by those monarchs, and continued at Venice. He had a wonderful readiness in designing; his colouring is excellent; and he was remarkable for the freedom and spirit of his pencil. In the Sala dello Scrutinio, at Venice, is a capital painting by Vassilachi, the subject of which is the taking of Tyre; and it has a noble effect, being finely coloured, and very judiciously disposed. In the church of St. John the Evangelist, in the same city, is a picture of St. James, which is admirably designed and executed; approaching very near to the works of Paolo Veronese, in the air and turn of the figures, as well as in the colouring. Another picture in the same style is a St. Sebastian, with a glory, in the church of St. Maria delle Vergine. His principal pictures in the manner of Tintoretto are, Abraham's Offering; Cain and Abel; and the Brazen Serpent in the Wilderness: all in the church of the Apostles. He died at Venice in 1629.

VECCHI (GIOVANNI DE). He was born at Borgo San Sepolcro in 1536; and studied at Rome successively under Raffaele delle Colle and Taddeo Zuccaro; in conjunction with whom he executed several works in the palace of Caprarola, belonging to the Cardinal Farnese. In the church of St. Lorenzo, at Rome, is a picture of the martyrdom of that saint; in the Cupola of the church del Gesù are the Four Doctors of the Church; and in St. Maria de Ara Cœli are some pictures of the life of St. Jerome. He died in 1614.

VECCHIA (PIETRO DA). He was born at Vicenza in 1605, and was the disciple of Alessandro Varotari; but he quitted the manner of that master, and adhered to the style of Giorgione, which he

preferred to all others. The figures in his compositions are of a large size; and he always painted with a strong body of colour; so that his carnations have a remarkable force; and, by his skill in the chiaro-oscuro, every figure apparently projects from the canvass. No artist could imitate the work of another with more precision than he did the paintings of Giorgione. The same ideas, the same style of invention and composition, the same strength of colour and manner of pencilling, are observable in both. So nicely and exactly similar to the pictures of Giorgione are those of Vecchia, that even the most expert connoisseurs have been puzzled to determine between the performances of those masters; particularly as the pencil of Vecchia gave such a look of originality to his imitations, that nothing like a copy appears in any part of them. Sandrart, who was a great artist, and a good judge, confesses that, when the Count Palatine of the Rhine showed him the picture of a soldier, boldly painted, and finely relieved, and asked him by what master he thought it to have been painted, after having surveyed it with all possible attention, and examined it critically, he was just going to pronounce his opinion that it was the work of Giorgione, when he took notice of the canvass appearing more new than it could have done if the picture had really been painted by that master; by which observation he had just time enough to rescue himself from giving a wrong judgment. Vecchia was no less successful in imitating the works of Pordenone. The genius of this painter was, however, somewhat bold, and in the draperies of his figures he was apt too much to indulge his own fancy. He was fond of inventing dresses, which had a mixture of the ancient and modern; and frequently the draperies were of silk, satin, and the richest materials. At Venice, where he spent the greatest part of his life, the Doge and Senate employed him to paint in oil those historical designs which were worked in mosaic in the church of St. Mark. In that church, also, are two capital paintings of Vecchia: the one is a Crucifixion; and the other, Christ driving the Money-changers out of the Temple: both highly admired, and accounted excellent performances. He died in 1678.

VECELLI (FRANCESCO). He was the younger brother of Titian, and was born

at Cadore, in Friuli,⁴ in 1483. After receiving instructions from his brother in the art of painting, with every appearance of success in the profession, he exchanged the pencil for the sword, and engaged in a military life, in which he continued till the restoration of peace in Italy. He then returned to Venice, where he resumed the pencil, and was employed to paint several altar-pieces for the churches, and also portraits, which gave so much alarm to Titian that, dreading a powerful competitor in Francesco, he contrived artfully to turn his thoughts from painting in the style which he himself pursued, and persuaded him to devote his talent to the adorning of cabinets with small historical subjects and pieces of architecture, for which, at that time, there was a great demand. Some of those cabinets have reached our time, and, being miscalled the work of Titian, have been often sold for large sums, though the paintings are certainly only by Francesco Vecelli, who, in every respect, was inferior to his brother. In 1531, he wholly relinquished the art, and became a merchant, by the persuasion of Titian. The principal works of Francesco are, the Transfiguration, in the church of St. Salvator, at Venice, and a Nativity, in that of St. Giuseppe, at Belluno. This last is completely Titianesque, and has been often mistaken for the performance of the elder brother.

VECELLI (ORAZIO). He was the son and disciple of Titian, and was born at Venice in 1540. He painted some portraits which might stand in competition with those of his father. He likewise painted history in conjunction with Paolo Veronese and Tintoretto, in the palace of the Doge, at Venice, particularly the representation of a battle; which performance for some time was ascribed to the elder Titian. He travelled with his father to Rome and Germany, and was much esteemed for his extraordinary merit; but after the death of Titian, finding himself in easy circumstances, he devoted more of his hours to pleasure than to painting. He also consumed a great part of the wealth which had been left him, in the ridiculous pursuit of the philosopher's stone. He died in 1579.

VECELLI (MARCO), called likewise *Marco di Tiziano*. He was the nephew of Titian, and was born at Venice in 1545. Marco was the favourite scholar of his uncle, and accompanied him to Rome and

Germany. Several of his works are in the palace of St. Mark, at Venice, particularly an allegorical picture on the restoration of peace to Italy, and one of the Doge kneeling before the Virgin and Infant. He also painted many altar-pieces for the churches. He died in 1611.

VECELLI (TIZIANO), called *Tizianello*. He was the son of the last mentioned artist; but though well instructed in the art by his father, and having the example of his other relatives to stimulate him, he became careless and indifferent in his design and execution. The best of his works are his portraits. He died about 1640.

VECELLI (CESARE). He was the younger brother of Titian, and lived about the year 1590; but he is less known as a painter than as an engraver, in which line he published plates of ancient and modern costume, with this title, *Raccolta di figure delineate dal gran Tiziano, e da Cesare Vecellio suo fratello, diligentemente intagliate*.

VECQ (JAMES LA). This Dutch painter was born at Dort in 1625, and studied under Rembrandt, whose manner he imitated for some time with success, but afterwards adopted that of John de Baan. He painted history and portrait. He died at Dort in 1674.

VELA (CRISTOVAL). This Spanish artist was born at Jaen in 1598. He studied successively under Pablo de Cespedes and Vincenzio Carducci, after which he settled at Cordova, where he painted chiefly for the churches and convents, in a grand style of design, but feeble in colouring. He died at Cordova in 1658.

VELASCO (DON ANTONIO PALOMINO DE CASTRO). This Spanish painter and historian of the art was born at Bujalance, in Valencia, and received a liberal education at Cordova. His instructor in painting was Don Juan de Valdes Leal, but in 1678 he went for farther improvement to Madrid, in company with his friend Juan de Alfaro. Here Velasco obtained an order to ornament the gallery del Cierzo; in which he gave such satisfaction as to be appointed painter to the king. His employment now was incessant; and having more commissions than he could execute, he left the finishing of many of his designs to his scholar, Dionysius Vidal. The style of Velasco was not equal to that of the preceding age, and he was too much of a mannerist, though perhaps less

so than many of his contemporaries. As a writer, Palomino is known by a work in three parts, the two first of which bear this title, *El Museo Pictorico y Escala Optica*; but the third is called *El Parnasso Espanol Pintoresco Laureado*, 3 vols. folio, 1715—1724. The third volume is a biographical account of Spanish painters. The author died at Madrid in 1726.

VELASQUEZ DE SILVA (DON DIEGO). This great painter was born of an ancient family at Seville, in 1594. Having received a liberal education, he was placed under Francesco Herrera, commonly called *the Old*, who was a rigid master, but of consummate ability in the art which he taught. The manner and temper of the preceptor, however, became so insupportable to young Velasquez, that he left him, and entered the school of Pacheco, a man of learning and good-nature. Here his genius began to display itself in several sketches from nature, of peasants and ordinary people in peculiar habits and occupations, as they struck his fancy in the streets or public places of the city. These sallies of his youthful imagination give a striking representation of the manners and characters of the vulgar; and they exhibit also a luxuriance of still life. One of his first productions is in the palace of the Buen-Retiro, and represents an old aquador (water-carrier), in a tattered garment, giving water to drink out of his barrel to a boy—a piece of wonderful nature and expression, with an uncommon degree of science and precision in muscular anatomy. In subjects of this rustic kind young Velasquez suffered his imagination to disport itself in its first efforts, replying to those who advised him to assume a higher style of painting, that the foundation of his art must be strength; delicacy might follow after as the superstructure. In his first productions he coloured in the style of Caravaggio, but upon seeing some pictures of Guido, Pomerancio, Lanfranc, and Ribera, he altered his manner. The artist, however, upon whose model he chiefly formed himself, was Luis Tristan, but not servilely, observing that what this master did well, was the best of all good things; and that what he did ill, was bad in the extreme. While Velasquez was thus endeavouring to improve in practice, he by no means neglected the theory of his art, but read every author of credit that could form his judgment or enlarge his

science. After five years thus studiously employed, he married the daughter of his master Paclieco, with the consent of that artist, who held him in the highest estimation for his virtues as well as for his talents. Velasquez after his marriage went to Madrid, where so many treasures of art were amassed. He arrived there in 1622, but not finding any encouragement at court, he returned in disgust to Seville, and there he would probably have remained for life, had not the minister Olivarez sent him an invitation to come to his house. This call was not to be refused, and in 1623 Velasquez again visited Madrid. Soon after his arrival he painted the portrait of the minister, which gave so much pleasure to the king, that he sat to Velasquez himself; and the history of this picture was thought worthy of a particular record. The portrait was upon a large scale; the king was drawn in armour, mounted upon a superb horse, and displayed with all the advantages of a beautiful scenery in the background. The artist succeeded to his wish, the court rang with applause of his performance, and all the cognoscenti joined in giving the palm to Velasquez above his predecessors. He was now declared painter to the king, and he executed several fine portraits of the rest of the family. Rubens was at this time at Madrid, where he formed an intimacy with Velasquez, which ripened into friendship. A memorable circumstance occurred this year, which contributed still farther to bring into public view the talents of this fortunate artist. Charles Prince of Wales, afterwards King of England, came to the Spanish court on a matrimonial visit, and being himself a great lover of the fine arts, paid Velasquez particular attention. He did not indeed sit to him; but Velasquez took a sketch of him as he was accompanying the king in the chase. He now received a salary of twenty ducats a month, exclusively of what was paid him for his pictures; and the royal munificence was further extended to him in the grant of a handsome house. Great rewards being thus heaped upon him, great things were expected; and, among the rest, an historical picture was called for from his hand. His competitors, Caxes, Carducho, and Nardi, had each chosen the expulsion of the Moors as the subject of a picture, and now Velasquez did the same. It was a hardy attempt; but he succeeded in it so completely, that Philip made him usher

of the royal chamber, and increased his stipend. This was in 1627, and the same year Rubens came again to Spain, in the capacity of ambassador, when the intimacy which had before taken place was renewed. Rubens, like a true friend, advised Velasquez to visit Rome for the advantage of studying after the antiques; and this counsel he followed in 1629, receiving from the king and the minister ample means to defray his expenses. Velasquez went first to Venice, where he remained just long enough to copy a picture of Tintoretto, and then took his route to Rome, by the way of Ferrara, receiving flattering marks of distinction at every place through which he passed. At Rome he was lodged in the Vatican by the favour of Cardinal Berberini, who gave him access at all hours to the works of Raffaele and Michel Angelo, which he studied so intensely that at length his health was affected, and he was obliged to remove to a more airy situation for his recovery. On regaining his strength, he applied with the same assiduity to the study of the antiques, and occasionally painted some pictures, among which were, the history of Jacob recognising the coat of Joseph; and the discovery of Venus's Infidelity; both which he sent to his royal patron, who placed them in the Buen-Retiro. After an absence of eighteen months, Velasquez returned to Spain, and was cordially welcomed by Philip, who appointed him a painting room in his palace, of which the king himself kept a private key, resorting to him frequently, as the Emperor Charles used to visit Titian. In 1638, Velasquez painted the famous picture of the Crucifixion, for the convent of San Placido, at Madrid; which alone was sufficient to immortalize his name. The figure is of the size of life, upon a plain background disposed with great simplicity, but with an expression in the features, an air in the depression of the head, and an harmonious tone of colouring, at once so tender, and of such effect as cannot be exceeded. In the same year he finished a portrait of Adrian Paresa, admiral of the fleet. This officer was then under orders to repair to his command in New Spain; and Philip, on entering the chamber of Velasquez, mistaking the picture for the admiral himself, suddenly exclaimed against him for staying at Madrid beyond his time. In painting this portrait, Velasquez used pencils with very long handles, to produce

more effect by distance. In 1643, the minister Olivarez was disgraced, and confined in the town of Toro, where he died two years afterwards, and his body was buried in the Carmelite monastery, founded by himself at Locches. Before his death, the statesman had the rare satisfaction of finding that, amidst the general ingratitude, there was one exception, for Velasquez alone visited him in his confinement. Philip, instead of being offended with his attachment, appeared pleased with it, and soon after honoured the painter with the golden key, as one of his chamberlains, and took him in his suite to Lerida. On this occasion Velasquez drew another magnificent portrait of the king on horseback. In 1648 he was sent on a special mission to the pope, and directed at the same time to purchase statues and pictures for the royal collection. At Venice he revived his acquaintance with the works of Titian, Tintoretto, and Paolo Veronese; and here having purchased some capital pictures, proceeded to Florence, and thence to Parma, where he contemplated the paintings of Corregio. On his arrival at Rome, he received many marks of distinction from Innocent X., who sat to him for his picture, and gave him a magnificent medal of gold. The academicians of St. Luke elected him a member, and sent him his diploma into Spain. Velasquez did not return to Spain till 1651, when he arrived safe by sea, freighted with a large cargo of antique statues, busts, and pictures. The next year, Philip appointed him aposentador-mayor of his palace—an office filled only by persons of eminence. It was at this time that Velasquez executed his famous picture, in which he has represented himself at his easel, with his palette in one hand and his pencil in the other, the picture on which he is working being the portrait of Donna Margarita Maria of Austria, Infanta of Spain, and afterwards Empress of Germany. While engaged on this picture, Philip, with his own hand, put the order of Santiago on the portrait of Velasquez, though he had not then been invested. When Charles II. showed this picture to Luca Giordano, that artist exclaimed, "Sir, this is the divinity of painting." The military order of Santiago was conferred upon Velasquez in 1658; and when the president, according to custom, was about to investigate his family pretensions, the king said, smiling, "Give him the order, for I know his noble birth,

and the right he has to it." As a further testimony of the royal favour, the investiture took place in a full court, upon the feast of San Prospero, amidst a scene of festivity and magnificence. In the summer of 1660, the painter, in his capacity of ap-sentador-mayor, attended the king to Irun, to meet the King of France, and in all the splendid ceremonials he officiated, adorned with the insignia of his order, and other dignities. But amidst this blaze of splendour, he was suddenly attacked by a fever, which carried him off on the 6th of August in the same year. His funeral was solemn; and a superb monument, with a long Latin inscription, was erected to his memory in the church of San Juan. The pictures of Velasquez are rare in this country; but the National Gallery has one, exhibiting the portraits of Philip IV. and his queen.

VELI (BENEDETTO). This painter was a native of Florence; but nothing more is known of him than that he lived in the middle of the seventeenth century. In the cathedral at Pistoia is an altar-piece by him, representing the Ascension.

VENANZI (FRANCESCO). He was born at Pesaro, and had Guido for his instructor, but afterwards studied under Cantarini. Instead, however, of adhering to the style of either of those masters, he chose to adopt that of Guercino. In the church of St. Gervas, at Bologna, is a fine picture by him of the Descent of the Holy Ghost; and in that of St. Anthony, at St. Pesaro, are some pieces illustrative of the life of that saint. He lived about 1680.

VENEZIANO, see PIOMBO.

VENEZIANO (ANTONIO). He was born, according to Vasari, at Venice, in 1310; but Baldinucci makes him a native of Florence, where he studied under Agnolo Gaddi; but surpassed him in many respects, being accounted one of the best painters of his time. At Florence, Pisa, and Venice, he executed several works, which were universally admired; and rendered himself esteemed, not only for his singular merit in his profession, but on account of his other accomplishments. He was correct in his design, and had a lively imagination; the attitudes of his figures were natural and becoming; the airs of his heads were graceful and full of variety; and his expression was well adapted to the characters and actions of his figures. His most celebrated painting is at Florence, representing the Miracle of the Loaves and Fishes, in which he has

given a divine expression to the air, countenance, and attitude of our Saviour. He died in 1384.

VENEZIANO (DOMENICO). He was born at Venice in 1420, and was the disciple of Antonello da Messina, from whom he learned the art of painting in oil. He painted several pictures at Loretto and Florence, that were exceedingly admired; but in the latter city he connected himself unhappily with Andrea del Castagno, who treacherously murdered him while he was serenading his mistress, and accompanying the lute with his voice. This detestable action was committed by Andrea, partly that he might secure the secret of painting in oil from other artists, and also out of envy, on observing the works of Domenico more commended than his own. This catastrophe happened in 1476.

VENIUS or VAN VEEN (OTHO). He was born at Leyden in 1556; and his parents, who were persons of distinction, gave him a liberal education; after which he was instructed in design by Isaac Nicholas, and in painting by Jodocus Van Winghen. Being compelled to leave his own country on account of the civil wars, he retired to Liege to pursue his studies, and there gained the esteem of Cardinal Grosbeck, who, observing his excellent talents, advised him to go to Rome, furnishing him with a letter of recommendation to Cardinal Masneccio, by whom he was well received and entertained in his palace. Here he studied under Federigo Zuccherò, and at the same time paid a particular attention to the antiques, and the works of the great masters. Having thus employed seven years in constant attention to his improvement, he acquired a delicate manner of pencilling, an agreeable style of colouring, and such a knowledge of the chiaro-oscuro as distinguished him above most of the painters of his time. In his return from Italy he passed through Vienna, where the emperor endeavoured to detain him by very flattering promises; but the desire of visiting his native place so far prevailed, that he declined the offers that were made him. At Munich and Cologne he painted some pictures for the Duke of Bavaria and the Elector. At Brussels, Alexander Farnese, Prince of Parma, appointed him his principal engineer, and painter to his court. The portrait which he painted of that prince completely established his reputation; besides which, he executed several other works of equal credit. On the death of

his patron he settled at Antwerp, where he formed an academy, and had Rubens for one of his pupils. When the Archduke Albert entered Antwerp, Otho designed the triumphal arches which were erected on the occasion; and these gave such pleasure to the prince, that he invited him to Brussels, where he was appointed painter to the court, and master of the mint. He died there in 1634. Venius had a lively and fertile invention; his drawing was generally correct, particularly in the extremities of his figures. The airs of his heads were not without grace; his draperies had an easy flow, and they were so well cast as to give dignity to his forms. The principal works of this artist are in the churches of Flanders. In the cathedral at Antwerp is preserved a Last Supper, esteemed an excellent performance; in the church of St. Andrew is an altar-piece, representing the Martyrdom of that apostle; and in the refectory of the abbey of St. Vinox is a picture of Mary Magdalen anointing the feet of our Saviour. In the cathedral at Bruges is a picture of the Eastern Magi, and in the Capuchin church at Brussels, a Marriage of St. Catherine. Otho Venius also published some literary works.

VENIUS, or VAN VEEN (GERTRUDE). This lady was the daughter of the preceding, and born at Brussels about 1600. She was instructed by her father, and painted portraits and history with very great success; her colouring being clear and lively, and her touch delicate. The portrait of her father, painted by her, has been engraved.

VENIUS, or VAN VEEN (ROCHE). He was the son of Otho Venius, and became a good painter of birds, both living and dead, which he designed exactly, and finished with elegance. He died at Haerlem.

VENUSTI (MARCELLO), called Mantuano. He was born at Mantua in 1515, and was educated under Pierino del Vaga; whom he assisted in some of his grandest compositions at Rome and Florence. His works were esteemed by Michel Angelo Buonarroti, from whose designs he often painted. Cardinal Farnese employed him to copy the celebrated picture of the Last Judgment, allowed to be the noblest production of Buonarroti's genius; and the copy made by Venusti was greatly commended, even by the painter of the original. Few of the churches or chapels at Rome were without some of the paintings of Venusti, either in fresco or in oil; and he

was exceedingly admired for the elegant taste of his design, the grandeur of his compositions, the beauty of his colouring, and the neatness of his finishing. In the Palazzo Borghese is a fine picture by him, of Christ bearing his Cross, from a design of Michel Angelo. He died in 1576.

VERBRUGGEN or TERBRUGGEN (HENRY). He was born at Overijssel in 1588, and became a disciple of Abraham Bloemart; but being desirous of improvement, he travelled through several parts of Italy, and resided ten years at Rome. His studies in that city were attended with success, and he painted many altar-pieces for the churches and convents, as well as pictures for the nobility; which are proofs of his taste in the composition of his subjects, and the freedom and firmness of his execution. In the principal church at Naples is a large altar-piece of the Descent from the Cross; much admired for the goodness of the design and also for the colouring; but, contrary to the rule of the Flemish masters, he did not put his name on the picture, concluding that his style was at that time so generally known as to render it unnecessary. At Middleburg is an extraordinarily fine picture by him, representing an entertainment, with figures as large as life. Rubens was much struck with this piece, and the other works of Verbruggen, and termed him one of the best painters of his country. He died in 1640.

VERBRUGGEN (J.) He was a native of Holland, and on account of his great abilities, was invited by Sir Joseph York to come to England, where he was made master founder at Woolwich Warren. Besides his skill as a founder, he painted sea views for his amusement. He died at Woolwich in 1780.

VERBRUGGEN (GASPAR PETER). He was born at Antwerp in 1668, and, under the direction of his father, Peter Verbruggen, became a considerable artist. He settled first at the Hague, where he associated with Matthew Terwesten, who painted the figures in several grand compositions, while Verbruggen inserted the flowers, and other decorations. This painter had an uncommon readiness of hand, and an expeditious manner of working, which contributed to enrich him; but when he returned to Antwerp, he devoted most of his time to company and amusements, and painted chiefly at night; by which means his latter pictures are not so good as his earlier works, having nothing more

to recommend them than the freedom of pencilling, and a tone of colour that had more of brilliancy than of truth and nature. In his style he resembled Baptist Monnoyer rather than Van Huysum. His manner of painting flowers in ceilings and saloons was truly grand; his colouring and grouping of the objects showed an extraordinary art and judgment; and his touch was easy, free, and well adapted to that kind of painting, as it showed a lightness of hand without labour. He became a member of the Academy of the Hague, and director of that of Antwerp, where he died in 1720.

VERDIZOTTI (GIOVANNI MARIA.) He was born at Venice in 1525, and was the disciple of Titian, who, observing his genius, and also discerning the amiable qualities of his mind, loved him, and treated him as if he had been his own son. He explained to him every principle of the art that might conduce to his advantage, and took all possible pains to render him eminent in his profession. Nor was Titian disappointed in his expectations; for Verdizotti showed him every mark of respect and affection, as if he had been really his parent; and acted as his secretary whenever he had occasion to correspond with persons of high rank. His favourite subjects were landscapes, which he designed and painted in an admirable style, very much in the manner of his master. His pictures were usually of a small size, but they were excellently coloured, and enriched with figures that were delicately pencilled. He published translations into Italian, of the *Æneid*, and Ovid's *Metamorphoses*; and on the death of Titian wrote a Latin poem in honour of his memory. He died at Venice in 1600.

VERDOEL (ADRIAN.) He was born at a village on the Meuse, in Holland, about 1620, and became the scholar of Rembrandt, to whose style he adhered, but his design was more correct, and his compositions of a more elevated description; while in colouring and the effect of the chiaro-oscuro he fell short of his master. Verdoel abandoned painting to pursue commerce, so that his pictures are very scarce. He died in 1681.

VERELST (SIMON.) He is said to have been born at Antwerp in 1664, and became eminent as a painter of flowers and fruit, which he copied from nature. At a very early age he came to England, and his success was almost incredible. His works soon

came into vogue, were exceedingly admired, and sold for greater prices than had ever been given in London for any compositions in that style. His vanity was excessive, and he found it abundantly gratified, not only by the esteem in which his paintings were held, but by the compliments of poets, particularly of Prior. The witty and profligate Duke of Buckingham patronised him, but, out of a frolic, urged him to attempt portraiture. To encourage Verelst, the duke sat to him for his picture, which the painter drew, but crowded it so with flowers that the king laughed, and the whole composition was ridiculed. Notwithstanding this, such is the caprice of fashion, Verelst soon became popular; and people of the first quality had their portraits surrounded with fruit and flowers. Verelst, for one of these whimsical productions, was paid one hundred and ten pounds. His success is said to have driven Lely out of business, which is impossible; for that painter died in 1680, when, according to the date of Verelst's birth, he was no more than sixteen years old. The whole of Walpole's narrative of this painter is strangely inconsistent, yet he has been implicitly followed by subsequent biographers, with the exception of one, who says that Verelst was born in 1604, and died in 1710, at the age of forty-six, when on the contrary, his age, if these dates be correct, must have been one hundred and six! Contemptible as his portraits were, his talent for flower and fruit painting was certainly great; he handled his subjects in a charming manner, and gave them force and relief by a judicious management of the chiaro-oscuro.

VERELST (HERMAN OR HARMAN.) He was the elder brother of Simon Verelst, and the subjects he chose were the same, painted also in an agreeable manner, and well coloured. He studied for some years at Rome, and resided at the imperial court at Vienna, till it was besieged by the Turks in 1683, when he came to England, where he spent the remainder of his life. He died in 1700. He had a son, named *Cornelius*, who was born at Vienna in 1667, and came to England with his father. He painted also in the same style, and met with success.

VERELST (MARIA.) This lady was the daughter of Herman Verelst, and was taught the art of painting by her father; but afterwards lived entirely with her

uncle, who gave her the best instructions for her improvement. She had an excellent education; was a fine performer on several instruments of music; and spoke and wrote the German, Italian, Latin, English, and French languages with fluency and elegance. She painted portraits and history with genius and spirit; and was admired for the delicacy of her touch, and the neat manner of her finishing. Her portraits were generally of a small size; and she designed her figures with more correctness than any female artist of her time. She gave her portraits a fine expression, not only in the features, but also in the mind of her models.

VERENDAEL (N.) He was born at Antwerp in 1659, and there learned the art of painting; but the master by whom he was instructed is not ascertained. He excelled in fruit and flowers, which he studied after nature, though he exerted himself also in observing the works of those masters who were most eminent in that style; by which means his reputation was soon spread, not only through the Netherlands, but over a great part of Europe. He showed both genius and judgment in his compositions, and executed every subject in a masterly and delicate manner. Sometimes he introduced objects imitated from Mignon, but most commonly only such as he copied from nature; yet, wherever he collected his models, they were delicately chosen, represented with truth, and exquisitely finished. He was so curious, and so apprehensive of his paintings being injured by dust, or other accidents, that whenever he finished a flower he guarded it carefully by a cover of paper. Next to Mignon and Van Huysum, his merit renders him most worthy of commendation; nor, in the neatness and delicacy of his pictures, is he surpassed by any of the Flemish masters. His flower-pieces are preferred to his pictures of fruit.

VERGAZON (HENRY). This Dutch painter of landscapes and ruins came to England in the reign of William III. He painted also portraits of a small size, but was chiefly employed by Kneller in painting his backgrounds.

VERHAECHT (TOBIAS). He was born at Antwerp in 1566, and distinguished himself as an excellent painter of landscapes; in which, though the style, taste of design, and distribution of the parts were very peculiar, yet were they exceedingly natural and pleasing as well as ele-

gant; insomuch that Rubens, who was a most admirable painter of landscape, used to say that Verhaecht was his first and best instructor in that branch of his art. His sites were generally well chosen, his scenes agreeable, and, by a skilful method of aerial perspective, he opened a large extent of country, deluding the eye to a very remote distance by interspersed hills, rocks, mountains, and well broken grounds. The forms of his trees were loose and natural; the ruins and pieces of architecture which he always introduced were in an elegant taste, and a general harmony appeared through the whole composition. The Grand Duke of Tuscany patronised him, and for that prince he painted several noble landscapes. At Rome also he was much admired particularly on account of one picture, representing the Tower of Babel, which was an immense composition. Not being very happy in painting figures, he generally procured them to be inserted by other artists, particularly Franck. He died in 1631.

VERHEYDEN (FRANCIS PETER). He was born at the Hague in 1657, and was originally bred a statuary, in which profession he proved a good artist, and was one of those who were employed to model the figures and ornaments of the triumphal arch erected in 1691, for the public entry of William III. After this, by associating with some painters who were employed with him at the king's palace at Breda, and observing their manner of working, he made some attempts to imitate them, and did it so successfully, as to occasion the surprise of all who saw his first productions; upon which he entirely laid aside the profession of a statuary, and devoted himself wholly to painting. His friends, who disapproved of his conduct, endeavoured to dissuade him, by representing how indiscreet it must appear for an artist, who was eminent in one profession, to exchange it, at the age of forty, for another, in which he could only be a beginner; but their opinions could not make him alter his resolution. He began with copying animals of different kinds after Snyders, and soon found himself capable of designing subjects in the same style, such as huntings of wild boars, stags, and other animals, in which he introduced a number of dogs in bold and natural actions, full of peculiar spirit and fire. He likewise painted fowls in the manner of Hondecoeter, and touched the plumage with a lightness and tenderness

almost equal to that master. He had a good manner of colouring, with a great command of his pencil; and marked even the hairs of his animals with truth, and a strong resemblance to nature. His works in general had much harmony, and looked more like the performances of an experienced artist than the efforts of one who began so late to study and practise painting. He died in 1711.

VERHOEK (PETER CORNELIUS). He was born at Bodegrave in 1642, and became the disciple of Abraham Hondius, whose manner he imitated while he continued in the Low Countries; and designed animals with great spirit and good action; but when he travelled to Rome, he was so affected by the sight of Borgognone's works, that he studied them incessantly. By a careful observation of the excellences of that master, he became a skilful painter of battles, with a lively tint of colour, and a competent degree of force, executing them in a large and small size, with such approbation, that he found constant employment at Rome, Naples, and other cities of Italy through which he travelled. His landscapes were painted in a pleasing style, and ornamented with small figures in the taste of Callot, which were correctly designed, and touched with spirit.

VERHOEK (GYSBERT). He was born at Bodegrave in 1644, and studied under his brother, Peter Verhoek; but as soon as he was well established in the rudiments of the art, he became the disciple of Adam Pynaker, some of whose works he copied with success. As he had formed his taste, however, by the paintings of his brother, he endeavoured, like him, to imitate the manner of Borgognone; and his usual subjects were battles, encampments, or skirmishes. He was remarkably studious to improve himself, and took uncommon pains to sketch the different motions, actions, and attitudes of men and horses, that he might have them ready whenever he had occasion to introduce them in his compositions. He died in 1690.

VERKOLIE (JAN.) He was born at Amsterdam in 1650, and was the son of a locksmith, who bred him up to his own business; but when twelve years old, he met with an accident, which, incapacitating him for that employment, he took to drawing. After his recovery he became the scholar of Jan Lievens, with whom, however, he continued little more than six months. He now applied to

study the works of Gerard Pieters Van Zyl, whose style he adopted with success, and imitated so happily as to complete some pictures which that artist had left unfinished; nor could any perceptible difference be observed in the different parts of the same pieces. Verkolie was chiefly distinguished for his portraits, which were excellent; but he also painted historical subjects and conversations. His colouring was good, and his design, in many respects, was correct, with a tender and neat manner of pencilling; but he cannot be justly commended for grace or elegance. He was one of the first engravers of mezzotinto in Holland, where he died in 1693.

VERKOLIE (NICHOLAS). He was the son of the preceding, and was born at Delft in 1673. He was first instructed by his father, at whose death he was so far advanced in the knowledge of his art that he needed no other preceptor. He began with painting portraits, with reasonable success; but afterwards he applied himself entirely to history, and, by his taste of design and composition, gave such satisfaction to those who were good judges of merit, as to establish his reputation. Besides his merit in oil paintings, he had a peculiar excellence in drawing and designing with Indian Ink; and he finished these pieces with such neatness, that they sold at a very high rate, and are now exceedingly rare. He was very correct in his design; his colouring is good, and in his easel pictures it appears beautifully melting. His touch, though delicate, is firm; and his night-pieces, which have a surprising effect, are esteemed worthy of a place in the first collections. Among his best works are three pictures, representing Moses in the Bulrushes; David and Bathsheba; and the Fall of Peter. He also distinguished himself as a mezzotinto engraver. He died at Amsterdam in 1746.

VERMEYEN (JOHN CORNELIUS). He was born at Beverwyck, in Holland, in 1500, and became principal painter to the emperor Charles V., who honoured him with many marks of particular esteem. He attended that monarch at his battles and sieges, and designed on the spot views of all the fortified places which were attacked by the emperor; as also the different encampments of his army, and every memorable action of the whole war, by sea and land, especially the most material incidents of the siege of Tunis. From these designs the tapestries were

made which were intended to adorn the Escorial. He was remarkable for having a beard of such a length, that when he stood upright he could tread on it; from which circumstance he was known in Germany by the name of Johannes Barbatus. He resided during the latter part of his life at Brussels, where he painted pictures for the churches and other public buildings. In the church of St. Gery are two pictures by him; one of the Nativity, and the other of the Resurrection. He also painted portraits. He died in 1559.

VERMIGLIO (GIUSEPPE). He was born at Turin, and painted history with great reputation, about the year 1680. His greatest work is a picture of Daniel in the Den of Lions, in the library della Passione, at Milan. Another capital performance of his is a large picture, in the refectory of the Olivetani, at Alexandria, representing Christ at the Well of Samaria; in which is a beautiful landscape.

VERNET (JOSEPH). This celebrated French marine painter was born at Avignon in 1712, and received the early part of his education at Rome. While there he contracted an acquaintance with Mr. Drake, of Shardloes, in Buckinghamshire, then on his travels. Mr. Drake employed him to paint six pictures, and left the subjects to his own choice. They are very capital performances, in the painter's best manner, and are now in the drawing-room at Shardloes. Having staid a competent time, eagerly employed in the contemplation of the finest models of antiquity, he returned to France, and his first designs were views of some of the principal seaports on the coast. These being shown to Louis XV., procured Vernet the appointment of marine painter to the king, with a competent salary, and every assistance that he requested, to go through his plan of giving a view of every seaport in the kingdom. This he completed, and, under royal and national patronage, the views have been engraved; and the prints, which are in general most exquisitely performed, have been disseminated through all Europe. Many of these engravings were by Balechou; one of them, well known to collectors by the name of the Storm, was much admired for the fluidity of the water, and the spirit of the figures. One hundred of the prints were consigned to an engraver in London, and part of them sold; but some persons objecting to the clumsy style in which a long dedication, inscribed under

the print, was written, Balechou said he would soon remedy that, and with his graver drew a number of black lines upon the copper, over the dedication, so as in a degree to obliterate the words, and sent a hundred impressions to England. These our connoisseurs soon found to be the second impression, and eagerly bought up the first; but a print with the lines no man of taste would look at. This mortified the English printseller, who wrote to the French engraver, and complained that he could not sell the second set for half price. "Morbleu!" cried the Frenchman, "how whimsical are these English virtuosi! They must be satisfied, however." To work he sets with his punch and hammer, and, repairing the letters, sends out the print, with the inscription apparently in its first state. A few of these were sold; but the imposition was soon discovered by the faintness of the impressions; and then those who did not possess the first impression, were glad to have the plate in the second, rather than the third state, so that nearly all the third set lay upon the hands of the printseller. This produced a fresh complaint; and the complaisant Frenchman, ever eager to satisfy his English customers, again punched out the lines, and brought the inscription to its second state. This Protens of a print very frequently appears in sales; and the contests of the connoisseurs about the superiority of those without lines to those with, and *vice versa*, have been innumerable. This little history may perhaps induce men to consult their own eyes, in preference to black lines. After a long and active life, in a manner that did honour to himself and his country, Vernet began to fear that his well-earned pension would be stopped by the troubles arising in France; and, as the age of eighty-one is rather too late a period for a man to take a very active part in national disputes, he meditated a retreat to England, which was put a stop to by his death in 1789. His works will, however, live as long as those of any artist of his day. In a light and airy management of his landscape, in a deep and tender diminution of his perspective, in the clear transparent hue of the sky, the liquid appearance of the water, and the buoyant air of the vessels which he depicted on it, he had few superiors. In small figures employed in dragging of a boat, rigging a ship, or carrying goods from the quay to a warehouse, or any other employ which

required action, he displayed most uncommon knowledge, and gave them with such spirit (though sometimes a little in the French fluttered style), as has never been equalled by any man except our Mortimer; and, to be the inferior of Mortimer in that line is no dishonour. He carried that branch of the art to its highest degree of perfection. As a proof in what estimation Vernet was held, it may be mentioned, that two of his pictures, now in the Luxembourg gallery, were purchased by Madame du Barry for 50,000 livres. It was said of him, that his genius neither knew infancy nor old age. Vernet had a brother, who was a bookseller at Paris, but fond of the art of painting, which he sometimes practised; and his pictures have been mistaken for those of Joseph.

VERNICI (GIOVANNI BATTISTA). This artist was born at Bologna, and received his education in the school of the Caracci. He painted history in an elegant manner, and was appointed principal painter to the Duke of Urbino, where most of his works are to be seen. He died in 1617.

VEROCCHIO (ANDREA). He was born at Florence in 1432, and was at first a sculptor of considerable eminence, having executed a great number of curious works in gold and other metals, as well as in marble; but, being eager to add to his reputation, he applied himself industriously to the study and practice of painting. He became excellent in design, by several admirable compositions which he sketched, with an intention of finishing them in colour; though, from some unknown cause, he never completed them. One of these was a battle, in which the figures were naked; and in others he represented females, elegantly formed, with an air of peculiar grace in the heads and the disposition of the hair, which Leonardo da Vinci always took pleasure to imitate. But though Verocchio gained great credit by his manner of designing, his colouring was indifferent and unpleasing, and his pencil was dry and hard. Of this defect in his pictures he was effectually convinced by a performance of one of his pupils. For, being assisted by Leonardo da Vinci, in an altar-piece representing St. John baptizing Christ, Leonardo designed and coloured an angel in one part of the picture, so finely, and so far superior to his master, that it made the rest of the picture look contemptible.

The sight of it strongly affected Verocchio; and being thoroughly mortified to see himself far surpassed by his scholar, he resolved to abandon the pencil for ever. He was the master of Pietro Perugino, as well as of Leonardo da Vinci; and was the first who invented and practised the method of taking off the features of a face in a mould of plaster. He died in 1488.

VERONA (MAFFEO). This artist was born at the city from whence he derived his name, in 1576. He studied under Luigi Benfatto, but improved himself by copying the works of Paolo Veronese. He was remarkable for his expedition, and he excelled in fresco. In the church of St. Mark, at Venice, are four pictures by him, Christ bearing his Cross; a Crucifixion; a Deposition; and the Resurrection. He died in 1618.

VERONESE (PAOLO), see **CAGLIARI.**

VERONESE (ALESSANDRO), called *Turchi* and *Il Orbetto*. He was born at Verona in 1600, and became the disciple of Felice Riceio, though he did not adopt the style of that master, but formed his ideas of the beauty of colouring from the manner of Corregio, and those of elegance and grace in composition, from the taste of Guido. He studied at Rome after the finest of the ancient and modern productions, and accustomed himself also to draw after nature; by which means he acquired the habit of designing with ease and freedom, and also with tolerable correctness of outline. It was generally said, that the colouring of the Venetian School, and the Roman gusto of design, were combined in this artist. His wife and his daughter were his models for the figures in his compositions; for, without particularly attending to nature, he never attempted to design any member of the human body. The invention and imagination of this master were so ready, that it was customary with him to proceed directly in his painting, without having prepared any previous sketch; he disposed his figures with propriety, and grouped them in such a manner as to make them set off each other, and contribute to the good effect of the whole. Yet, although his colouring had great force, and his pictures were carefully finished, one could often wish that he had been more nice in the choice of his attitudes and draperies, as well as a little more accurate in his compositions. He painted many delicate easel pictures, most of which are preserved

at Rome, where he spent the greatest part of his life; but his grand compositions are in the churches and convents at Venice and Verona, as well as at Rome. In the church of St. Maria in Organis, at Verona, is a much admired picture by this master, of which the subject is St. Anthony and St. Francis with a glory and angels above: it is well finished, and the glory is sweetly coloured: and in the church della Misericordia, in the same city, is an altar-piece, representing the Descent from the Cross, which is an admirable performance, and finished with abundance of care. The pencilling is extremely soft, and the colouring beautiful, being much in the taste of the Caracci school. The figures of the Virgin and Nicodemus are exceedingly fine, and the expression of the Virgin's afflictive sorrow is truly affecting; but the draperies and the linen are not equal in merit to the other parts of the picture. He died in 1670.

VERRIO (ANTONIO). He was born at Naples in 1634, and having learned the art of design in his own country, went to France, where he was employed to paint the high altar in the church of the Carmelites, at Toulouse; but being invited by Charles II. to enter into his service, he came to England, and by the royal command was engaged at Windsor, where he painted most of the ceilings, the chapel, and one side of St. George's hall. In one of these compositions he introduced the portrait of Anthony Earl of Shaftesbury, in the character of Faction, and, from a private pique to Mrs. Marriot, the housekeeper, he borrowed her face for one of the Furies. His invention was but indifferent, though he had a free and ready pencil, adapted to the particular kind of works which he undertook and understood, but he wanted elegance; and, as to the propriety of his taste, it may be easily estimated by the fact, that he introduced himself and Sir Godfrey Kneller, in long periwigs, as spectators of Christ healing the Sick. His best performance is the altar-piece in the chapel at Chatsworth, representing the incredulity of St. Thomas. On the accession of James II. he was employed once more at Windsor; but the Revolution produced one in his affairs. He continued, however, to work for some of the nobility, and at last painted the staircase at Hampton-court, which is as wretchedly done as if he had acted from principle. He died there in 1707.

VERSCHURING (HENRY). He was born at Goreum, in Holland, in 1627, and was successively the disciple of Dirk Goverts and John Both, under whose direction he practised six years. Having gained such a degree of knowledge as he thought would enable him to pursue his studies with advantage, he travelled to Rome, and attended regularly at the academy, to design after the naked; he also studied after the antiques, and the paintings of the great ornaments of the Roman School; besides which, he designed the ruins and vestiges of superb architecture in every part of Italy that he visited. His landscapes were copied from nature, just as the beautiful situations and scenes occurred to him in his travels, and generally show a judicious and agreeable choice. He also introduced into them pieces of architecture and ruins. But the peculiar talent of Verschuring, lay in painting battles and skirmishes of cavalry; and, to enable him to represent these with exactness, he was exceedingly curious in observing the actions, movements, and attitudes of horses, and the engagements, retreats, and encampments of armies; for which purpose he made a campaign in 1672, to design his subjects on the spot. His genius was fruitful and happy: there appears great fire in his ideas; and as he always studied after nature, he had nothing of the mannerist. His scenery is beautiful, his figures are correctly designed, and are touched with spirit. He finished his pictures with extraordinary neatness of pencil, and they are remarkably transparent. One of his most capital performances is at Dort; and represents the plundering of a country, particularly of a castle. There is in it a view of the seashore, to which a large herd of cattle are driven as a prey: the owner of the castle appears bound with cords, and his wife is on her knees, as if supplicating her enemies to accept of a ransom for herself and her husband. This picture is exquisitely finished, with a number of figures well designed, correctly drawn, and with good expression. The character of Verschuring was such that he was chosen a burgomaster of Dort, where he was unfortunately drowned by the upsetting of a boat, in 1690.

VERSCHURING (WILLIAM). He was the son of Henry Verschuring, and was born at Goreum in 1657. Having learned the principles of design from his father, he afterwards studied for some time under Jan Verkolie. The subjects of which he

seemed most fond, were conversations, though he sometimes painted portraits; and, by the works which he has left, it appears probable, that, if he had continued to practise this art with the same assiduity that he had exerted at the beginning of his studies, he would have arrived at a high degree of eminence; but he gradually discontinued painting to engage in commerce. He died in 1715.

VERTANGEN (DANIEL). He was born at the Hague in 1598, and proved one of the most eminent disciples in the school of Poelemburg. He imitated that master, not only in his handling and tone of colour, but also in his taste and style of composition, so that the description of the manner of Poelemburg would exactly suit that of Vertangen. His subjects were landscapes with nymphs bathing, caves, and bacchanals, which he finished with great delicacy and neatness of pencil; but they are in general inferior to the paintings of Poelemburg, and, if compared with the genuine works of that master, they cannot support a competition. However, the truest description of the style of Vertangen, as well as the best testimony of his real merit, is to say, that many of his paintings have been ascribed to his master. He died at the Hague in 1657.

VERVEER (ARY HUBERTZ). He was born at Dort in 1646, and by many of his countrymen was much esteemed for historical compositions, which he usually finished with naked figures. He was a good designer, but painted in a rough manner, so as to make it necessary to view his pictures at a distance. The greatest objection to his pieces is, that he coloured the flesh of his figures of too tawny a complexion; and that the bluish tint, always perceptible in fine carnations, was not seen in any part of the naked which he painted; but he seemed to be fully satisfied if his pictures had a strong and bold effect. It was remarked of him, that though he designed, and painted several subjects, he rarely found sufficient resolution or application to finish any of them as he ought to have done.

VERWILT (FRANCIS). He was born at Rotterdam in 1598, and at first was instructed in landscape painting by Cornelius de Bois, an artist of no great reputation, but he afterwards became the scholar of Poelemburg. His landscapes are painted in an agreeable manner, generally clear, and adorned with pieces of architecture and ruins, which he designed in a good

taste. He constantly endeavoured to imitate his master Poelemburg, and in his figures very much resembled him; but though his figures are good, and his colour clear, there is a great difference in the style of their landscapes. He died in 1655.

VESPRE (VICTOR and FRANCIS XAVIER). These two foreign artists resided in London, and, as they lodged together in St. Martin's-lane, it is supposed they were brothers. Victor painted fruit-pieces on glass; and Francis executed portraits in oil, crayons, and miniature; he also engraved some plates in aquatinta. We know no more of them than that Francis exhibited in 1789.

VIANI (GIOVANNI). He was born at Bologna in 1637, and was the disciple of Flaminio Torre, but formed his taste of design and composition from the works of the most famous masters of the Lombard School, as the Caracci and Guido. His own performances were admired for the airs of the heads, which were designed much in the taste of Guido, for a tint of colouring that was exceedingly pleasing, and for correctness in his outlines. In the church of the Servi, at Bologna, is a picture by him, representing St. Filippo Beninzi carried up to heaven by angels; which is extremely beautiful, as well in respect of the design as of the general effect. In the same church is a piece of the crowning of the Virgin; and in St. Giuseppe is an Annunciation, both equal to the former productions of his pencil. He died in 1700.

VIANI (DOMENICO MARIA). He was the son and disciple of Giovanni Viani, and was born at Bologna in 1670. From the precepts of his father he learned design, but perfected himself in the knowledge of colouring by his studies at Venice. The manner of Domenico was bold, his colouring agreeable, and he showed correctness and elegance in the contours of his figures. The grandeur of his taste may be seen in the celebrated picture which he painted at Imola, composed in honour of some particular saints, who were supposed to have driven away the pestilence from that city; in which noble design fifty figures are represented as large as life, extremely correct, and pleasingly coloured; though in general his colouring is inferior to that of Giovanni, having rather too much of one tint of colour predominating through the whole; yet he is bolder in his outline, and more vigorous in his chiaro-oscuro. In a

chapel belonging to the church of the Servi, at Bologna, is a grand altar-piece, painted by Domenico Viani; the subject of which is a legendary story of the miraculous healing of a Pilgrim by Christ; it is in many of its parts very beautiful, painted in a broad free manner, with a bold pencil, and well designed, though too much of one colour. In the church of the Nativity, in the same city, are the Prophets and Evangelists, painted by him; and at Bergamo is a miracle of St. Antonio, which is highly praised. He died at Pistoia in 1716.

VICENTINO (ANDREA). He was born at Venice in 1539, and received his instruction in the art from the elder Palma, in whose style he painted history. He was employed in some great works, representing subjects taken from the history of the Venetian republic, in the palace of St. Mark; but he also painted small pictures for private collections, particularly one of the Coronation of Solomon, which is in the Florentine Gallery. He died in 1614.

VICENTINO (FRANCESCO MATTEI). This artist was a native of Vicenza and the scholar of Santo Peranda, but improved himself greatly by studying the works of Paolo Veronese. He practised at Padua with reputation, and died there in 1660.

VICENTINO (GIOVANNI NICOLO), called *Rossigliani*. This artist was born at Vicenza about 1510. He is better known as an engraver on wood than a painter, and his prints were executed by the junction of three blocks.

VICTOR, or FICTOR (JAN). This Dutch artist was born about 1600, but no particulars of his life are recorded. It would seem from his style, that he was bred in the school of Rembrandt, to whom he was, in many respects, equal. His subjects were mostly taken from the sacred history of the Old Testament. He died about 1670.

VICTORIA (VICENTE). This Spanish artist was born at Valencia in 1658, and studied at Rome under Carlo Maratti, after which he entered into the service of the grand duke of Tuscany, who caused his portrait to be placed in the Florentine gallery. Victoria painted several good pictures for the churches and convents at Valencia, as well as for other places; he also etched some prints. He died at Rome in 1712.

VIEN (JOSEPH MARIE). This painter was born at Montpellier in 1716. He

displayed a singular talent for drawing, at the age of five years, and in his tenth copied a fine picture of Le Brun's with such exactness, that his parents suffered him to follow his own inclination, though their first intention was to bring him up to the law. After receiving some instructions in his native place, he was sent to Paris, where he became the pupil of Natoire, and gained some prize medals from the academy. He then went to Rome, and studied, with incessant application, the works of the first masters, as well as the antiques, attaching himself particularly to Guido, Guercino, and Domenichino. After executing some admirable performances there, among which was one of a Sleeping Hermit, he returned to France; but, having quitted his national for the Roman manner, he was mortified at being refused admittance into the academy, on the alleged ground of insufficiency. He made a second attempt, but with no better success, though Boucher, an academician himself, reproached his brethren for their injustice, and placed his own son under the tuition of the rejected candidate. At length, in 1745, prejudices died away, and Vien became a member of the academy of Paris, of which he was afterwards successively professor, rector, and director. In 1775, he was appointed director of the pensioners who were sent to Rome, on which he went thither, and remained there six years, when he was recalled by the academy, where he introduced some useful regulations, particularly in the distribution of the prizes; but not without meeting with much opposition from his associates. The pictures which most completely established the reputation of Vien, were those of St. Martha; the Centurion; the Miraculous Draught of Fishes; the Preaching of St. Denis; and Venus rising from the Sea. He also etched some spirited prints. He lost his property in the Revolution, but bore his misfortunes with patience, and continued his profession with unabated ardour till his death, in 1809. His wife, who had been his pupil, was a distinguished painter of objects of still life. She depicted birds, shells, and flowers, with exquisite skill, and her productions are eagerly sought for. Her domestic virtues were equal to her talents. She died in 1805, at the age of seventy-seven.

VIERIA (F.) This artist was a native of Portugal, and, after studying in Italy, came to England about 1797. He chiefly

painted history, and was several times an exhibitor at the Royal Academy, particularly in 1798 and 1799. The subject of the last piece he produced was Viriato, chief of the Lusitanians, exhorting his countrymen to take vengeance on the perfidy of Galba. During his residence in England, he resided with Mr. Bartolozzi, at Hammersmith, where he married; soon after which he returned to Lisbon, and died there in 1805.

VIGNALI (JACOPO). He was born at Florence in 1592, and had Matteo Roselli for his master; but his manner approaches to that of Guercino. His principal oil paintings are in the church of St. Simon, at Florence; but his frescoes are superior. He died in 1664.

VIGNON (CLAUDE). This French artist was born at Tours in 1593. He studied at Rome, and adopted the style of Michel Angelo Caravaggio with some success. He also etched some prints. He died at Paris in 1670.

VIGNON (PHILIP). He was the son of the preceding, and was born at Paris in 1634. His father was his only instructor, and under his direction he became a good painter of history and portrait. He died in 1701.

VIGNON (CLAUDE FRANCIS). He was the brother of the last mentioned artist, and was born at Paris in 1635. He also studied under his father, Claude Vignon, and confined himself to history. He died at Paris in 1703.

VIGRI (CATERINA). This lady was born at Bologna in 1413, and was thought so much of, on account of her piety as well as talent, that the name of *Santa Caterina di Bologna* was conferred upon her. She seldom painted in oil, but was principally employed in illuminating missals, and executing religious subjects in miniature. She died in 1463.

VILA (SENE). This Spanish artist was born at Valencia, and studied under Estevan Marc. He settled at Murcia, where he was much employed in painting for the churches and convents. As a designer, particularly in his heads, he was excellent, but he fell short in his colouring. He died in 1708.

VILA (LORENZO). He was the son and pupil of the preceding, and was born at Murcia in 1682. He painted in the style of his father, and excelled in religious subjects, being himself an ecclesiastic, but died young, in 1713.

VILADOMAT (ANTONIO). He was born

at Barcelona, in Spain, in 1678, but it is not said who was his instructor. At the age of twenty-one he was employed to paint a series of pictures, representing the principal events in the life of St. Bruno, for the Carthusian monastery at Monte Allegri. Afterwards he painted a similar set of pictures, illustrative of the Life of St. Francis, for the monastery of that order at Barcelona. He died in 1755.

VILLACIS (NICHOLAS DE). This Spanish painter was born at Murcia, and educated under Velasquez, at Madrid; after which he travelled to Rome, where he acquired great improvement by studying the works of the first masters. On his return to Murcia, he obtained considerable distinction by his works, the chief of which were several pictures of the history of San Blas, in the convent of Trinidad; and the Martyrdom of St. Lorenzo, in the church of the Dominicans.

VILLAVIENCIO (PEDRO NUNEZ). He was born at Seville in 1635, and studied under Murillo, after which he went to Malta, and there took lessons from Matteo Preti, called *Calabrese*; whose style, however, he quitted for that of his former master. Being a man of fortune, he only painted for his amusement, and gave his pictures either to his friends, or the convents and churches at Seville. He died in 1700.

VILLEBRUNE (MARY DE). This lady was an exhibitor at the Royal Academy in the year 1770 and 1771. Her performances were portraits, both in oil and crayons; but her powers in that line were not eminent. In the catalogue of the exhibition in 1777, an addition is made to her name of *De Noblet*, whence it is to be supposed that she was then married. In 1782 her original name appears, after which time she ceased to exhibit.

VILLEQUIN (STEPHEN). This French artist was born at Ferrière in 1599, and, though we are not told who was his instructor, he became a good painter of history and portrait. He died at Paris in 1668.

VIMERCATI (CARLO). This painter was born at Milan in 1661, and had Camillo Procaccini for his instructor, under whom he became a distinguished artist in historical composition. He died at Milan in 1716.

VINCI (LEONARDO DA). This illustrious painter was the natural son of one Pietro, a notary of Florence, and obtained the name of Vinci from the place of his

nativity, a small castle or fortified town, in the Valdarno di Solto. He was born in 1445, and at a proper age was placed under Andrea Verocchio, at the same time that Pietro Perugino studied in that school. From the excellence of his genius he made so rapid a progress as soon to surpass his master, who, having painted a picture of St. John baptising our Saviour, ordered Leonardo to insert an angel holding up some of the vestments. When this was done, the figure appeared so prominently superior to the rest, that Verocchio felt ashamed of his own deficiency, and relinquished the pencil for ever. Da Vinci now set up for himself, and executed many pictures at Florence with great applause; and the universality of his genius soon appeared. He had a perfect knowledge of the theory of his art. He was by far the best physiologist of his time, and certainly the first man who introduced the practice of making anatomical drawings. According to Vasari, his first attempt was a book of the anatomy of a horse; but he soon afterwards applied with more diligence to the human anatomy, in which study he reciprocally received from, and communicated assistance to, Marco Antonio della Torre, an excellent philosopher, who then read lectures in Pavia, and wrote upon that subject. For him Da Vinci made a book of studies, drawn with red chalk, and touched with a pen, of such subjects as he had himself dissected, wherein he represented the bones, and, having joined to them, in their order, all the nerves, covered them with muscles. Concerning these, from part to part, he wrote remarks, in letters of an ugly form, which were written with the left hand, backwards, and not to be understood but by those who could read the characters, and were acquainted with the method. These drawings are now in her majesty's possession; and many years ago, when Dr. William Hunter had the inspection of them, he expressed his full persuasion that Da Vinci was the best anatomist of his age. Leonardo was also well skilled in optics, geometry, and almost every branch of science. He was a good architect, an able carver, and extremely well versed in mechanics; he had a fine voice, and played music, as well as sang with taste. Having, moreover, the advantage of a well-formed person, he excelled in many of the athletic exercises. He understood the management of the horse, and took great pleasure in appear-

ing well mounted; besides which, he was very dexterous in the use of arms. His behaviour likewise was polite, his conversation engaging, and no man ever left him without admiration. His reputation soon spread itself over Italy; and Lewis Sforza, Duke of Milan, invited him to his court, whither he went in 1494, and there painted a Nativity, as an altar-picture, which was presented to the emperor. At the desire of the duke he became the director of the academy for architecture, which was then just established, and in that capacity Leonardo restored the simplicity and purity of the Grecian and Roman models. About this period, the duke, having formed the design of supplying the city of Milan with water, by a new canal, intrusted the execution of the design to Leonardo. In order to accomplish this vast design, he spent much time in the study of the mathematics, applying with double ardour to those parts which might give him light into the work he had undertaken. To these studies he joined antiquity and history, observing, as he went along, how the Ptolemies had conducted the waters of the Nile through the several parts of Egypt, and how Trajan had opened a commerce with Nicomedia, by rendering navigable the lakes and rivers lying between that city and the sea. At length he happily achieved what some thought next to impossible, the rendering hills and valleys navigable with security. The canal which goes by the name of Montesana, is above two hundred miles in length, and passes through the Valteline, and the valley of Chiavenna, conducting the river Adda to the very walls of Milan. After Leonardo had been labouring some years for the service of Milan, in quality of engineer and architect, he was desired by the duke to adorn the city with his paintings. He obeyed the injunction, and, among other performances, produced his masterpiece, the picture of the Last Supper, in the church of the Dominicans. Of this wonderful effort of human art, Rubens, in a Latin manuscript, part of which has been translated by De Piles, observes, that "nothing escaped Leonardo that related to the expression of his subject; and by the warmth of his imagination, as well as by the solidity of his judgment, he raised divine things by human, and understood how to give men those different degrees that elevate them to the character of heroes. The best of the examples that Leonardo has left us is the Last Supper,

in which he has represented the apostles in places suitable to them; but our Saviour is in the midst of all, being the most honourable, having no figure near enough to press or incommode him. His attitude is grave, his arms are in a loose, free posture, to show the greater grandeur; while the apostles appear in agitation, by their vehement desire to know which of them should betray their master; in which agitation, however, not any meanness, or indecent action, can be observed. In short, by his profound speculations, he arrived at such a degree of perfection, that it seems impossible to speak as highly of him as he deserves, and much more impossible to imitate him." This picture was left unfinished for some time, in the head of Christ, and the face of Judas: the former was purposely left imperfect, as the painter could not express that sublime idea which he had conceived in his mind, of the Redeemer of the world in a human form; and he delayed the latter, as he wanted to combine in the features of one face, avarice, ingratitude, malice, treachery, and every evil disposition of the human heart. The first he never attempted to finish; but he amply answered his purpose in the head of Judas, by giving the intended figure a striking likeness of the prior of the convent. M. Cochin, a French traveller, who visited Italy in 1757, describing the picture of the Last Supper, after giving a particular description of the beauty of the design, the fine airs of the heads, the noble cast of the draperies, and observing that in general it was extremely in the taste of Raffaele, concludes with noticing a very singular impropriety in it, which is, that the hand of St. John has six fingers. Of this celebrated painting, three heads only remain of Leonardo's own performance; and the loss of the work is attributed to its not having been executed in distemper instead of oil. The consequence of this injudicious choice was, that it began to fade within fifty years after its first appearance, and in 1642 it was described as being almost obliterated. It is, however, well perpetuated by copies made for Francis I., one of which, the work of his disciple Oggione, was publicly exhibited in London in 1817; and it is remarkable of this fine picture, that the heads said to have been left unfinished in the original were here perfect. Leonardo was uncommonly slow in finishing his pictures, but whenever he did so, they were ex-

quisite. He spent four years on the portrait of Mona Lisa, the wife of Francesco di Giocondo, in which it is astonishing to observe how closely he has imitated nature. The eyes have all the lustre of life, the hairs of the eyebrows and lids seem real, and even the pores of the skin are perceptible. In his composition he was careful to avoid encumbering it with a multitude of figures, and therefore never admitted a greater number into his design than what were absolutely necessary to illustrate his subject; and he had sufficient judgment and power of execution to give every figure its proper character. The disorders of Lombardy, and the misfortunes of his patrons, obliging Leonardo to quit Milan, he retired to Florence, where he obtained a secure asylum and constant employment under the Medici. In 1503, the Florentines resolving to have their council chamber painted, intrusted, by a public decree, the execution of the work to Leonardo. He accepted the charge, but desired to call in the assistance of Michel Angelo, a distinction which that great artist very ill requited in his conduct to the Nestor of the art. Michel Angelo, though then but a young man, had yet acquired a reputation, and was not afraid to cope with Leonardo; but jealousy arose between them, and each having his partisans, open war was the consequence. It was during the heat of this contest that Raffaele came to Florence, on purpose that he might behold the works of Leonardo, which filled him with such astonishment, that he immediately altered his own style. Leonardo remained at Florence till 1513, and then, as is said, went, for the first time in his life, to Rome, where Leo X. received him graciously, and resolved to employ his talent upon a great work. The painter, thus encouraged, set himself to the distilling of oils and the preparing of varnishes; which, when Leo heard, he said, "Nothing could be expected from a man who thought of finishing his works before he had begun them." The truth of this story, however, is doubted, and it is a matter of uncertainty whether Leonardo ever was at Rome during that pontificate. Not long after this he accepted an invitation from Francis I. who received him at Fontainebleau with very flattering marks of distinction, and assigned him apartments in the palace. But the lamp of life was now sunk low, and the fatigue of so long a journey produced a severe shock in a constitution which,

however athletic it might have been, was much enfeebled by incessant labour and vexation. Certain it is, that though much was expected from his genius, he never exercised his pencil in France. He grew every day worse, and, during his illness, the king came frequently to enquire after his health. On one of these visits, as Da Vinci was raising himself up in bed to thank the king for the honour done him, he was seized with a fainting fit, and the monarch stooping to support him, Leonardo expired in his arms, in 1520. The professional history of Leonardo has been ingeniously, if not fancifully, divided into four periods; the first of which was that spent by him at Florence. In this portion are included the Medusa, and other works mentioned by Vasari, as well as some others, in which there is less power of shade and less complicated drapery, than can be observed in his other performances. The second is that space of time spent by him at Milan, where, being more employed in mechanics than painting, it is not to be wondered that he should have produced few pictures. Yet to this period belongs his immortal painting of the Last Supper, in the refectory of the Dominicans. The third period commenced with the return of Leonardo to Florence, after the downfall of his great patron. At this time he accomplished some admirable pieces: among which were the portrait of Mona Lisa, already mentioned; the cartoon of St. Anna, prepared for the church of the Servi; another cartoon of the battle of Nicolo Priccino, drawn in competition with Michel Angelo, but never coloured. To this period must also be assigned his own portrait, which is in the Florentine gallery; the picture of Christ among the Doctors; the portrait of Queen Johanna, with architecture; Vertumnus and Pomona, generally known by the name of Vanity and Modesty; and that which is deemed the best of all, the Virgin begging the Lily of the Infant. That which is termed the fourth period of the life of Leonardo is barren of incident, and exhibits nothing but the melancholy picture of an aged man, worn out by a variety of extraordinary labours, which no other man of his time could have performed, quitting his native land to seek an asylum among strangers, and there closing his career in the arms of one of the greatest sovereigns of Europe. Had the gigantic powers of Leonardo been exclusively em-

ployed in the art of which he was so great an ornament, he would have left little to be done by the two luminaries who were then just risen above the horizon; and it was only owing to his negligence, versatility, and want of perseverance, that Michel Angelo and Raffaele possessed themselves of those honours which he might have exclusively made his own. Leonardo composed a great number of discourses upon various subjects, among which were, a Treatise of the Nature, Equilibrium, and Motion of Water; a Treatise on the Anatomy of the Human Body; another of the Horse; a Treatise of Perspective; one of Light and Shadow; and a Treatise of Painting, which last is the only one that has been printed. A noble edition of it was published at Paris by Du Fresne, in 1651, with figures by Nicholas Poussin; and an English translation of it appeared in 1781, 8vo., and again in 1796.

VINCKENBOOMS, or VINKBOON (DAVID). He was born at Mechlin in 1578, and was instructed by his father, Philip Vinckenbooms, who painted only in distemper, which his son also practised with success; though he afterwards carefully studied the art of painting in oil, and all his subsequent works were painted in that manner. He excelled in landscapes in a small size, which he usually crowded with figures, cattle, carriages, houses, and trees, in all which he showed a good taste of design. His subjects were sometimes taken from sacred history, conversations, rural feasts, weddings, fairs, or festivals, which, for the most part, he copied after nature; and in several of his cheerful compositions there appeared humour and strong expression, but without the least elegance or grace. The peculiar genius and taste of Vinckenbooms may be judged of by a picture of his at Amsterdam, representing Christ carrying his Cross; and by another at Frankfort, of which the subject is Blind Bartimeus restored to sight; both which, as well as some of his landscapes, have been engraved. But one of the most remarkable of his pictures is in the Hospital of the Old Men at Amsterdam, and represents a crowd of people viewing the drawing of a lottery by torchlight. His landscapes, in respect to the touch and the colouring, have considerable merit, though somewhat stiff and hard. In many of his pictures Rothenhamer inserted the figures; and yet those of Vinckenbooms himself are executed with spirit,

and very correctly drawn. He died at Amsterdam in 1629.

VINNE (VINCENT VANDER). He was born at Haerlem in 1629, and was the scholar of Francis Hals, whose handling and colouring he imitated very happily. He painted almost all kinds of subjects with equal readiness and ease, as well in a large size as in a small; but he particularly excelled in portraits, in the taste and manner of his master, giving them an agreeable likeness and character, and touching them with a spirited pencil; for Hals laid it down as a maxim to his pupils, to practise at first with boldness and freedom, observing that neatness and high finishing would afterwards be easily acquired. Vander Vinne proved less attentive to his fame than his fortune, and depreciated his talents so far as to undertake every kind of subject from which an immediate profit arose. He had a lively imagination, and a fertile invention, as evidently appears in the emblematical pictures which he composed in the manner of Goltzius and others; but as he always made nature his study, he was remarkable for the exactness of his imitations. On leaving Hals, he travelled through Germany, Switzerland, and France; and in 1657 returned to Haerlem, where he continued to reside the remainder of his life, which terminated in 1702. Besides history and portrait, he painted landscapes and drolleries in an agreeable manner.

VINNE (LAWRENCE VANDER). He was the son of Vincent Vander Vinne, and was born at Haerlem in 1658. After the example of his father, who was his only instructor, he painted a variety of subjects, but chiefly flowers of the rarest kinds; and he worked as neatly in water colours as in oil. A friend of his, who was extremely curious, having procured a number of uncommon exotics from the East and West Indies, employed him to paint them after nature, and he executed the work with approbation. He was, however, in all respects far inferior to his father. He died in 1724. Old Vander Vinne had two other sons, *John* and *Isaac*, who were also painters, but lived and died in obscurity.

VIOLA (GIOVANNI BATTISTA). He was born at Bologna in 1572, and was the disciple of Annibale Caracci, with whom he studied several years, and became an excellent artist. On leaving the school of Caracci, he went to Rome with his fellow student Albano, and became his

associate in several important works in that city, Albano painting the figures, and Viola the landscapes. Fresnoy, who undoubtedly was an able judge, allows the works of Viola to be wonderfully fine and well coloured. He painted a grand landscape for Cardinal Montalto, in conjunction with Paul Bril, whose manner, as well as that of Brueghel, he studied to imitate. He also executed several noble compositions in the Villa Aldobrandini, which rendered him famous through all Italy. He died at Rome in 1622.

VISSCHER (CORNELIUS DE). This Dutch artist was born in 1520. He excelled in history and portrait, but was unfortunately drowned in his passage from Hamburg to Amsterdam in 1568.

VISSCHER (THEODORE or DIRK). He was born at Haerlem in 1650, and had Nicholas Berchem for his instructor; after which he went to Rome, where he became a member of the Bentvogel Society. He painted landscapes and animals in the style of his master; but his touch is more negligent. He died at Rome in 1707.

VITALI (CANDIDO). He was born at Bologna in 1680, and had his education in the school of Carlo Cignani, where he applied chiefly to the painting of animals, birds, flowers, and fruit; in which subjects he acquired an admirable taste for delicacy of touch and beauty of colouring. He died in 1753.

VITALI (GIUSEPPE). He was also a native of Bologna, and studied under Giovanni Giuseppe dal Sole, by whose instructions he became a good painter of history. His works are mostly in the churches of Bologna, where he lived about the year 1720.

VITE (TIMOTEO DELLA, DA URBINO). This artist, as his cognomen imports, was a native of Urbino, and born in 1470. He received his education at Bologna, under Francesco Francia, and continued in his school till he was twenty-six years of age, when he returned to his native place; but soon afterwards he went to Rome, where his relation, Raffaele, engaged his assistance in painting the Sibyls, in the church of La Pace, and gave him the cartoons. He soon afterwards returned to Urbino, where he painted several capital pieces in the cathedral, and other churches. He was also employed on similar works at Siena, Forli, and other cities. The first style of Timoteo was rather hard and gothic; but after his connexion with Raffaele, he improved greatly, and his design

was not only correct, but full of grace, though he was deficient in invention. His best works are the Conception, in the church of the Osservanti, at Urbino; and Christ appearing to Mary Magdalen, at Cagli. He died in 1524.

VITE (PIETRO DELLA). He is supposed to have been the brother of the preceding, and to have learned from him the principles of painting. He appears also to have been an ecclesiastic, and was one of the heirs of Raffaello.

VITRINGA (WILLIAM). This Dutch artist was the scholar of Louis Baekhuysen, to whose manner he adhered with great credit in the representation of sea pieces and ports. He was living in 1744.

VIVARINI (BARTOLOMMEO AND ANTONIO), see p. xliii.

VIVIANI (OTTAVIO, called Codazzo). He was born at Brescia in 1599, and was the disciple of Tomaso Sandrino, an eminent painter of perspective in that city; but afterwards he studied under Agostino Tassi, who had been the disciple of Paul Bril, and was excellent in painting architecture. Under these instructors he became an admirable painter in their style, but surpassed them both considerably. His subjects were the ruins of magnificent edifices, porticoes, convents, and churches, which, for the truth of perspective, delicate handling, and fine keeping, are unrivalled. Nothing can be more true than the perspective paintings of Viviani; nothing more elegant and grand in the disposition, nor more beautiful than his choice of objects. His figures are generally placed with peculiar judgment, and so skilfully proportioned to their situation, as by their comparative height, to make the magnificence of his buildings more striking, even at the first view; and by his thorough knowledge of the principles of the chiaro-oscuro, as also by an excellent style of colouring, he gave to every column and elevation the look of real nature, and every ornament and member of his architecture fills the eye and the imagination with uncommon satisfaction. He died in 1674.

VIVIEN (JOSEPH). He was born at Lyons, in France, in 1657, and was the disciple of Charles le Brun, with whom he was so indefatigable in his study and practice, that while in his school he gained considerable credit by some performances which he painted in oil. The first finished

work which contributed to raise his reputation was a family picture, twelve feet long, and ten in height; but another painting in crayons, which had all the force, beauty, and harmony of oil painting, rendered him still more the object of admiration. On observing that his pictures began to be approved, he undertook to paint portraits in the historical style, adorned with agreeable vistas, or embellished with fabulous and allegorical figures. Some of these pieces were afterwards engraved. From France he went to Brussels and Bavaria, at which latter court he painted the portrait of the elector in crayons, so exquisitely, that, to preserve it from dust or damp air, that prince had it covered with a crystal forty-eight inches high, which was the dimensions of the picture: he also appointed him state painter, and made him several valuable presents. To show farther his opinion of the merit of Vivien, he sent his portrait to the grand Duke of Tuscany, who placed it in the Florentine gallery of artists. No painter in crayons had more beauty in his tints than Vivien, nor more grace or elegance in the airs of his heads and his attitudes. He gave extraordinary softness and relief to his carnations; for which reason, he was called by some of his countrymen, the *French Vandych*, his crayon paintings being allowed to have such a degree of force, as few of the painters in oil have surpassed. He died at Munich in 1735.

VLERICK (PETER). He was born at Courtray in 1539, and at first was instructed by William Snellaert, an artist who painted in distemper; but he afterwards improved himself in correctness of design, and in a better style of painting, under Charles d'Ypres; whose temper, however, was so capricious, that he was constrained to quit him, and being in very narrow circumstances, was forced to seek his fortune out of his own country. After contending with many difficulties, he arrived at Venice, where he obtained the friendship of Tintoretto; and by studying the works of that excellent painter, and observing his instructions, he acquired a good style of colouring as well as of composition. To perfect himself still farther, he went to Rome, where he designed after the antiques, and sketched the beautiful views on the banks of the Tiber with great spirit and freedom of hand; and in the same manner he designed the prospects about Naples and Puteoli. During

his residence at Rome, he finished several historical pictures in oil, as well as in distemper, which gained him considerable reputation; and on his return to his own country, his compositions procured him the approbation of all the artists of his time. The subjects of some of these compositions were, Judith with the head of Holofernes; the Brazen Serpent; the Four Evangelists; and a Crucifixion. In all his performances, the manner of Tintoretto was observed, and he retained it to the last. He was skilled in perspective and architecture, disposed his figures with judgment, and had an agreeable style of colouring. In his picture of the Crucifixion, he represented the position of Christ on the Cross contrary to the general practice of all other painters, and described him hanging only by the hands as they were nailed, without any other support. He died in 1581.

VLENGHEL (PHILIP). This artist was born at Antwerp in 1620, and became a good painter of history. He died at Paris in 1694.

VLEGER (SIMON DE). He was born at Amsterdam about 1612, but his instructor is not known. He became, however, an admirable painter of marine pieces and landscapes; in which, though his merit was eclipsed by his scholar, the younger Vandervelde, he was superior to most of the artists of his time. One of his finest performances is a picture of Christ in the Storm. Vlieger produced also some masterly etchings. He died about 1670.

VLIET (WILLIAM VAN). He was born at Delft, in Holland, in 1584; and though his instructor is not known, he proved a good artist in history and portrait. His touch was firm and facile, and his colouring excellent. He died in 1642.

VLIET (HENDRICK VAN). He was born at Delft, in 1608, and learned the principles of painting from his uncle, William Van Vliet; but to establish himself in the best style of portrait painting, he placed himself as a disciple with Mirevelt. Though he had great merit in that line, he was most successful in painting perspective views of the insides of churches, which were usually represented by candlelight, and he filled those pictures with excellent figures of a small size, always contriving to dispose his lights in such a manner as to produce a very pleasing effect.

VOET (CHARLES BOSSCHAERT). He

was born at Zwolle in 1670, and was instructed by his brother, a burgomaster of that city, and an excellent painter of plants and flowers. He also practised under another flower painter for some time; but his master, being jealous of his talents, endeavoured rather to conceal the secrets of the art of colouring from him, than to acquaint him with its true principles. Voet therefore quitted him, and applied himself with the greatest industry to study accurately after nature. His proficiency soon manifested the goodness of his genius; and when he was only nineteen years of age, his merit recommended him to William Bentinck, the favourite of William III., who took him in his train to London, settled on him a considerable annuity, and bought all his works as soon as they were finished. As he painted entirely after nature, he had those objects which he copied always ready for use in his own garden, which he took care to supply with the most beautiful kinds of plants and flowers; some of them exotics, and others natives of his own climate. His colouring was extremely natural, his pencil delicate, and some of his birds have been esteemed scarcely inferior to those of Hondskoeter. He died in 1519.

VOLCKAERT (N.) This old Dutch painter was born at Haerlem, in 1450. He excelled in distemper, and designed well for the time he lived, in the style of the antique. He died in 1519.

VOLLEVENS (JOHN). This Dutch painter was born at Gertruydenberg in 1649, and was successively the scholar of Netscher, Nicholas Maas, and John de Baan; but his greatest improvement is ascribed to his studies under the latter, to whom he became almost equal before he left his school. The Prince of Courland was his first patron, and procured him the advantage of painting the portraits of all the officers of his own regiment. The Prince of Nassau became his next friend, and was painted by him at full length, as large as life, which effectually established his reputation. The colouring of Vollevens was natural, and a remarkable freshness, ease, and elegance of taste appeared in his figures, which he always disposed judiciously, and produced a striking resemblance of the persons who sat to him. The harmony observable in all his performances is a sufficient proof that he had profitably studied the great masters. He died at the Hague in 1728.

VOLTERRA, or RICCIARELLI (DANIELE DA). His family name was *Ricciarelli*, but the appellation of Volterra was given him from the place of his nativity, according to a custom which at that time generally prevailed through Europe. He was born in 1509, and learned the principles of painting from Giovanni Antonio Vercelli; but he improved himself more by the instructions of Balthasar Peruzzi, of Siena. Yet he made no considerable progress; for though he studied with diligence, and was impelled by a desire to succeed in his profession, his genius appeared heavy, and his execution was slow. His first works, therefore, in his own country, showed much more of the stiffness of labour than of any thing grand in the design, or noble in the taste; his ideas are without grace, and his invention was devoid of elegance, contrary to those great masters who seemed to be born painters, and whose early productions afforded promising expectations of their future perfections. What he wanted in quickness of parts was, however, compensated by his diligence and industry: and as he found neither antique figures nor any fine paintings in his native city, which could inspire him with more elevated ideas, and prove incentives to him to aspire after a nobler manner, he determined to visit Rome, as the only place that could furnish him with proper models for his improvement. He there painted a picture in oil, representing the Scourging of Christ, with a number of figures, which he designed after living models, and the faces were also portraits. This picture was finished with great care and skill; and, when finished, presented to Cardinal Trivulzi, who received it with satisfaction, became his patron, and, what was still more, conceived a particular friendship for him; and thus, by his interest, Volterra had soon after sufficient employment. At Rome he no longer adhered to the manner of his first master, but studied and adopted the style of Michel Angelo, and was not only much improved by the works of that famous artist, but promoted by his recommendation. For sometime he worked with Pierino del Vaga in the chapel belonging to Agnolo de Massimi, at Rome; and after the death of his associate, he succeeded him in his pension and employment. But the work which immortalized the fame of Volterra, was the History of the Cross, painted in a chapel belonging to the church of Trinità

del Monte, on which he spent seven years. The finest piece of this series represents Christ taken down from the cross by Joseph, Nicodemus, and other disciples; the Virgin is in a swoon, supported by the two Marias. It is an admirable performance, disposed with great skill and judgment, having a deal of grace, with good expression. According to the opinion of Nicolo Ponsin, the Transfiguration, by Raffaelle; the Communion of St. Jerome, by Domenichino; and the Descent from the Cross, by Volterra, were the three most capital pictures in the world. This celebrated picture was destroyed by the French in their attempt to detach it from the wall, when it fell to pieces and perished. The principal works of this master are at Rome; but when he revisited his native city, he left there, as a memorial of his affection, the history of the Murder of the Innocents, with figures of a small size, which was placed in the church of St. Peter, and is esteemed a masterpiece of art. It afterwards came, by purchase, into the Florentine Gallery. Not long after, Pope Paul IV. having, through an excess of zeal, determined to deface the Last Judgment of Buonarroti, on account of the nudities, was with great difficulty prevailed on to alter his resolution by the importunity of the cardinals, who were better judges of the merit of that grand composition than himself. Volterra was therefore appointed to clothe the exceptionable figures with proper draperies, suitable to the attitudes; and he executed that work extremely to his own honour, although it deprived the original of many of its real beauties. He painted several grand compositions for Cardinal Farnese, and also in the papal palace of Belvidere; but Julius III., who succeeded Paul, having divested Volterra of his pension and employment, he quitted painting entirely, and ever after applied himself to sculpture. He died at Rome in 1566.

VOLTERRANO, see FRANCESCHINI.

VOORHOUT (JOHN). He was born at Amsterdam in 1647, and at first was the disciple of Constantine Verhout, of Gouda, a good painter of conversations, with whom he continued six years, and then became the scholar of John Van Noort, a painter of portrait and history, at Amsterdam, with whom he spent five years in completing his studies. When he began to practise, he was very industrious to improve himself by studying after nature, and made so great a proficiency, that in a

few years his works rose into much esteem. In 1672, the French army having entered Holland, Voorhout went to Hamburg, where he met with great encouragement, and was entreated to settle in that city. On the restoration of peace, however, he returned to Amsterdam, and continued there in constant employment till his death in 1710. One of his most capital pictures is the Death of Sophonisba, which is well designed, and with a strong expression. The historical subjects which he chose to paint were of a noble and elevated kind; and such as were sufficient to employ all his powers of genius to represent with dignity and propriety.

VOORT (CORNELIUS VANDER). He was born at Antwerp in 1580, and excelled in portraiture, which he practised at Amsterdam with great reputation. He died there in 1632.

VOS (MARTIN DE). He was born at Antwerp, according to the most authentic accounts, in 1520, and was instructed by his father, Peter de Vos, a very able artist; but afterwards he became the disciple of Francis Floris, from whom he gained great knowledge of design and colouring. On quitting that school, he travelled to Rome, where he continued several years, and improved himself by studying after the best models. From thence he removed to Venice, and attached himself particularly to Tintoretto, who soon found him worthy of his esteem, and employed him to paint the landscapes in his pictures. He also explained to him those principles and rules by which he had formed his own taste; and generously disclosed to him every secret relative to colouring, which he had either derived from Titian, or acquired by his own skill and experience. Under the direction of this able instructor, De Vos became an excellent painter; his reputation spread through all Italy, and he was not only employed for historical compositions, but in painting portraits of the family of the Medici. After an absence of eight years, he returned to Antwerp, where he finished several grand altar-pieces, which attracted general approbation, and he was received into the academy of that city. De Vos had a fruitful invention, and composed his subjects with great readiness; his manner resembled that of Tintoretto, but his composition had less fire, and variety in the contours of his figures. His design was correct, and his large works were of an elevated character. His colouring was

Venetian, and his pencil was free; but his draperies appear too much broken in the folds, and he wanted grace and expression. His principal works in the cathedral of Antwerp are, the Marriage of Cana; the Incredulity of St. Thomas; the Miracle of the Loaves and Fishes; the Temptation of St. Anthony; and the Resurrection; and in the church of St. James is a fine piece by him of the Last Supper. He died in 1604. Martin de Vos had a brother, named Peter, who was also a painter, but of no repute.

VOS (WILLIAM DE). He was the nephew and pupil of Martin de Vos, in whose style he painted history with great credit. Vandyck inserted his portrait in his collection of distinguished artists, and from it Bolswert executed an engraving.

VOS (SIMON DE). He was born at Antwerp in 1603, and educated in the school of Rubens, under whom he became a good painter of history and portrait. He occupied himself continually in studying every thing that might promote his knowledge; and was one of the few who took pains to make the deepest researches into the true principles of the art they professed. He painted equally well in large and in small; his pencil is free; his touch light and firm; his colouring, in general lively, agreeable, and producing a good effect. His figures were well designed, though sometimes a little too much constrained in the attitudes; and he often wanted elegance and dignity in his ideas, as well as grace in the airs of his figures. In the churches at Antwerp are some of his pictures, which have been mistaken for the works of his master. These are, the Descent from the Cross; the Resurrection; and St. Norbert receiving the Sacrament. Sir Joshua Reynolds thought highly of this last piece; and says of the painter: "Simon de Vos was particularly excellent in portraits. There is at Antwerp his own portrait, painted by himself, in black, leaning on the back of a chair, with a scroll in his hand, so highly finished, in the broad style of Corregio, that nothing can exceed it." De Vos also showed extraordinary force and nature in his pictures of the chase; and one of his compositions in that style is in the cabinet of the Elector Palatine. He died after the year 1662.

VOS (PAUL DE). He was born at Alost, in Flanders, about 1600, and is supposed to have been a scholar of Snyders. He travelled through several parts of Italy and Spain, and every where met with

respect, on account of his merit, as well in designing as colouring. He painted battles and huntings of the wild boar and other game, after nature; his animals of every kind were correctly drawn, and their actions and attitudes had great spirit and fine expression. As he usually painted in a large size, his pictures were mostly the ornaments of magnificent halls, in palaces of great personages. He was much employed for the royal collections of the King of Spain and the Emperor of Germany; so that his pictures are rarely to be seen. His animals, especially his dogs, are drawn with uncommon spirit. He died in 1654.

VOS (CORNELIUS DE). He was born at Alost in 1690, and studied under his father, who was the son of the preceding Paul de Vos. Afterwards he went to Italy; and, on his return to Flanders, settled at Antwerp, where he painted history and portrait with reputation. He died there in 1751.

VOSMEER (JAMES WONTERS). This Dutch artist was born at Delft in 1584. He painted landscape well, but quitted that style for fruit and flowers, when he went to Italy. He died at Delft in 1641.

VOSTERMAN (JOHN). This Dutch painter was born at Bommel in 1643. He learned the rudiments of the art from his father, who was a portrait painter; after which he studied at Utrecht, under Herman Sachtlevén, to whom he became superior in landscape. But great as his merit was, it fell short of his vanity; and, instead of following his profession, by which he might have acquired real honour and affluence, he assumed the rank of a baron, at Paris, maintained a suite of servants, and lived for some time in a style of splendour. This extravagant course, however, could not last long; and, in 1672, he was obliged to return to Utrecht; from whence he removed to Nimeguen, where the Marquis of Bethune employed him in painting several views on the Rhine. Soon after this he visited England; and his talents being made known to Charles II., that monarch engaged him to paint several views, particularly a very fine one of Windsor; for which Vosterman demanded two hundred pounds. This was deemed exorbitant; and he did not receive a moiety of the sum. The high prices which he put upon his works, and the bad use he made of his money, threw him into difficulties; and he was confined in prison for debt. Some of the English artists, however, who admired his talents,

liberated him; and he resumed his pencil, though with little advantage, on account of the extravagant price which he demanded for his pictures. At the accession of James II., Sir William Soames, being appointed ambassador to the Ottoman Porte, took Vosterman in his train, with a view to employ him in sketching views in the East; but that minister dying in the voyage, put an end to the design. What became of Vosterman after this is not known; but it is conjectured that he went to Poland, whither he had been previously invited by his first patron, the Marquis de Bethune. He died in 1699. He surpassed, by many degrees, all the landscape painters of his time in neatness of touch and delicacy of finishing. His taste was Flemish; but he worked up his pictures in an exquisite manner, and enriched them with small figures, which had wonderful truth and exactness. His scenes are always well chosen, and generally are views of the Rhine, designed with all possible accuracy. In these views he constantly represents a large extent of country, diversified with hills, lawns, groves, and lovely windings of the river; and he artfully comprises the most extensive scenes in a small compass. His tone of colouring is extremely pleasing, and like nature; his touch is tender, yet full of spirit; and the boats and vessels which appear on the river are not only drawn correctly, but they are so placed and proportioned as to delude the eye agreeably by their perspective truth.

VOUET (SIMON). He was born at Paris in 1582, and was instructed by his father, Laurence Vouet, a painter of very moderate abilities. Simon, however, by having a good natural genius, and having also the opportunities of seeing many capital pictures of the best masters among the collections at Paris, obtained a considerable degree of improvement. He knew so much of his art, and was in such repute, at the age of twenty, that M. de Sancy, who was going on an embassy to Constantinople, took Vouet with him as his painter. There he drew the picture of the Grand Signior; and, though it was impossible to do it any other way than by memory, and from a view of him at the audience, he produced an uncommon likeness. From thence Vouet went to Venice, and next to Rome, where he was well received by Pope Urban VIII., who enabled him to pursue his studies there, and conferred on him many marks of

esteem. Thus situated, he studied industriously after nature, and endeavoured to imitate it with fidelity. He painted many portraits and historical compositions during his residence at Rome, became president of the Academy of St. Luke, and had a pension from Louis XIII., who, in 1627, recalled him to France, that he might work in his palaces. He practised both in portrait and history. His greatest perfection lay in his colouring and in the liveliness of his pencil, but in other respects his merit was little. He had no genius for grand composition; was poor in his invention; ignorant of perspective; and knew scarcely any thing of the harmony of colours, or of the doctrine of lights and shadows. He first made Caravaggio and Valentino his models, but soon quitted their style for one peculiar to himself, the characteristic of which is glare and feebleness. Yet France was indebted to him for destroying the insipid and barbarous manner which had reigned till his time. The novelty of Vouet's manner, and the excellence of his temper, brought French artists to adopt his style, and procured him a number of disciples; among whom were Le Brun, Perrier, Mignard, Le Sueur, Dorigny, and Fresnoy. He had the honour, also, to instruct the king himself in the art of designing. He died in 1641. Simon had a brother, named *Aubin Vouet*, who painted after his manner, and with tolerable success.

VOYS (ARY DE). He was born at Leyden in 1641, and at first was the disciple of Nicholas Knupfer, a good painter, at Utrecht; but he studied afterwards in the school of Abraham Vanden Tempel, without adopting the manner of either; for, on becoming acquainted with Peter Van Slingelandt, he followed his style of finishing with great success. He was naturally studious, and applied himself with diligence to his profession, till he was diverted from it by marrying a rich wife; and, being by that means enabled to indulge himself, he led a life of idleness, extravagance, and dissipation. After three years spent in this manner, he resumed his pencil, without the least perceptible alteration to his disadvantage, either in his handling or colouring. In painting naked figures he particularly excelled, and enlivened his landscapes with them, choosing generally some subject from fabulous history. He also painted pieces selected from the Greek and Roman histories with great success; his

figures being well designed, and correctly drawn. The pictures of De Voys sold high, and yet there was such a call for them, that his hand could hardly supply the demand of the public. He was naturally of an indolent temper, and it is much lamented that thereby few of his works are now to be procured. Sometimes he imitated the manner of Poclemburg, sometimes that of Brouwer, and frequently he painted in the style of Teniers. The History of Dido and Æneas hunting, and overtaken by a Storm, is commended, as being an excellent performance, both in respect of the design and colouring; as also is a picture of St. Cecilia performing on a Musical Instrument: and Houbraken mentions his having seen a picture of a Soldier, painted by De Voys, in a small size, which was worthy of being placed among the best works of the Flemish masters. His chief productions, however, were portraits and conversations. He died at Leyden in 1698.

VREE (NICHOLAS DE). This artist was born at Utrecht in 1650. He was a good painter of landscapes and flowers. His colouring was lively and natural, and his touch free and pleasant. He died at Alkmaer in 1702.

VRIES (JOHN FREDEMAN DE). He was born at Leeuwaerden, in East Friesland, in 1527, and for five years was the disciple of Renier Gueritsen, at Amsterdam; but afterwards he studied under another master, with whom he practised perspective and architecture. In 1549 he went to Antwerp, where, in concert with other artists, he painted the triumphal arches erected in that city for the entry of the Emperor Charles V. From thence he travelled to Mechlin, where he finished several fine pictures in perspective; and likewise corrected and improved some paintings in that style, which had been begun by Cornelius de Vianen, but were heavy and cold in the colouring. The skill which De Vries displayed on this occasion gained him very great applause. A memorable painting by this master was for Giles Hoffman, at Antwerp. He represented on a wall, fronting the entrance, a vista, through which appeared an elegant garden, laid out in noble parterres. This performance was so natural, and the perspective so true, that many took it for reality; and the deception was so strong that it imposed even on the Prince of Orange, who could scarcely be persuaded that it was not what it appeared, till con-

vinced by a near approach. In this style De Vries was excellent; his lights and shadows were judiciously conducted; and every object which he introduced in the perspective views of the insides of rooms, halls, or galleries, was represented with all the truth of nature, finely coloured, and with remarkable transparency. His works which are dispersed through Germany, the Low Countries, and in England, preserve the estimation in which they were originally held, and bring considerable prices. What frequently adds to the value of his pictures is, that other celebrated masters painted the figures in his compositions, which are always well adapted to the perspective scenes designed by De Vries. The style of his architecture, however, is heavy, and without elegance. One of his best pictures, representing the inside of a room, with figures delicately painted, describing the Salutation of the Virgin, was in the possession of Doctor Robinson, late Archbishop of Armagh. De Vries was also an engraver. He died at Antwerp in 1588.

VRIES (PAUL DE). This Flemish artist was born at Antwerp in 1554, and studied under his father, the preceding painter, whose manner he followed with success. He died in 1598.

VRIES (SOLOMON DE). He was also the son and scholar of John de Vries, and was born at Antwerp in 1556. He excelled in landscapes with ruins, and painted much in the manner of his father, with the exception of his colouring, which was too black. He died at the Hague in 1604.

VRIES (PETER DE). He was the son of the last-mentioned painter, and was born at the Hague in 1587. He studied under his father, and followed his manner completely. He died in 1642.

VROMANS (NICHOLAS). This artist was born in Holland in 1660. He obtained the name of the "Painter of Serpents," from the subjects which he chose to represent.

VROOM, or VROON (HENRY CORNELIUS). This Dutch painter was born at Haerlem in 1566. His father was a statuary, but dying when Cornelius was young, the widow married a painter on china, named Heericksen, who taught him the principles of his art. At length, the ill usage which he received from his father-in-law induced him to leave Haerlem, and go to Rotterdam; whence he sailed for Spain; but the ship was cast away on the coast of

Portugal. Relating at Lisbon the danger he had escaped, a portrait painter there engaged him to paint the storm which he had so happily described. He did so; and the picture was sold to a nobleman for a considerable sum. Vroom continued to be employed in Portugal for some time; and then went to Seville, from which place he returned to his own country; but had not long been there before he was engaged by the Earl of Nottingham to make the designs for the tapestry intended to commemorate the Defeat of the Spanish Armada. For this purpose he came to England, and performed his task to the satisfaction of his employer. In the time of the republic, these hangings were placed in the House of Lords. This great national subject is treated in ten pictures, containing the delineation of the particular incidents of each day. The designs were, at that time, much commended; though, it must be allowed that he disposed his vessels injudiciously in most of his compositions; for they are designed without grace or elegance as to their forms; and, by his wanting a competent knowledge of perspective, he placed the horizontal line so high, that it destroyed the distance which he wished to express; because the more that line is depressed, the more remote all objects must necessarily appear. His works are now in no great esteem. Vroom died in 1619.

VRYE (THIERRY DE). This Dutch artist was born at Gouda in 1530. He became a good painter of history and portrait, which he practised at Paris, where he died in 1582.

VUER (ARNOLD DE). This French painter was born at Oppenoir in 1642, and, after studying in his native country, went to Italy, where he acquired a tolerable taste in history. He also painted perspective and architecture. He died at Lisle in 1724.

VYTH, or VYETH (JOHN MARTIN). This Swiss artist was born at Schaffhausen in 1650. He studied at Rome and Venice; after which he returned to his own country, where he practised historical painting, with great reputation, till his death, in 1717. His principal works are, the Death of Adonis; the Rape of the Sabines; the Judgment of Paris; the Continenence of Scipio; the Death of Cleopatra; and the Woman taken in Adultery. He had a great, but wild genius; and affected to imitate Buonarroti in grandeur and design.

W.

WAAL, or WEEL (JOHN DE). This artist was born at Antwerp in 1557, and studied under the elder Franck, in whose style he painted history. He became a member of the academy in his native city, where he died in 1602.

WAAL, or WEEL (LUCAS DE). He was born at Antwerp in 1591, and studied the art of painting under his father, John de Waal; but afterwards he became the disciple of John Brueghel, whose manner he followed with success, and his pictures contained a greater variety than those of his master. He spent several years in Italy, and particularly at Genoa, where he finished many noble designs in fresco as well as in oil. He painted battles in an excellent style, and designed his figures with spirit and good expression. But his particular merit lay in landscapes, in which he introduced a great variety of precipices, craggy rocks, waterfalls, torrents, and other picturesque incidents, much in the manner of Brueghel; each object being very happily imitated, and extremely natural. He died in 1676.

WAAL, or WEEL (CORNELIUS DE). He was the younger brother of the preceding, and was born in 1594, at Antwerp, where he studied under his father. Afterwards he accompanied Lucas to Italy, and, while at Genoa, painted some pictures for the churches; but his principal subjects were landscapes and battles. His landscapes were highly esteemed for the choice of the situations, the judgment shown in conducting the distances, and for excellent keeping. He appeared most eminent, however, in his battles and sea-fights; in which the joy and exultation of the victors, and the dejection and terror of the vanquished, were strongly expressed. He filled his designs with an abundance of figures, which he grouped and disposed with great skill. His invention was lively and fruitful; his pencil free and masterly; and an agreeable manner of colouring recommended his pictures to the best judges; though his taste was entirely Flemish in the airs and forms of his figures, their habits, characters, and countenances, and also in his cattle. The Duke d'Arshot appointed him his principal painter; and for Philip III. King of Spain, he finished several grand compositions of battles, extremely to the satis-

faction of that monarch. One picture of De Waal has been much admired: the subject is, the Storming of a Fortification; it has a vast number of figures, well designed, and with good expression. In the front is a commanding-officer, mounted on a dappled gray horse; and at some distance is a figure in black armour, riding among a throng of foot soldiers, which he seems encouraging to rush on to the attack; and the whole has a good effect. This painting, which was formerly at Amsterdam, is supposed now to be in Ireland, having been purchased by Dr. Robinson. Cornelius de Waal executed some spirited etchings from his own designs. He died in 1662.

WAGEMAN (HENRY). This Swiss artist was born at Zurich in 1536. He was both a painter and engraver, but is chiefly known by his drawings, which possess great merit, and are in the manner of Paolo Farinato.

WALE (SAMUEL). He was born in London, and served his apprenticeship to an engraver on plate. Afterwards he studied drawing and design at the academy in St. Martin's-lane. He next ventured to paint in oil, in the manner of Hayman, and decorated several ceilings; but his principal employment was in designing for the booksellers. He made himself acquainted with perspective and architecture, in which last he assisted Mr. Gwynn, by making drawings for him; among which were those of the Section of St. Paul's Cathedral. Mr. Wale was one of the successful candidates for the prizes given by the Society of Arts; and, on the establishment of the Royal Academy, he became a member of it, and afterwards was appointed professor of perspective. On the death of Mr. Wilton he was made librarian, and held both places till his death, in 1786.

WALKER (ROBERT). This artist is supposed to have been born in England. He flourished in the time of the civil wars, and so greatly improved himself by studying the works of Vandyck, as to become a popular painter of portraits. He was mostly employed by the chiefs of the republican party; and he painted four portraits of Cromwell. One of these represented the usurper with a gold chain about his neck, to which were appended a gold medal, the arms of Sweden and a pearl, sent to the Protector by the Queen Christina. This picture was found at an inn in Cambridgeshire, and came afterwards

into the possession of Lord Montford: another portrait of Cromwell is at Cashio-bury, in Hertfordshire, the seat of the Earl of Essex. Walker also painted Oliver and Lambert together in one piece, which was in the collection of Lord Bradford. The history of the fourth portrait is singular. The agent of the Duke of Tuscany having received orders from his master to procure a portrait of Cromwell, met with one in the hands of a lady, who refused to part with it under five hundred pounds; which sum was paid, and the piece sent to Florence, where it remains. Walker's own portrait, by himself, is in the Ashmolean Gallery at Oxford. He died at Arundel-house, in the Strand, London, about the year 1660.

WALMESLEY (JOHN). This ingenious artist was born in Ireland in 1763. On account of some dispute with his relations, who were very respectable, he came to London, and practised landscape painting with great success. For some time he was engaged as a scene painter at the King's Theatre, and also at Covent-garden; but at length he retired to Bath, where he confined himself to painting landscapes in oil, of a small size, which are truly excellent. He died there in 1805.

WARD (CAPTAIN). With the Christian name of this gentleman we are not acquainted; but he held a military appointment in the East India Company's service, and died in one of their settlements. In the exhibitions of 1772 and 1773 he produced landscapes and pictures of Indian views. He was, while in England, secretary to the chartered Society of Artists.

WASSENBERG (JOHN ABEL). He was born at Groeningen in 1689; and, having spent some time in designing, was placed as a disciple with John Van Dieren; but his principal knowledge in the art of painting was derived from the precepts of Adrian Vander Werf, who taught him the best manner of pencilling and colouring; and by a close application to his profession, he soon qualified himself to appear with great credit in the world. Having completed his studies at Rotterdam, he returned to his native city, where he was employed in several considerable works, in saloons and grand apartments, for which he composed historical designs, and interspersed them with portraits painted in a good style, well coloured, and with a strong likeness. These works procured him the patronage of the Prince of Orange, who employed him to

paint the portraits of himself and his princess, and the chief ladies of his court. Besides the compositions which he finished in a large size, he also painted easel pictures, which he worked up with exquisite neatness; and it seemed somewhat extraordinary, that an artist who was so generally accustomed to large works, the effect of which on the eye must be at a distance from the painting, could adapt his touch, tints, and handling, to such small pieces as required the nearest view to observe their beauties, and yet in each style to show himself equally a master. Among several of his cabinet pictures, a Nativity is particularly mentioned, which in every respect is charmingly executed. He died in 1750.

WASSER (ANNA). She was born at Zurich, in Switzerland, in 1679; being the daughter of Rodolph Wasser, a person of considerable note in his own country, and a member of the council of Zurich. Anna had the advantage of a polite education; and as she showed a lively genius, particularly in designing, she was placed under the direction of Joseph Warner, at Berne. At first he made her study after good models, and copy the best paintings he could procure, that he might form a true judgment of her talents; but, after having instructed her for some time, on seeing a copy which she had finished of a Flora, after a picture of his own painting, it astonished him to find such correctness and colouring in so young an artist, she being then only thirteen years of age. She painted at first in oil, with very promising appearances of success, but afterwards applied herself entirely to miniature, for which indeed nature seemed to have furnished her with peculiar talents. Her works in that style soon procured her the favour of most of the princes of Germany; and the Duke of Wirtemberg, in particular, sent the portrait of himself and that of his sister, in large, to be copied in miniature by her hand, in which performance she succeeded so happily, that her reputation was effectually established through all Germany. The Margrave of Baden-Durlach was another of her early patrons; and she also received many commissions from the first personages in the Low Countries. Though, by the influence of her father, she was prevailed on to devote most of her time to portrait painting, as such kind of pictures produced a much greater and a more immediate profit to his family, yet her

favourite subjects were those of a pastoral kind, in which she displayed the delicacy of her taste in invention and composition, in the elegance of her manner of designing, and in giving so much harmony to the whole, as invariably to afford pleasure to the most judicious beholders. In all her subjects, indeed, she discovered a fine genius, an exceeding good taste and agreeable colouring. She died unmarried, in 1713.

WATERLOO (ANTHONY). Houbraken and Weyermans, the principal Dutch authors who notice this admirable artist, make no mention of the place or time of his birth, nor of the master by whom he was instructed in painting, but content themselves with observing, that by some it is said he was born at Amsterdam, while others as positively affirm that he was born, about 1618, at Utrecht, in which city, or near it, he certainly spent the greater part of his life. However, his style sufficiently distinguishes him from any of his contemporaries, and his merit entitles him to a place among the best painters of the Low Countries. His scenes are agreeable representations of simple nature, without any attempt at improvement; he imitated justly what he saw, but wanted elegance in his choice of objects as well as of his situations; yet exactness is visible in all his performances. There is generally a great degree of clearness in his skies, and very good keeping in his distances; he shows an extraordinary variety in the verdure of the trees and grounds which compose his subjects, and he adapted very judiciously to the different hours of the day, and also to the different seasons of the year. The trunks of his trees are particularly labour-ed, and the reflections of objects in the water are wonderfully transparent. Several of the landscapes of Waterloo have no figures, for he was conscious of his want of ability to execute them in a manner correspondent with the rest of his work; and therefore he sometimes procured Weenix to insert both these and cattle in his pieces, which adds considerably to their value. In his own time his pictures were eagerly purchased, and at large prices, nor are they at this day held in less estimation; but his paintings are very rarely to be met with, owing, as it is supposed, partly to his irregular life, and more to his devoting so much of his time to drawing and etching from his own designs. He left a vast number of engravings, land-

scapes, and views, executed in an admirable style. He died in 1679.

WATTEAU (ANTHONY). He was born at Valenciennes in 1684, and received some instructions from an indifferent painter, who resided in that town. Watteau, who neither wanted genius nor application, soon obtained sufficient skill to perceive the incapacity of his instructor, and therefore quitted him, to place himself with another, whose principal employment was designing theatrical decorations; and for a short time he assisted his master in the ornaments of the opera-house at Paris. But being afterwards left destitute and unknown in that great city, he laboured under such difficulties, that to procure an immediate maintenance he was compelled to work for the shops; yet, with all his industry, he could scarcely get a subsistence. While in this situation, he accidentally became intimate with Claude Gillot, who was in good esteem for his designs in the grotesque style, though in other respects but an indifferent painter. Gillot conceived such a friendship for Watteau, that he took him into his house, communicated to him all the observations he had made in the art, and every precept by which he formed his own taste, and in short, instructed him to the utmost of his ability; so that the scholar not only equalled his master in invention and readiness of execution, but at last surpassed him. A short time after this he had access to the Luxembourg gallery, being employed under Audran; and there was strongly affected by viewing the works of Rubens, which he studied with incessant pleasure, and thereby acquired new ideas of light and shadow, and of the true beauty of colouring, to which before he had been totally a stranger. He therefore now quitted his former taste of design, and assumed another in its stead peculiar to himself, more elegant and correct. From this period the reputation of Watteau increased daily; though, as his manner of thinking, composing, and colouring was quite new, his performances were not so much admired while he lived as they were after his death. He was now induced to turn his attention to historic painting; but though he gained the first prize in the academy for one of his performances, he found it expedient to strike into a new path. Luckily for his fortune and fame, he proved successful by painting balls, masquerades, and pastoral subjects, in

which he led the fashion, and had a crowd of imitators. Having injured his health by excessive labour, he came to London to consult the celebrated Dr. Mead, for whom he painted one or two pictures; but, after spending a year in England, he returned to Paris, where he died in 1731. Watteau made the colouring of Rubens and Vandyck always his models. He was indefatigable in designing, never permitting his pencil to be unemployed, as may readily be conjectured from the great quantity of works which he sketched and finished. His subjects are generally comic conversations, the marchings, haltings, or encampments of armies, landscapes, and grotesques, all which he finished with a free flowing pencil, a pleasing tone of colour, a neat and spirited touch, and they are also correctly designed. The figures which he introduces in his compositions, in whatever character he designs them, have a peculiar grace in the airs of the heads, and somewhat becoming in their attitudes; their actions are easy and natural, and they are always agreeably and skilfully disposed. The colouring of his landscapes is lively; but though his trees are touched with freedom, they have a nearer resemblance to those of the Tuileries than of natural scenery. He left behind him a great number of drawings in red and black chalk. Watteau etched a few plates.

WATTS (JANE). This highly gifted lady, who was at once a votary of the arts and of literature, was the daughter of George Waldie, Esq., of Hendersyde Park, Scotland. Even before she was five years old, she manifested an extreme fondness for drawing; and she soon painted landscapes in oil, which were greatly admired. She may be said to have been wholly self-taught, having never received lessons for more than three months, and those were from an artist whose instructions she was compelled to unlearn, as they injured her natural style. Many of her pictures were exhibited at the Royal Academy and the British Institution with universal applause. In literature she displayed equal talent. This accomplished woman died in 1826, at the age of thirty-seven.

WEBB (WESTFIELD). He was a painter of portraits, and lived in St. Martin's-lane, London, which at one time appears to have been the common residence of artists. In the exhibition of 1762, there was a whole length of Miss Brent, the celebrated singer, painted by Webb, who

continued to exhibit till 1772, when he died. He sometimes painted flowers, but never rose above mediocrity.

WEBBER (JOHN). This ingenious artist was born in London in 1571, but his father, who was a sculptor, was a native of Berne, in Switzerland. Part of his education as an artist he received at Paris, but completed it in the Royal Academy; of which institution he was elected an associate in 1785, and a royal academician in 1791. In the last voyage made by Captain Cook round the world, Mr. Webber was appointed draughtsman to the expedition; and when the two ships, the *Discovery* and *Resolution*, arrived in the harbour of St. Peter and St. Paul at Kamtschatka, he was obliged to act as interpreter between Captain Gore and Major Bohm, being the only person on board who could speak German. He returned to England in 1780, when he was employed by the Lords of the Admiralty to superintend the prints engraved by Bartolozzi, and other eminent artists, executed after the drawings which he had made, representing the different objects and scenes that occurred during the expedition, and the accuracy of which has been fully confirmed by subsequent navigators. When this work was concluded, he published on his own account a set of the different places he had visited in the voyage. They were etched and aquatinted by himself, and afterwards coloured in such a manner as to have a very pleasing effect. This work was in part completed, when his health declined, and after lingering for some months, he died April 22, 1793. The performances of Mr. Webber consisted of paintings and drawings; the former were chiefly landscapes, but he drew also some figures representing the inhabitants of the South Sea Islands, though they were incorrect. His landscapes were pleasing, and carefully finished, yet with rather too much attention to the minutiae, and the colouring is frequently too gaudy. There is a picture painted by him in the council chamber of the Royal Academy, but the best production of his pencil is a small view, in the possession formerly of Mr. Farington, the painter.

WEELING (ANSELME). He was born at Bois-le-Duc in 1675, and learned the art of painting from one Delang, a portrait painter of low rank, to whom, in a short time, he showed himself superior; for it may be often observed, that many excellent

painters have been disciples of very indifferent masters, and have owed their future eminence to the powers of their own genius, and their assiduity in studying after nature. Weeling soon quitted Delang, not without feeling a conscious pride on observing the superiority he had gained over his instructor; but going to Middleburg, and seeing some fine original paintings of different masters, in the possession of a picture dealer, he was so mortified at his own deficiency, that it almost reduced him to a despair of ever succeeding in his profession, and made him resolve to go to the East Indies. The dealer gave him encouragement, and recalled him from his despondency, by offering him the opportunity of studying after the best paintings in his collection. He also kept him in his house for two years, copying the works of those great artists, which were the best models for the improvement of his taste and colouring. His improvement was equal to his industry, and at last he composed and finished several pictures in the style of Vander Werf and Schalken, which were highly commended, and bought up at large prices. It was then in his power to have established his fortune and his reputation; but, by some unaccountable infatuation, he grew dissolute, and lost not only the esteem of the public, but forfeited also the favour of his best friends. His manner of life had a great influence on his latter productions, which are by no means equal to those of his early time; and thus, by a neglect of his practice, and a disregard to his moral character, he was reduced to the utmost wretchedness and want before he died, which was in 1749. His taste of design and colouring was good, and his knowledge of the chiaro-oscuro extensive; for which reason many of his subjects represent figures by candlelight. His first and best works, after his studies at Middleburg, were as much commended and sought for as his latter works were disliked and contemned.

WEENIX (JOHN BAPTIST), called the *Old*. He was born at Amsterdam in 1621, and became the disciple of Abraham Bloemart, who gave him every necessary instruction, and his pupil received proportionable improvement. Weenix laboured incessantly, and showed a careful attention to the precepts of his master; but he also daily increased his knowledge by studying nature, and designing every object that appeared worthy of being

inserted in his future compositions. He was particularly fond of making sketches after elegant buildings, either those which were entire, or of castles in a ruinous and decayed state; as also ships, and animals of all kinds; by which practice he rendered himself a universal painter. After leaving the school of Bloemart, he spent some time with Nicholas Moojaert, and adopted his manner so completely, that it was scarcely possible to distinguish the works of the one from those of the other. He then spent four years at Rome, where he was patronised by Cardinal Pamphili, who settled on him a pension, wished to detain him in that city, and offered to engage him in the service of the Pope; but the importunity of his wife, and the solicitation of his friends, induced him to return to his native country. He excelled equally in history, portrait, animals, sea-ports, and landscapes; and every subject he painted was agreeably executed, with an excellent tone of colour; but his portraits, in particular, had force, freshness, and great resemblance. His pictures of the larger size are in general accounted better than those in a small; for he found it difficult to adapt his pencil to such different proportions with sufficient neatness and exactness. Yet there are some small pictures of his hand, which appear as delicately finished as those of Gerard Douw or Mieris; though, on a judicious inspection, they are found less spirited and exquisite than the works of either of those masters; besides which, the figures want correctness and elegance. He painted with a surprising and almost incredible expedition, having very often not only sketched, but finished, a picture, five or six feet high, in the compass of one day; particularly one representing a bull baited by dogs, painted after nature. It is also asserted, that one day in summer he began and entirely completed three portraits on canvass, of a three quarter size, and the heads as large as life. Houbraken mentions a very capital picture of this master, the subject of which was the Prodigal Son, which he describes as being excellent in the invention and composition, and touched with a mellow and charming pencil. Weenix died in 1660.

WEENIX (JOHN), called the *Young*. He was the son of John Baptist Weenix, and was born at Amsterdam in 1644. He was taught the principles and practice of painting by his father, after whose death he devoted himself to the study of

nature. He painted, with great ability, landscapes, animals, flowers, and fruits; but excelled chiefly in the representation of dead game and huntings. The pictures of his first time can scarcely be distinguished from those of his father, nor is it possible to find so strong a resemblance in the works of any two painters as to their manner or merit. The younger Weeninix, however, avoided what was most exceptionable in the works of the elder, namely, the predominant gray or brown colour observable in the paintings of that master. He had a surprising power of pencil, and finished with an equal degree of excellence whatever he painted, either in a large or a small size. The Elector Palatine of the Rhine invited Weeninix to his court, allowed him a considerable pension, and employed him to adorn the galleries at Bernsberg, which he accomplished with very great applause, having in one gallery represented the hunting of the stag, and in the other the chase of the wild boar. The figures, landscapes, and animals, were all executed by his own pencil, and were equally well finished. Although the elder Weeninix was justly much esteemed, and superior to his son in landscape, he fell short of him in his hunting pieces. The colouring of the younger artist was true: he had the skill to vary his touch according to every different subject, without adhering to the style of any particular master, and his figures had as much merit in their design and disposition as any other part of his works. As a proof of the estimation in which his performances were held, one of his pictures was sold for three hundred florins, though the subject was only a pheasant and other game. He died in 1719.

WEERDT (ADRIAN DE). He was born at Brussels in 1510, and studied at Antwerp, where he had for his master, Christian Queburgh, a painter of landscape. On leaving him, Adrian went to Italy, where he resided some years, devoting himself principally to the works of Parmegiano. On his return to the Netherlands he executed several fine pictures for the churches, particularly a series of the History of the Virgin, in the style of Parmegiano. He died at Cologne in 1566.

WEESOP (M.) This artist, who appears from his name to have been a Dutchman, came to England a little before the death of Vandyck, whose manner he imitated so well that many of Weesop's

portraits have been mistaken for those of that great master. When Charles I. was murdered, Weesop quitted England, saying that he would never live in a country where such an action was not only committed, but made a matter of triumph.

WERDMULLER (RODOLPH). This artist was born at Zurich, in Switzerland, in 1639, and had Conrad Meyer for his instructor. He became a good painter of history and portraiture, and was rising in eminence, when he was unfortunately drowned, in 1668.

WERF (ADRIAN VANDER). This celebrated artist was born at Ambacht, near Rotterdam, in 1659, and received his first instruction from Picolet, a portrait painter; but afterwards he became the scholar of Eglon Vanderneer, with whom he continued four years. A picture, by Mieris, being brought to Vanderneer to copy, he intrusted it to his pupil, who performed the task so admirably as to deceive the best judges. At the age of eighteen he entered upon his profession at Rotterdam, and experienced much encouragement. He took pains to improve himself, however, by designing after the best plaster figures he could procure, which were casts from the antique; and acquired a much better taste of the delicate turn of the limbs, and of the naked in general, than he had hitherto possessed. At first he painted portraits in the manner and size of Netscher; but soon became disgusted with that line, and applied himself entirely to historical subjects in small. In 1696, the Elector Palatine passed through Rotterdam, and, on seeing some of the works of Vander Werf, gave him a commission to paint for him a picture of the Judgment of Solomon, and his own portrait, which he intended for the Grand Duke of Tuscany. The next year Vander Werf took the pictures to Dusseldorf, where he was well received by the elector, who conferred on him the order of knighthood, honoured him with a present of a chain and medal of gold, presented him with his portrait set with diamonds, and allowed him a noble pension, besides paying him generously for his work. The same prince, on being complimented with a picture of Diana and Calista, by the wife of Vander Werf, gave her a magnificent toilet of silver; and also presented her husband with six thousand florins. The pencil of Vander Werf is tender and sweet, his design correct, and the roundness and relief of his

figures are truly admirable; but his carnations are not lively, having somewhat of a yellowish tint; and though in the polish of his finishing he had no superior, yet in most of his works his colouring is cold, and has more the appearance of ivory than of animated flesh. He spent so much time on his pictures, to give them the utmost transparence, that the spirit of his works was thereby considerably diminished. The pictures of Vander Werf, however, are still purchased at high prices, and are rarely to be met with, though they do not excite so great a degree of admiration as they seem to have done in the lifetime of the artist. Vander Werf died in 1727. Sir Joshua Reynolds has given the following masterly critique on the merits of this eminent artist. Speaking of his visit to the gallery of Dusseldorp, he says, "The most distinguished pictures in this room are the Vander Werfs, which are twenty-four in number. Three of them are as large as life—a Magdalen, whole-length, and two portraits. The Magdalen was painted as a companion to the St. John of Raffaele, but it was not thought, even by his friends and admirers, that he had succeeded; however, he has certainly spared no pains; it is as smooth, and as highly finished, as his small pictures; but his defects are here magnified, and consequently more apparent. His pictures, whether great or small, certainly afford but little pleasure. Of their want of effect it is worth a painter's while to enquire the cause. One of the principal causes appears to me, his having entertained an opinion that the light of a picture ought to be thrown solely on the figures, and little or none on the ground or sky. This gives great coldness to the effect, and is so contrary to nature, and the practice of those painters with whose works he was surrounded, that we cannot help wondering how he fell into this mistake. His naked figures appear to be of a much harder substance than flesh, though his outline is far from cutting, or the light not united with the shade, which are the most common cause of hardness; but it appears to me, that in the present instance the hardness of manner proceeds from the softness and union being too general; the light being every where equally lost in the ground or its shadow. In describing Vander Werf's manner, were I to say that all the parts every where melt into each other, it might naturally be supposed that

the effect would be a high degree of softness; but it is notoriously the contrary; and I think, for the reason that has been given, his flesh has the appearance of ivory or plaster, or some other hard substance. What contributes likewise to give this hardness, is a want of transparency in his colouring, from his admitting little or no reflections of light. He had also the defect which is frequently found in Rembrandt, that of making his light only a single spot. However, to do him justice, his figures and his heads are generally well drawn, and his drapery is excellent; perhaps there are in his pictures as perfect examples of drapery as are to be found in any other painter's works whatever."

WERF (PETER VANDER). He was born near Rotterdam in 1665, and was the disciple of his brother, Adrian Vander Werf, whose works he copied for some time, with the same tone of colour, and delicate manner of finishing; but afterwards he painted from his own designs, which, being generally retouched by Adrian, gave them additional value. He painted portraits and conversations extremely well; and, though inferior to his brother, yet he was a very able artist; and a small picture by him was sold, in the year 1713, at Rotterdam, for five hundred and fifty guilders. This piece represented three girls playing with flowers. A copy, by him, after a painting of his brother, of the Holy Family, was, in the year 1731, sold for eight hundred guilders. Another fine piece, by Peter Vander Werf, is a picture of portraits, representing the Directors of the Dutch East India Company in their hall of assembly. He died in 1718.

WERNER (JOSEPH). He was born at Berne, in Switzerland, in 1637, and was instructed in the principles of painting, particularly in design, by his father, who was an artist of little esteem; but he afterwards became the disciple of Matthew Merian, at Frankfort, under whom he discovered so apt a genius, and made so quick a progress, that Merian, desirous to have the talents of his pupil properly cultivated, advised him to go to Italy for improvement, at the same time recommending him to the patronage of a gentleman who was about to visit that country. At Rome, Werner applied himself industriously to his studies, and not only examined every object by which he could profit, but took pains to copy and design the best productions of ancient and modern

art; by which means he acquired such a readiness of hand, as enabled him to make an incredible number of sketches and valuable designs. He painted both in fresco and in oil, but having a predominant inclination to miniature, he ever after devoted his pencil entirely to it, and arrived at a degree of excellence in that line which has been rarely equalled, and never surpassed. He painted historical subjects in miniature with remarkable neatness and elegance; they were correctly designed and well coloured; his distances receded happily; his figures were finely proportioned, with good expression, and the whole had great harmony. But his chief delight consisted in painting portraits, which he finished in an exquisite manner, and gave his pictures a most exact resemblance of the originals. For some years he was employed at the court of France, where his performances procured him honour; and he afterwards painted the portrait of the archduchess, at Inspruck, for which he was liberally recompensed, and received a chain and medal of gold. Notwithstanding this encouragement while he lived at Augsburg, where he was incessantly employed by the princes and nobility of Germany, he was anxious to revisit his native city; but on his arrival there he found himself much disappointed in his expectations; on which account he soon after accepted the situation of director of the academy of painting at Berlin, to which he was appointed, by a patent, by the king of Prussia, with a salary of fourteen hundred rixdollars a year. He died at Berlin in 1710.

WERRENFELS (RODOLPH). He was born at Basle in 1629, but studied his art at Amsterdam, after which he travelled to Italy, where he improved himself considerably. He was much employed as a painter of portraits in several of the courts of Germany; but though his likenesses were good, his colouring was cold. He died in 1673.

WEST (BENJAMIN). It has been observed by Dryden, and many others, that a happy genius is the gift of nature; but then it might have been added, that without industry this gift would be nugatory. The subject of the present article is a full evidence of this truth. Benjamin West was born at Springfield, about ten miles from Philadelphia, October 10, 1738. His parents were quakers, but not rigid ones, though, according to the principles of their sect, they neither countenanced the

arts nor polite literature. At the age of seven years, Benjamin gave the first specimen of his talent for drawing, by sketching, with a pen and ink, the likeness of an infant asleep in the cradle. This led to further exertions in the same way, when, some Indians coming to the house of his father, were much pleased with these drawings, and gave him instructions how to prepare the red and the yellow with which they painted themselves and their ornaments. His mother afterwards gave him a piece of indigo, so that he was thus furnished with three of the primary colours. The use he made of these materials drew general notice, and one person said it was a pity he had not pencils. Benjamin enquired what they were, and being told that pencils were composed of camels' hair fastened into a quill, he began to consider what could be substituted in the room of these instruments. Camels were not known, except by name, in America, and of their hair he could not avail himself; but the domestic cat, which happened to be a favourite, presenting herself to his view, he thought it would do no harm to borrow some of her fur. This he did so often, that his father apprehended the animal was suffering under some disease, till his son made him acquainted with the cause of this altered appearance. About this time a merchant named Pennington, of Philadelphia, calling upon old Mr. West, was surprised to see so many pictures in his house, and more so on hearing by whom they were executed. He was pleased with the performances of the boy, and promised to furnish him with more suitable implements. He did so, and soon after young West was possessed of a box of paints, pencils, and prepared canvass, with some tolerable engravings. He now proceeded to work with greater alacrity, and painted a picture which he composed by an examination of the engravings. This piece, about sixty-seven years afterwards, was sent to him from America by his brother, and placed in the same room with his *Christ Rejected*; and, while exhibiting them together, Mr. West has frequently declared that there were, in that juvenile attempt, certain inventive touches which, with all his subsequent experience, he had never been able to surpass. Pleased with the rapid progress made by the young artist, Mr. Pennington shortly afterwards took him to Philadelphia, where he was shown a picture painted

by Mr. Williams, who had been the scholar of Richardson, and to whom he was introduced. Mr. Williams finding that he had never received any instruction, and that he was totally unacquainted with such works as treated on the principles and practice of the art, lent him the works of Fresnoy and Richardson, and exhibited to his view a number of his own drawings and pictures. This circumstance decided his destination. He returned home with a mind engrossed wholly by paintings and drawings; and his parents perceiving that the bias was too strong to be altered, wisely suffered the bent of genius to take its course, though not without holding a consultation with the heads of the fraternity upon the propriety of the measure. The judgment of the congregation was in favour of the young artist; because it appeared that this was a gift of the Spirit bestowed upon him in an extraordinary degree. Having drawn several figures on some boards which he procured of a neighbouring cabinet-maker, they were seen and purchased by two gentlemen, who thus proved his first patrons. His fame spreading, and his genius ripening, he became the subject of general interest in the country. About a year after painting the boards, for which he had received two dollars, he was invited to the house of Mr. Flower, one of the justices for the province. While on a visit to this family, he was introduced to an intelligent female, who had the care, as governess, of Mr. Flower's daughters. It was through this lady that he became acquainted with the histories which described the manners and events of ancient times, and which had become the subjects of pictorial representation. This information awakened in him new desires, and he began to be anxious for intellectual knowledge. During this visit young West was introduced to one Mr. Ross, whose portrait, and that of his lady, he was prevailed upon to paint; and he performed the task with so much exactness, that the applications made to him increased every day, and thus compelled him, as it were, to enter upon the profession. Among those who cultivated his acquaintance, was a young man, named Henry, who, having some knowledge of history, urged him to paint a picture of the Death of Socrates. West was totally ignorant of the subject, and therefore frankly confessed his incompetence to undertake such a work. Upon

this his friend took down from the bookcase a volume of Plutarch's Lives, and gave him the story to read. Another difficulty now occurred: West had hitherto only drawn the human face, or bodies clothed; and therefore very naturally concluded that he could not do justice to the naked figure, such as that which presented the poison to the philosopher. To surmount this objection, Mr. Henry, without making his friend acquainted with his intention, directed a handsome young slave to be brought into the room, with all those parts of the body bare, which might be thought necessary to represent the catastrophe of the tragedy. The negro, on entering the room, stood before them, when Henry said, "There is the model which you want." West, on perceiving nature full in his view, found his objection vanish, and received at once a conviction that it was only from her school that perfect models could be obtained. The picture, when completed, procured him many more friends, and also much applause from several persons who were capable of appreciating the merit which he had displayed in the execution of his work. Among others who were struck by it, was Dr. William Smith, provost of the college at Philadelphia. This gentleman, upon conversing with West, and finding that his education had been very limited, with great liberality offered to take him under his own tuition in the college. The offer was readily accepted, and there the studies of the young artist were directed solely to his improvement in the profession to which he was destined. While in this situation, he met with and purchased a picture of Ignatius Loyola, that had been taken on board a Spanish prize. The piece, if not by Murillo, was one of the best productions of his school, and therefore well worthy of imitation. This West attempted, and with so much success, that his work became the subject of the most enthusiastic applause. These praises induced him to take a bolder flight, in an endeavour to accomplish something beyond portraiture. Pursuant to this resolution, he undertook a picture from the history of Susanna, the Elders, and Daniel, in which he introduced no less than forty figures. The piece was completed under the patronage of a Mr. Cox, of Philadelphia; and, in Mr. West's opinion, it was the best of his juvenile performances. Unfortunately, however, it has been long lost to the world by a

fire. After continuing some time at Philadelphia, Mr. West removed to New York, where, happening to see a beautiful Flemish picture of a hermit at his devotions before a lamp, he conceived the idea of painting a man reading by candlelight. This also he accomplished with his wonted facility, taking for his model a man with a book placed before him, in a room enlightened only by a candle. His reputation as a portrait painter during these years continued to increase, and his prices advanced as his fame augmented. In 1754, his price was one guinea for a head; in 1755, two guineas; in 1756, three; in 1758, four; and in 1760, five; in which last year he charged ten guineas for a half-length. When Mr. West had nearly completed his twenty-second year, a proposition was made by a mercantile friend for his going to Italy, accompanied with an offer of the necessary means. This overture was too advantageous to be rejected; he, therefore, with the consent of his father, his affectionate mother having been dead for about three years, made suitable preparations, and speedily embarked for the Mediterranean. On his arrival at Rome he was introduced to some eminent characters, who, wishing to see what effect the works of art which decorated the Vatican would produce on him, appointed a day for the exhibition. West was then placed where, on the sudden opening of the door, he might have a full view of the Apollo. No sooner did this interesting object burst upon his view, than he exclaimed, "How much it resembles a young Mohawk warrior!" The company felt mortified, but immediately enquired what a Mohawk was. West explained, and described this tribe of Indians, their education, the elasticity of their limbs, their dexterity with the bow and arrow, the expression which active life gave to their chest, and the dilation of the nostrils, which their quick breathing, while engaged in the chase, always produced. All these characteristics were so nobly depicted in the Apollo, that West was forcibly struck with the resemblance at the first sight. "I have seen them frequently," said he, "standing in that very attitude, watching with an observant eye the progress of the arrow which had just quitted the bow." This explanation was satisfactory, and the company declared that a better criticism had never been pronounced on this celebrated statue. After surveying, with different degrees of

admiration, the works of the most eminent artists, Mr. West found his health injured; therefore, taking medical advice, he repaired to Leghorn. On his recovery he visited Florence, Bologna, Parma, and Venice, studiously observing the works of the great masters of the different schools. During his stay at Parma he copied the St. Jerome of Corregio, and was chosen a member of the academy in that city, having previously received from those of Florence and Bologna a similar distinction. After an absence of fifteen months, he returned to Rome, and there painted a portrait which gained him so much honour, that the fame of it spread to America, and drew from his friends there letters of unlimited credit. In August, 1763, Mr. West first set foot in England, having travelled from Italy, through France, in the company of Dr. Patoun, a Scotch physician, who took a lively interest in his welfare, and earnestly dissuaded him from returning to America, according to his original intention. That gentleman spoke so highly of his fellow traveller, as to excite a general curiosity among the admirers of the fine arts to behold his two pictures of Cymon and Iphigenia, and Angelica and Medora, painted at Rome. Among others who visited him at this time was Mr. Reynolds; who, instead of looking upon him as a rival, at once acknowledged his merit, offered him his friendship, and, as a proof of his sincerity, urged him to exhibit the two pictures at the Society's rooms in Spring Gardens. There they accordingly appeared; and the praises which they elicited so far surpassed the most sanguine expectations of our artist, that he now suspended the resolution of returning to America, although there was a powerful principle of attraction to draw him thither. While he resided at Philadelphia, he had formed an acquaintance with Miss Stowell, the daughter of a merchant. The intimacy had ripened into affection; but their intended marriage had been hitherto delayed from prudential motives. The sacred engagement, however, was never forgotten on either side; and, no sooner did Mr. West form the resolution of settling in England, than he wrote to his father, requesting him to accompany the young lady to London, that their union might take place. She accordingly sailed from Philadelphia with old Mr. West, and soon after their arrival the marriage took place. In 1765, the Society of Artists were in-

corporated by royal charter, and Mr. West became both a member and director. The same year he exhibited two pictures from fabulous history; one of Jupiter and Europa, and the other of Venus and Cupid. In the next display of art, he had four pictures: the Continnence of Scipio; Pylades and Orestes; another of Cymon and Iphigenia; and Diana and Endymion. Of two of these performances a critic of the day gave the following account: "In the picture of the Continnence of Scipio, the most pleasing object is the figure of the female captive; the expression fine, great sweetness in the countenance, and having modesty suitable to the story: the other characters are not so well—hard, and the colouring indifferent. In the Pylades and Orestes, the principal woman is very clever, the rest of the females well grouped; the characters are varied, the figures of Pylades and Orestes are good, those of the heads particularly so; if the colouring had not been so much of the same hue, it would have been better. The story is well told, the draperies are most of them well disposed, and upon the whole these pictures have a great deal of merit. But in all his works this artist is apt to be too glaring, hard, and edgy, especially in his heads and hands. It is also a pity that he should be so fond of glazing and scumbling, which will make his pictures change in time, and in the end grow black." The merit of Mr. West now became more extensively known, by the encouragement of Archbishop Drummond, of York, who employed him to paint a picture, the subject of which was, Agrippina landing at Brundisium with the Ashes of Germanicus. When completed, the picture was shown to his majesty George III., who was so delighted with the performance, that he immediately gave the artist a commission to paint for him the Departure of Regulus from Rome. The Incorporated Society, having become the seat of contention, was soon after this dissolved, and the institution of the Royal Academy, in the establishment of which Mr. West had a leading concern, took place. From that period till his death he was a regular contributor to its annual exhibitions; but it would exceed the limits of this memoir to enumerate all the pictures which, on these occasions, were produced by his felicitous and rapid pencil. The principal were, Venus lamenting the Death of Adonis; Hannibal swearing eternal Hatred to the Romans; the Death

of General Wolfe; Hector and Andromache; the Repentant Prodigal; Penn's Treaty with the Indians; the Presentation in the Temple; Una, from Spenser's Fairy Queen; the Death of Bayard; the Cave of Despair, from Spenser; Moses receiving the Tables; Anthony showing the Robe and Will of Cæsar to the People; Erasistratus discovering the Love of Antiochus; Devout Men taking the Body of Stephen, an altar-piece for Wallbrook church; Daniel interpreting the Handwriting on the Wall; Rinaldo and Armida; St. Michael the Archangel, an altar-piece for Trinity College chapel, Cambridge; William de Albanac and his three Daughters; Alfred dividing his Loaf with the Pilgrim; the Battle of the Boyne; the Battle of La Hogue; the Raising of Lazarus, an altar-piece for Winchester cathedral; the Curing of the Demoniacs, for the King's chapel at Windsor; the Ascension, for the same; Cromwell dissolving the House of Commons; the Landing of Charles II. at Dover; the Apotheosis of the Princes Alfred and Octavius; Moses striking the Rock; St. Peter Preaching; the Lord's Supper; the Resurrection; St. Paul in the Island of Melita; Queen Philippa suing for the Burghers of Calais; King Lear; the Brazen Serpent in the Wilderness; the Expulsion of Adam and Eve from Paradise; the Conversion of St. Paul, for a church at Birmingham; the first Installation of the Knights of the Garter, for the audience chamber, Windsor Castle; Edward III. passing the Saone; the three Mariæ at the Sepulchre; Edward III. embracing his Son after the Battle of Cressy; Philippa, the Queen of Edward III., at the Battle of Neville's Cross; St. Paul and Barnabas rejecting the Jews, for the chapel at Windsor; Macbeth and the Witches; Edward the Black Prince receiving John, King of France, Prisoner, after the Battle of Poitiers; Cordelia and Lear; Queen Elizabeth going in procession to St. Paul's, after the Defeat of the Armada; the Grecian Daughter; the Descent of the Holy Spirit upon our Saviour, for the King's chapel. When Sir Joshua Reynolds died, Mr. West was appointed his successor till the ensuing election, and then he was chosen to the vacant chair without a dissenting voice; and, with little interruption, he retained that situation till his death. He greatly contributed to the improvement of that institution, particularly by the appropria-

tion of a part of its funds to the relief of aged and distressed artists, as well as for the support of their widows and children. In 1802 Mr. West visited Paris, where he was waited on by a deputation from the National Institute, in the Gallery of Arts, and invited to a sumptuous entertainment. In 1805 the British Institution was founded, agreeably to the strong recommendation of the president of the Royal Academy, whose plan of arrangement was almost entirely adopted in its formation. The year following he produced his picture of the Death of Lord Nelson, in which were introduced about fifty real portraits. In 1814, Mr. West exhibited, at a great room in Pall Mall, a picture representing Christ rejected by the Jewish high-priest, the elders, and the people. This piece evinced that the powers of the painter were not weakened by age; yet his next exhibition, for his own benefit, three years afterwards, when he was on the eve of eighty, exceeded even that great production of his pencil. The picture to which we allude, owed every thing to imagination, and therefore had a higher claim to wonder. The subject was, Death on the Pale Horse, or a graphic personification of the mystical vision described by St. John in the Apocalypse. The ideal king of terrors is terrifically grand, nor less so is the supernatural courser that he bestrides, and which, issuing from the womb of night, seems to paw space, delighted at the desolation that attends its steps. The right arm of the spectral monarch is wreathed with a serpent, the other is armed with meteoric plagues. Beneath lies a dead female, with her husband and motherless child lamenting their loss, and awaiting their own dissolution. On the right, human desolation is depicted under a variety of sanguinary forms; while behind, in a murky sky, are seen, through a dusky veil, the ghastly shapes of infernals, that, in the "palpable obscure," find out their uncouth way. Before this group is the representation of the black horse of the third seal, with its rider, and the balances in his hand. Approaching the foreground are two figures of Pestilence and Famine, vigorously conceived and most powerfully expressed. Hence, to the right, the opening of the first and second seals obtains "a local habitation." The white horse, and the Saviour of men, with a bow in his hand, going forth conquering and to conquer, is the finest figure of the composition. The head of Christ is in

profile, and the eye directed to a beatific vision in the heavens. Behind this is the red horse, bestrode by a helmed warrior, spreading around him, with unfeeling sternness, misery and carnage. In this sublime composition, less regard is paid to colour than to expression; and it must be apparent at first sight, that the object of the venerable artist was to produce a great moral effect, without having recourse to any meretricious tricks to catch the eye and raise admiration. Another great work of Mr. West was a picture painted as a gift to the Pennsylvania hospital; the subject being, very appropriately, that of Our Saviour receiving the Lame and the Blind in the Temple, to heal them. About the same time he painted an altar-piece for the new church of St. Mary-le-bone, the subject of which is the Annunciation; but afterwards he made a present to the parish of a smaller and better picture of the Nativity. Thus the final labours of this illustrious painter were consecrated to charity and religion; but he still continued, whenever age and infirmity permitted, to cheer his declining hours with sketching new designs, or directing the studies of those who sought his advice. He had, for above half a century, enjoyed the particular favour of his sovereign; and it is somewhat remarkable, that as they were both born in the same year, so they both died within two months of each other—the king on the 29th of January, and Mr. West on the 11th of March, 1820. Upon this event, a council of the Royal Academy assembled, for the purpose of arranging the ceremony of the funeral of their late president, which they desired might take place in St. Paul's cathedral. This solemnity was performed on the 29th of the same month, and very numerous attended. Many of the pictures of Mr. West have been engraved, particularly the following: the Death of General Wolfe; the Battle of the Boyne; the Battle of La Hogue; and Cromwell dismissing the Parliament, by Woollett; Mr. West and his family, by Facius; the Last Supper, by Ryder; Agrippina landing at Brundisium, by Earlom; the treaty of William Penn with the Indians, by Hall; the Stoning of Stephen, by Dunkerton; the Hovel, in King Lear; and the King, Queen, and Laertes, in Hamlet, by Legat. The two last were painted for Boydell's Shakspeare. Mr. West lost his lady in 1815, after a union of fifty years and three months. By her he had two

sons, who survive him. The last portrait of Mr. West was painted by Sir Thomas Lawrence, and is now in the National Gallery.

WESTALL (RICHARD), member of the Royal Academy of London, and widely known for his illustrations of British poetry, died at an advanced age, on 4th December, 1836. He first called attention to his name by exhibiting a picture from Chaucer's sarcastic poem of January and May, in the year 1785; and, two years afterwards, by one of Mary Queen of Scots taking leave of Andrew Melvil, on her way to execution; and, also, by a picture of Esau seeking Isaac's blessing after Jacob had obtained it; with a scene from the Wife of Bath's Tale. These, and other works, were of great promise; and much was expected from one who drew well, grouped well, and exhibited a poetic taste not always at the command of the English School. But though it is true, that now and then Westall embodied a verse in the spirit of the poet; now and then gave us images of female loveliness which still abide in our memories; and now and then reached the height of the chivalrous and the romantic, after which he aspired: it is also true that, though, extremely popular with the world, and producing pictures which claimed to be historic, he was deficient in vigour of outline, and wanted true beauty, and also that grace of proportion which poetry requires. His designs, or pictures, were indeed abundant, and in this he resembled Stothard; but he differed from that unequalled painter in the high matters of woman's modesty, sweetness, and that beauty which belongs but to the pure of soul. He descended gradually, and bit by bit, from the eminence which, at his outset, he obtained: his blemishes grew larger and his beauties less; his women more bloodless of body and longer of limb; his men more spiritless and languid; and, for some time before death interposed, he had ceased to add his weight to our poetry.

WEYDE (ROGER VANDER). He was born at Brussels about the year 1480. It is not known by whom he was instructed, but he was one of the first of the Flemish artists who improved the national taste, and divested it of the gothic manner in some small degree; for he showed considerable grace in the airs of his heads, and was correct in his design. He was very attentive to the expression of his figures, and in that respect was generally true. Several princes, and many of the most

eminent persons of his time, had their portraits painted by him, and he obtained both fame and fortune by the variety of works in which he was employed. He made himself memorable by some paintings in the town-hall at Brussels, which have been exceedingly commended. The subject of one is the exemplary justice of Trajan, in putting to death one of his soldiers on the complaint of a mother, whose son had been murdered by him; that of the other is, Archambaut, Prince of Brabant, then in a dying state, stabbing his nephew and next heir, for having ravished a maid of that country. In both histories the painter has shown great abilities and good expression, and the countenance of the principal figure exhibits a striking mixture of grief and revenge. Vander Weyde also painted a Descent from the Cross, in the church of St. Gertrude, at Louvaine, which was afterwards sent to the King of Spain, and a copy placed in its room, executed by Michael Coxis. Vander Weyde died in 1529. In other editions of this Dictionary, Vander Weyde is said to have been the same artist as Roger of Bruges, and Descamps is censured for making them distinct persons. There can be no doubt, however, that Roger of Bruges was of an earlier period, being born in 1366. He was the disciple of John Van Eyck, and one of the first who practised oil painting which he learned from his master. He designed his figures well, and drew correctly. He died in 1418.

WEYER (GABRIEL). This German artist was both a painter and an engraver. He resided at Nuremberg, where he painted several pictures, and executed a great number of prints in wood. He flourished about the year 1620.

WEYER (HANS OF JOHN). He was a native of Coburg, where he exercised the two sister arts of painting and engraving, with great reputation, about the year 1612.

WEYERMANS (JAMES CAMPO). He was born at Amsterdam in 1679, and studied under Ferdinand Van Kessel. His talent, which was but middling, lay in painting flowers, fruit, and still life. Weyermans is known by a biography of Dutch painters, badly compiled, and abridged from Houbraken. He died in 1747.

WHEATLEY (FRANCIS). This ingenious artist was born in London in 1747. With the exception of a few lessons in a drawing school, he may be said to have been self-taught, and in painting he was

wholly so. But he availed himself of the advantage arising from the friendship of Mortimer, whom he assisted in painting the ceiling at Brocket Hall, in Hertfordshire, the seat of Lord Melbourn. He also associated with some young men who had been under the tuition of able artists. His inclination led him both to figures and landscape, but chiefly to the former, and he had considerable employment as a portrait painter. After practising some years in London, he went to Dublin, where he painted a large picture, representing the Irish House of Commons assembled, in which were introduced portraits of the most distinguished political characters of that day. From Dublin he returned to London, where he painted the picture of the Riots in 1780, from which Mr. Heath engraved an excellent print; but the original was unfortunately burnt in the fire which destroyed that artist's house, in Lisle-street, Leicester-square. Mr. Wheatley continued to paint portraits, but he was principally engaged in rural and domestic subjects, for which he had a peculiar talent. He died of the gout, June 28, 1801. He was elected an associate of the Royal Academy in 1790, and a royal academician the following year. His greatest productions were painted for the Shakespeare gallery of Boydell, and the historic gallery of Bowyer.

WHOOD (J.) It is not certain whether the orthography of this artist's name is Whood or Wood. He was a portrait painter, and resided some years in Lincoln's-Inn Fields, London. The late Mr. Sandby had a whole-length picture of a young lady by him, of a very superior character. There are also some mezzotinto prints, taken from portraits painted by this artist, particularly one of Del Vaux the sculptor, dated 1734. It was scraped by Van Haacken. He died about 1769.

WICKSTEAD (PHILIP). He was born in London, and studied painting under Zoffany. He distinguished himself by his whole-length portraits in a small size; and when Mr. William Beckford went to Jamaica, he accompanied that gentleman on his voyage. He settled there, and turned planter; but the speculation proving unsuccessful, he fell into habits of intemperance, and died in the island in 1790.

WIERINGEN (CORNELIUS). This Dutch painter was born at Haerlem about 1600. He excelled in marine subjects, chiefly storms, which he painted with great force and accuracy. He also etched

many prints of landscapes and sea views in a good style.

WIGMANA (GERARD). He was born at Worckum, in Friesland, in 1673. It is not said by whom he was instructed; but as soon as he was qualified to travel, he went to Italy, where he studied the paintings of Titian, Raffaele, and Giulio Romano. These he made use of as his models, and for some time copied and designed the works of those celebrated artists with great attention and uncommon labour; so that, when he returned to Holland, he was enabled to compose his own subjects, which he usually took from the Roman, Grecian, or fabulous histories; and he was so exceedingly diligent at his work, that though his pictures were finished extremely high, yet, by unwearied perseverance, he painted a great number. He was not more remarkable for the delicacy of his pencil, than for his egregious vanity; he seemed so fond of lavishing exorbitant praises on his own productions, that he neither afforded an opportunity to others to commend them, nor left them even an inclination to it; but, by his vain compliments to himself, discredited his works and disgusted his best friends, as well as the ablest judges. As an instance of his pride and presumption, he called himself the Raffaele of Friesland; and it is asserted, that he demanded near three hundred pounds for one picture, the subject of which was the Death of Alexander. It had indeed great merit in several parts, but was neither correct in the drawing nor the design, and it had, besides, many imperfections in the disposition and expression; but the price demanded appearing too exorbitant for any judicious person to become a purchaser, it was not sold till after his death. He also painted the Parting of Hector and Andromache, and many other historical subjects; but the prices he demanded for them prevented their being sold. The disappointments which he met with at home induced him to visit London, in hope of greater success; but here his mortifications were increased, and he returned to Amsterdam, where he died in 1741. His pictures are sometimes tolerably well composed, and his colouring, in which consisted his chief excellence, is remarkably brilliant and transparent, and very highly finished, with a light, neat, and delicate pencil. But his expression is very indifferent, his figures are badly grouped, the historical characters are

never marked with sufficient precision, and his drawing is incorrect.

WILDENS (JOHN). He was born at Antwerp in 1584, but the master by whom he was instructed is not mentioned. He studied every object after nature, in the fields and forests, and became an excellent painter of landscape. His skies, trees, grounds, and waters, are all true imitations of what he had observed in his walks through the country, and every thing he painted was lightly and freely executed. Wildens was in much estimation, when Rubens, perceiving his merit, employed him to ornament the backgrounds of his grand compositions, where landscape was necessary; and he commended him extremely for adapting his tone of colour to the rest of the design and to the neighbouring tints, with such accuracy and judgment, that the two works harmonized as happily as if their combined labours had only been executed by one pencil. He had a good genius, his choice of nature was exceedingly agreeable, and in his execution he was not only ready, but superior in that respect to Van Uden. He had somewhat pleasing and natural in his colouring, and he designed and painted the figures in a good style. Two of the most capital paintings of Wildens are in the chapel of St. Joseph at Antwerp; the subject of one is a Holy Family; and of the other, the Repose in Egypt. The landscape in these pictures is superior to any of the other works of Wildens, and the figures, which were painted by *Lang Jan*, have all the beauty, delicacy, and grace of Vandyck. Wildens died in 1644.

WILKIE (SIR DAVID). The son of the Rev. David Wilkie, minister of Culter, near Cupar, in Fifeshire, was born in 1785. His love of the arts was early displayed; when a child at school, it was his delight to sketch the heads of his school-fellows. At the age of fifteen, his father and friends sent him to Edinburgh to study in the Trustees' Academy, and there he soon gained a prize. One of his first pictures was an "Inside of a Public-House." In 1804 he came to London, and the first picture which he exhibited at the Royal Academy was his *Village Politicians*. He was then little more than one and twenty. From that time he continued to rise daily in public estimation, and of course in fortune. On the death of Sir Thomas Lawrence, Wilkie was appointed principal painter to his

Majesty. He died at Gibraltar in 1842, as he was on his return from a tour in Turkey, Palestine, and Egypt.

WILKIN (FRANCIS). The time and place of this artist's birth we are unable to ascertain. His death occurred in the latter end of September 1842. "He came before the public as a sort of prodigy," says a critic, "and was employed as a miniature painter when a mere boy. At fifteen, he was engaged by Mr. Buchanan to make water-colour drawings or paintings from the most celebrated pictures of the old masters, and the power, truth, and effect of these copies, when publicly exhibited, excited general astonishment, and won for the young artist the warm commendation of President West, of Lawrence, and other great artists, and the unanimous good word of the critics. He was little more than of age when he received a commission to paint an immense picture of the Battle of Hastings for the hall of Battle Abbey, and received two thousand guineas. Subsequently he devoted himself to portraiture in chalk, the size of life; and a list of his works would, we believe, include portraits of one half the nobility who lived during the last quarter of a century, and of many distinguished literary men. It was our good fortune to have known him long and intimately, and a more kind-hearted, liberal, or benevolent man, never lived."

WILLAERTS (ADAM). He was born at Antwerp in 1577, and was very much esteemed for having a good knowledge of perspective, a free light pencil, and an agreeable manner of colouring, which, however, was sometimes a little too gray. His usual subjects were sea-pieces, views of ports, havens, and shores, with fish-markets, processions, or vessels lading or unlading; and in all his compositions there are numerous small figures, which he generally sketched after nature, and gave them draperies suitable to the mode and their occupations. Sometimes he represented the burning of houses, ships, and villages, in which subjects he was allowed to have abundance of merit; but at present his works are not so much esteemed as they were formerly; for though there is a competent share of clearness and transparency in many of his pictures, there is also somewhat dry and stiff in his manner. His figures are deficient in grace and elegance; and, though his scenes and vessels were copied from real objects, his choice was fre-

quently indifferent. He died at Utrecht in 1640.

WILLAERTS (ABRAHAM). He was the son of the preceding, and was born at Utrecht in 1613. He successively became the disciple of his father, John Bylaert, and Simon Vouet, at Paris; on leaving whom, he returned to Holland, where he was taken into the service of Prince Maurice of Nassau. Afterwards he went to Africa, and there took drawings of the manners, dresses, and scenery of the country. He died at Utrecht in 1671.

WILLE (PETER ALEXANDER). He was the son of George Alexander Wille, the eminent engraver, and was born at Paris in 1748. After being instructed in drawing by his father, he became a student of the academy at Paris, where he was the scholar of Vienard Greuze, under whom he made such a proficiency in painting as to be elected a member of the academy. He excelled in painting domestic scenes and conversations, some of which were engraved by his father.

WILLEBORTS, see BOSSCHAERT.

WILLEMANS (MICHAEL). He was born at Lubeck in 1630. Not finding an able instructor at home, he travelled to Holland, and for some time studied at Amsterdam under Backer; but afterwards he became the disciple of Rembrandt. Under the direction of that great master, he laboured with uncommon industry; and having, by his practice, as well as by the precepts and example of Rembrandt, improved himself considerably, he returned to his native city, and gradually became very eminent in history. One of his most celebrated pictures is Vulcan forging the arms of Mars, which he painted for the Elector of Brandenburg at Breslau; and there are few of the churches or palaces of the nobility in Germany which are not adorned with some of his productions. He died in 1697.

WILLEMS (MARK). This Flemish artist was born at Mechlin, about the year 1527, and had Michael Coxis for his instructor. He became an eminent painter, composed well, and drew correctly. In the cathedral church of Mechlin is a picture by him of the Death of St. John the Baptist, which is excellent. When Philip, king of Spain, made his entry into Mechlin, Willems, though a very young man, was employed to paint the triumphal arch on that occasion. He died in 1561.

WILLIAMS (JOHN). This artist is said to have been a scholar of Richardson.

His name stands in the first exhibition catalogue to a half-length portrait of John Beard the singer, from which there is a mezzotint print by M'Ardeil. Williams also exhibited at the Society's rooms in the Strand, London, in 1761 a portrait, which was much and deservedly admired. He lived in Scotland-yard, and is supposed to have died in 1780.

WILLINGEN (PETER VANDER). This Dutch painter was born at Bergen-op-Zoom in 1607. His subjects were emblems of mortality, surrounded with vases of gold and silver, books, and musical instruments, which were very highly finished, and produced a natural effect. He died in 1665.

WILLISON (GEORGE). He was a native of Scotland, and studied at Rome; on his return from whence he settled in Greek-street, Soho, London, where he resided in 1771, when he began to exhibit at the Royal Academy, and continued so to do some years; but, not meeting with encouragement, he went to the East Indies, and having realized a good fortune, came back to his native country and died at Edinburgh in 1795. He was an indifferent artist, drawing badly, and colouring worse, and rose to wealth by his knowledge of physic, which availed him very much in the East. His portraits are in the garret—not in the gallery.

WILLS (REV. JAMES). He was originally a painter of history and portraits, but, not meeting with encouragement, he entered into the church, and became, first curate, and afterwards rector, of Little Stanmore, in Middlesex. He was also chaplain to the chartered Society of Artists and in 1768 preached a sermon before them in Covent-garden church, for which he received thirty pounds. He translated Fresnoy's Art of Painting into English verse, and published it in a quarto volume, in 1754. There is an academy figure drawn by him, in the Royal Academy, but it is incorrect. There is also a mezzotint portrait of the Rev. Mr. Sanders, scraped after a painting by Mr. Wills; but his principal performance is a picture of Young Children brought to Christ. It was given by the painter to the Foundling Hospital. To the first exhibition of the artists in Spring Gardens, London, he sent an historical picture, entitled Liberty and Modesty, but of its character no report has been made; whence we may conclude that it had little merit. Mr. Wills was a respectable man, and died in 1777.

WILSON (BENJAMIN). This artist was born at Leeds, in Yorkshire, but it does not appear that he ever had a regular professional education. When young he was sent to London, recommended to Dr. Beardmore, master of the Charter-house, who became his patron. By his natural genius and indefatigable application, he acquired considerable abilities as a portrait painter, and may be said to have contributed very much to the improvement of the public taste in that department. He endeavoured to introduce a better style of chiaro-oscuro into his pictures, and the colouring of his heads had more of warmth and nature than the general class of his contemporary artists could infuse into their works. In this improved manner he executed a half-length portrait of Dr. Maty, who was one of the librarians of the British Museum, where the picture is still preserved. Wilson had a taste for the drama, and performed some characters at the private theatre instituted in Piccolo by the late Duke of York, Lord Mexborough, and Sir Francis Blake Delaval, under the management of Foote. Our painter had also a considerable knowledge of natural philosophy, which procured him admission into the Royal Society; but, by endeavouring to substitute balls instead of pointed conductors in electrical apparatus, he rendered himself obnoxious to the attack of Franklin, and other scientific men. He obtained, however, the royal patronage, and was appointed master painter to the Board of Ordnance. He died at his house in Great Russell-street, Bloomsbury, in 1788. There are several etchings by Wilson, particularly the following: an old man's head, with a hat and feather, in imitation of Rembrandt; a small landscape, in imitation of the same master; his own portrait, in a wig; and a satirical print entitled *The Repeal*, intended to ridicule the politicians who supported the cause of the Americans in the affair of the Stamp Act. As a painter, Mr. Wilson was respectable, and one of his best pictures was a view of Tivoli, in the possession of Mr. Udney. There are several mezzotintos after his pictures, as Garrick in Hamlet; the same performer in Lear; and a portrait of Sir George Saville. He likewise made some drawings after pictures of the old masters, for the late Alderman John Boydell.

WILSON (RICHARD). This great landscape painter was born in 1714, at Pinegas, in Montgomeryshire, of which parish his

father was then rector, but who afterwards obtained the living of Mold, in Flintshire. Having received a liberal education, in the course of which he discovered a strong genius for painting, his father indulged his inclination, and sent him to London, where he was placed under the tuition of an obscure artist, named Wright, who professed portraiture. Wilson, therefore, began his career as a portrait painter, but with a mediocrity, as is said, that afforded no great prospect of excellence; and yet he must have acquired some distinction in that department, since we find that, in 1745, he was employed in painting portraits of the members of the Royal Family. Mr. Wilson, after practising some time in London, went to Italy, and there continued portrait painting, until a small landscape of his, performed with a considerable share of freedom and spirit, casually meeting the eye of Zuccarelli, so pleased him, that he strenuously advised the artist to follow that line only, as being most congenial to his powers, and therefore most likely to obtain for him fame as well as profit. This flattering encomium from a painter of established reputation had its effect; and Wilson from that time exchanged portraiture for landscape, which he pursued with vigour and success. To this circumstance is owing the splendour diffused by his genius, not only over his native country, but even over Italy itself, whose scenes have been the frequent subjects of his pencil. His studies, indeed, in this branch of the art must have been rapid; for he had some pupils in landscape while at Rome, where his works were so much esteemed, that Mengs painted his portrait, and Wilson, in return, presented him with one of his most charming pieces. In 1755 he returned to London, and took apartments in Covent-garden, where he gained great celebrity as a landscape painter. To the first exhibition of 1760, he sent his famous picture of Niobe, which is now in the possession of the Duke of Gloucester. Sir Joshua Reynolds, in his last lecture but one, has offered some strictures on the manner in which the fabulous figures are introduced into this fine picture, in which censure Mr. Fuseli seems to coincide, but which Edwards, very feebly, labours to refute. This capital performance is too well known by Woollett's admirable engraving to need any remarks in the present sketch. In 1765, Wilson exhibited, with other pictures, a view of Rome, from the villa of Modena.

This noble performance is in the collection of the Duke of Bedford. On the foundation of the Royal Academy, Wilson was one of the first members, and after the death of Hayman, in 1779, he accepted the office of librarian of the institution; a situation which his circumstances rendered convenient, but for which, in one respect, he was ill qualified, being never at his ease out of a tavern. At length his necessities increased to such a degree, that he was obliged to pawn some of his pictures that he might be enabled to visit his native place, where he died in May, 1782. Mr. Edwards says, "that though he had acquired great fame, yet he did not find that constant employment which his abilities deserved. This neglect might probably result from his own conduct; for it must be confessed that he was not very prudentially attentive to his own interest; and, though a man of strong sense, and superior education to most of the artists of his time, he certainly did not possess that suavity of manners which distinguished many of his contemporaries. On this account his connexions and employment insensibly diminished, and left him, in the latter part of his life, in comfortless infirmity." Wilson's pictures cannot easily be enumerated. Sir Joshua Reynolds had a Storm, with the story of Niobe also introduced, but with a different scene from that already mentioned. This was bequeathed to Sir George Beaumont. Sir Watkin Williams Wynne has the Meeting of Cicero with his Friends at the Tusculum Villa; two large views in Wales, and some other landscapes; and Lord Thanet is in possession of Mæcenas's Villa at Tivoli, with two smaller scenes in Italy. Of the style of Wilson it might be sufficient to observe, that it formed an epoch in English landscape painting; being equalled by none before, and perhaps not surpassed by any who have followed in the same line. His claims to praise are grandeur in the choice or invention of his scenes, felicity in the distribution of his lights and shadows, freshness and harmony in his tints. Mr. Fuseli says, in his figurative manner, that "Wilson's taste was so exquisite, and his eye so chaste, that whatever came from his easel bore the stamp of elegance and truth. The subjects he chose were such as did credit to his judgment; they were the selections of taste; and whether of the simple, the elegant, or the sublime, they were treated with an equal felicity. Indeed, he pos-

sessed that versatility of power, as to be one minute an eagle sweeping the heavens, and the next a wren twittering a simple note on the humble thorn." His colouring was in general vivid and natural; his touch spirited and free; his composition simple and elegant; his lights and shadows broad and well distributed; his middle tints in perfect harmony; while his forms in general produced a pleasing impression. He has been called, but injudiciously, the English Claude; a comparison which cannot be maintained, as the style of the two painters is totally dissimilar. Wilson fell short of Claude in sublimity; but he exhibited nature more in her real forms, and in the effects of dewy freshness and silent evening lights, he rose above that great master. In one respect they agreed, but it was one that did credit to neither, and that was in the preposterousness or bad taste of their figures.

WINGHEN (JOSEPH VAN), called the *Old*. He was born at Brussels in 1542, and went, while very young, to Rome, to pursue his studies. Having spent there four years in designing the greatest curiosities of that city, and receiving a proportionable degree of improvement, he returned to his native place, where his remarkable talents procured him the patronage of the Prince of Parma, who took him into his service, and appointed him his principal painter. Among the best pictures of this artist was a Last Supper, of which Van Mander speaks in high terms; and there is in the cabinet of the emperor, a fine design by Van Winghen, representing Apelles falling in love with Campaspe, while he painted her picture. But the work which contributed most to the advancement of his reputation was a noble allegorical composition, in which appeared a skilful union of invention and art. He died in 1603.

WINGHEN (JEREMIAH VAN), called the *Young*. He was the son and disciple of Joseph Van Winghen, and was born at Brussels in 1578. He showed an early genius in painting, and, having been thoroughly instructed in the principles and practice of the art by his father, he went to Italy, and obtained extraordinary applause in every city where his works were exhibited. Although he principally studied historical composition while he resided at Rome, yet, when he returned to Frankfort, where he settled, he gave himself up entirely to the painting of portraits, in which he was truly excellent

—not only finishing his pictures with great care, but giving them a striking resemblance, and the look of natural life. He died in 1648.

WINSTANLEY (HAMLET). He was the son of Henry Winstanley, the ingenious projector and builder of the Eddystone lighthouse, who perished with it in the great storm of 1704. Hamlet having discovered a genius for painting, was placed with Kneller, on leaving whom he went to Italy, where he resided several years, and, on his return, finding little encouragement given to the art which he professed, he studied engraving, and among other works executed a set of prints from Thornhill's pictures in the cupola of St. Paul's. He also etched twenty plates from the works of great masters in the possession of Lord Derby. He is supposed to have died about 1760.

WINTER (GILES DE). He was born at Leuwarden in 1650, and was one of the best disciples of Renier Brackenburg. His subjects were the same with those of his master—the amusements and recreations of peasants, their feasts and dancings—which he represented in a lively and an agreeable manner. He was remarkable for the clearness of his colouring, and his design was very correct. His imagination was so strong, that he never gave himself the trouble to sketch his designs after nature, but composed them at once on the canvass, and finished them from his own ideas, with full as much truth as if every object had been placed before his view. He lived in the strictest intimacy with the old and young Griffier, spending several years of his life entirely with the latter, by whom the compositions of De Winter were exceedingly admired. He died at Amsterdam in 1720.

WIRZ (JOHN). This Swiss artist was born at Zurich in 1640, and had Conrad Meyer for his preceptor. He practised portrait painting with great success; but is chiefly known as the engraver of several plates, some from his own designs and others after Holbein. He died about 1700.

WISSING (WILLIAM). He was born at Amsterdam in 1656, and learned the art of painting at the Hague, under William Dodoens, or Doudyns, with whom he studied historical design as well as portrait; but his own genius directed him to the latter. When he had spent some years under that master, he visited England, and improved himself considerably by working with Sir Peter Lely, whose

style and colouring he imitated with such success, that he soon rose into reputation; and by painting the portrait of the Duke of Monmouth, he obtained the favour of Charles II., as well as several of the ladies and nobility of that gay court. Though he had a powerful competitor in Kneller, who was unquestionably his superior, yet the real merit of Wissing as an artist, with the politeness of his manners, secured to him the esteem of the great, and kept him in employment as long as he lived. Wissing was appointed principal painter to James II., and was sent by that monarch to the Hague, to take the portraits of William and Mary, Prince and Princess of Orange; by which performance he gained extraordinary reputation. He died at Burleigh, the seat of the Earl of Exeter, in 1687.

WIT (PETER DE), or, as he is commonly called, *Pietro Candido*. This Flemish painter was born at Bruges in 1548. We are not informed who was his master; but when young he travelled into Italy, where he contracted a friendship with Giorgia Vasari, to whom he became a valuable assistant in the works on which he was employed in the Vatican. He painted equally well in fresco and in oil, and was much employed by the Grand Duke of Tuscany in several considerable works at Florence. Afterwards, on the invitation of the Elector of Bavaria, he removed to Munich, where he spent the remainder of his life. He was the intimate friend of John Sadeler, who engraved prints after many of his pictures. Being a monk, most of his subjects are of a religious character. He died in 1599.

WIT (EMANUEL DE). He was born at Alkmaer in 1607, and was the scholar of Evert Van Aelst, a painter of still life. De Wit himself, however, painted portraits with great success, and he sometimes composed historical subjects; but his principal excellence consisted in perspective and architecture. The subjects by which he gained the greatest credit were the views of the insides of churches and magnificent buildings; and in them he was accounted equal to the best of his contemporaries, not only in the exactness with which he designed every part of his pieces, but in the happy choice of his lights, and his judicious manner of introducing and disposing them, so as to produce an excellent effect. His figures are well designed, well coloured, and touched with spirit; and, as he spent the greatest

part of his life at Amsterdam, most of his pictures represented the churches in that city, in which he described the organs, monuments, pulpits, and seats crowded with the audience. His style of composition is so peculiar, that the pictures of his painting are easily known. In some of them he represented the minister performing divine service; and in others the congregation assembling to attend public worship; in which he usually distinguished the different orders of the people by their dresses. In his best pictures he represented the sun shining through the windows, which produced a fine effect. The picture which was the most celebrated work of De Wit was destroyed by himself in a sudden fit of indignation. It was a View of the Choir in the New Church at Amsterdam, where the monument of the famous Dutch admiral, De Ruyter, is erected. The picture was bespoken by the admiral's son, who agreed to pay a large sum for it; but young De Ruyter, dying before the painting was finished, the gentleman who married his sister offered De Wit a sum far below the original stipulation; which so exasperated the painter, that he cut the canvass in pieces, though, at that time, he had not one shilling in his purse! He was naturally of a rough, ill-bred, and morose disposition, and too apt to depreciate the works of other artists; which procured him universal hatred and contempt, and occasioned his being reduced to extreme poverty. He was found drowned, with a cord fastened round his neck, in a canal at Haclem, in 1692.

WIT (GASPAR DE). He was born at Antwerp in 1621; and, after learning the principles of painting in his own country, travelled to Italy, where he gained great credit by his landscapes, which were highly finished, and generally contained the representation of ancient ruins. He died at Amsterdam in 1673.

WIT (JACOB DE). He was born at Amsterdam in 1695, and was instructed by Albert Van Spiers, with whom he continued three years: after which he went to Antwerp, to contemplate the works of Rubens and Vandyck. While there, he studied, for some time, under Jacob Van Halen, but derived less information from him than from the paintings of the great artists, whose productions he admired, and to which he devoted his principal attention. In 1712 he made designs from the paintings by Rubens, in the four ceilings of the church of the

Jesuits, and which consisted of thirty-six compartments. As the originals were destroyed by lightning in 1718, it was fortunate that De Wit made these copies, of which engravings were afterwards published by John Punt. The principal employment of De Wit was in painting ceilings, and the ornaments of grand apartments, the subjects of which were mostly historical, emblematical, and allegorical. He also excelled in painting children. In 1736 he decorated the great council-chamber at Amsterdam, and likewise executed several altar-pieces. He died in 1744.

WITHOOS (MATTHEW, OR MATTHIAS). He was born at Amersfort in 1627, and was the disciple of Jacques Van Campen, with whom he continued six years, and distinguished himself above most of his contemporaries in those particular subjects which he painted. When he quitted Van Campen, he wanted no further improvement than what he was capable of obtaining by a careful observation of nature; and, therefore, applied himself to that study with equal curiosity and industry; but, to furnish himself with a greater variety of objects, he travelled, with Otho Massæus, to Rome, where he studied for two years. His general subjects were fruits, flowers, insects, landscapes, still life, and reptiles, particularly serpents and venomous creatures, which he painted with an uncommon degree of spirit. He finished all his subjects of the latter kind exquisitely, with great force, nature, and relief. During his residence at Rome, he was patronised by Cardinal de Medicis, and was principally employed in his service, for which he was amply rewarded. He generally introduced into his pictures thistles, and other plants, with snakes, adders, or vipers among them, which he always painted after nature, with an extraordinary neatness of pencil. His pictures, even in his lifetime, sold for five or six hundred florins a-piece; and yet the high finishing of them, and their lively imitation of nature, constitute their principal merit. He died at Hoorn, in North Holland, in 1703.

WITHOOS (JOHN). He was the eldest son of the preceding artist, and was born at Amersfort in 1648. After receiving instruction in painting from his father, he completed his studies at Rome, where he continued several years. Generally he painted landscapes in water colours; and as he sketched most of the beautiful views

in the environs of Rome, having always accustomed himself to study after nature, he brought with him, on his return home, a great number of drawings of the most pleasing scenes which occurred to him, as materials for his landscapes, which were finished highly, and received with universal approbation; the colouring being extremely natural, and the drawing exhibiting an unusual force. He was retained in the court of the Duke of Saxe-Lauenburg, and died in his service in 1685.

WITHOOS (PETER). He was the second son of Matthias Withoos, and was born at Amersfort in 1654. He learned the principles and practice of painting from his father; and chose the same subjects, as insects, flowers, plants, and reptiles, which he painted in water colours on vellum, in a neat and delicate manner, after nature; so that his works were not only highly applauded in his own time, but are still valued as curiosities worthy of a place in the choicest collections. He died at Amsterdam in 1693.

WITHOOS (FRANCIS). He was the youngest son of Matthias Withoos, and painted in the same style and manner as his brothers; but he was in no degree comparable to either. He was engaged, by a Dutch commander, to undertake a voyage to Batavia, in the island of Java, to paint the plants and insects peculiar to that climate and country; but, on his return to Holland, his performances were thought far inferior to those of his earlier time. He died at Hoorn, in the year 1705.

WITTIG (BARTHOLOMEW). This artist was born at Oels, in Silesia, and excelled in the representation of festivals and musical assemblies. There is in the Louvre a capital picture by him, exhibiting a magnificent entertainment. He died in 1684.

WOLCOT (JOHN). Though this person is best known as a poet and satirist, he has some claim to a place in this Dictionary. He was born at Dodbrook, in Devonshire, in 1738, and was bred an apothecary under his uncle, at Fowey, in Cornwall, where he indulged a taste for drawing, and produced several views of romantic scenery in that neighbourhood. On leaving his uncle, he went to Jamaica, and practised there some years as a physician. After his return he settled in the same capacity at Truro, where he discovered the genius of Opie, and became his first instructor. When Opie was sufficiently qualified to paint a portrait, he and the doctor engaged in part-

nership, and settled at Exeter, where Wolcot exercised his pencil in landscape. From thence the two friends came to London; but a separation soon took place: and while Opie rose rapidly in popularity as a portrait painter, Wolcot gained no less celebrity as a keen caricaturist in verse. His lyric "Odes to the Royal Academicians," caustic as they were, exhibited acute powers of criticism. In 1798 he was employed to superintend a new edition of this Dictionary, which, instead of improving, he spoiled, by introducing splenetic remarks and coarse ribaldry. After this he published a set of views in aquatinta, from his own paintings; one of the best of which was a moonlight piece. He died January 31, 1819, having been deprived of his sight by a cataract for some years previous to his death.

WOLFAERTS (ARTHUR). He was born at Antwerp in 1625. It is not known who was his instructor, but he painted historical subjects with reputation; also architecture, landscapes, and merry-makings, in the style of Teniers. All his compositions exhibit great genius, and a thorough knowledge of the true principles of design and colouring. He died at Antwerp in 1687.

WOLGEMUT (MICHAEL). This old German artist was born at Nuremberg in 1434. Though he was both a painter and an engraver, he is less known in the former than in the latter capacity. There is in the Louvre a picture by him, representing our Saviour brought before Pilate; which is completely in the hard and unprepossessing manner which prevailed before the time of Durer. His engravings on wood and copper, however, are really excellent, and show that the artist was a man of very superior genius. He also executed several of the cuts in the Nuremberg Chronicle, published in 1493.

WOLTERS (HENRIETTA). This lady was born at Amsterdam in 1692. She was at first instructed by her father, Theodore Van Pee, and afterwards improved herself by the directions of the best artists in her native place. Lastly, she applied to miniature, which she learned from James Christopher Le Blond, to whom she soon proved superior. The portraits of Vandyck were her favourite models; and she copied some of them, particularly a St. Sebastian, with astonishing accuracy. There appeared the same correctness of outline, the same tone of colouring, and the same freedom of

touch, in every part of her small pictures, as in the originals. These singular talents made her an object of admiration, and she was employed to paint the portraits of the first families in Amsterdam. When Peter the Great of Russia was in Holland, he paid her a visit, and made her large offers to settle at his capital, which flattering invitation she thought proper to decline. However, the czar sat to her for his picture; but he had not patience to have it finished, as she usually required twenty sittings, of two hours each, for every portrait she painted. She was also honoured with a visit from the King of Prussia, who solicited her to reside at his court; but this proposal was also politely rejected; and she spent the remainder of her life in her own country, respected by persons of the highest distinction, and esteemed by all the lovers of the art. Her works in miniature are exquisitely finished; her design is correct; and her paintings have all the force of pictures in oil. She died at Amsterdam in 1741.

WOODCOCK (ROBERT). It is somewhat extraordinary that, scanty as the notices of foreign artists are, those of our own country are still more meagre. Of this painter, Lord Orford tells us only that he excelled in marine pieces, after the manner of Vandervelde, whose pictures he copied, and that even when a child he cut out a ship, with all its rigging, most exactly. When he began to practise oil painting, the Duke of Chandos gave him thirty guineas for one of his first pictures. He had a place under government, which he gave up, to follow his favourite pursuit. He died in 1728, being only thirty-seven years old.

WOODFORDE (SAMUEL). This eminent artist was born of a respectable family, at Castle Cary, in Somersetshire, in 1764. While yet a schoolboy, he displayed a predilection for drawing; and the merits of his untutored essays being perceived by Mr. Hoare of Stourhead, he became his patron, and afforded him the means of following the bent of his genius. In March, 1782, he was admitted a student of the Royal Academy, where his application to drawing, from the easts and the naked figure, was indefatigable. His progress, though slow, was sure; and, after a few years spent in that school of instruction, he was deemed qualified to seek for further improvement abroad. Accordingly, in 1786 he set out for Italy, being enabled to do so by the liberality of

his first friend, who granted him an annuity, which Sir Richard Colt Hoare continued. At Rome he studied the most celebrated pictures, but chiefly those of Raffaele and Michel Angelo; besides which, he spent much time in drawing from the antique sculptures. Though he had a strong attachment to historical painting, young Woodforde was not subject to strong impressions or vehement impulses; and his ardour in study was not attended by a confident presumption in his native powers. In the capital of the ancient world, surrounded by the sublimest models, and impelled by the emulation of numerous rivals from all parts of Europe, he contemplated these objects, and pursued his course with the same laborious application as if he had been just entered upon his studies. In his anxious endeavour to acquire firmness as a draughtsman, and to obtain a classic taste of design, he appeared to neglect colouring, chiaro-oscuro, and facility of execution. At last, however, he strove to make up for this deficiency; and, as a proof of it, he copied in an easel size the large picture, by Paolo Veronese, of the family of Darius, in the Pisani Palace. After all, he did not devote so much attention to the Venetian tone of colouring as many other artists did; and thereby he lost much in effect, though he gained a knowledge of primary principles. This is evinced in his copies of the School of Athens, and the Parnassus of Raffaele. From the former, Egginton executed his brilliant painting on glass for the library window at Stourhead. Woodforde made but a short stay at Venice; from whence he proceeded to Florence; and in 1791 returned to England with his patron, Sir Richard Colt Hoare, who had joined him at Rome, and with whom he made a tour over the greatest part of Italy. On his arrival in England, Woodforde was applied to by Alderman Boydell to paint one of the pictures for his Shakspeare; and the subject assigned him was the forest scene in the play of Titus Andronicus. In 1800 he was elected an associate of the Royal Academy, and in 1807 he rose to the rank of royal academician; on which occasion he presented, for his admission, a piece representing Dorinda wounded by Silvio, from the Pastor Fido of Guarini. It is of a small cabinet size, well composed, but not clear in the colouring. Among his other pictures may be mentioned, his Calypso lamenting the

Departure of Ulysses; Diana, surrounded by her Nymphs; a subject taken from Sir Walter Scott's *Lay of the Last Minstrel*; and, the best of all, an affecting piece of Charles I. taking Leave of his Children. This last was purchased by Mr. Sharpe, the engraver. His best portraits are, the Earl of Winchelsea; a Spanish Shepherd with his Dog; and some of the Family at Stourhead. In 1815, Mr. Woodforde married, and soon after quitted England for Italy, where he died of a fever, after five days' illness, at Bologna, July 27, 1817.

WOOLASTON (JOHN). Of this artist, Lord Orford barely says that he was born in London about 1672, and that he painted portraits at a very low rate, though they had the merit of strong resemblance. Among other remarkable persons who sat to him was Thomas Britton, the "Small-coal-man," with whom he was very intimate, and used to play on the violin and flute at his concerts. This portrait is now in the British Museum.

WOOTTON (JOHN). This celebrated English painter of horses and landscapes, is said to have been a scholar of John Wycke; which could hardly be true, for that artist died in 1702, when Wootton, if then born, must have been a child. He excelled chiefly in designing field-sports; and his horses and dogs were drawn with such uncommon spirit, that most of the gentlemen of the turf were glad to employ his talents in representing their favourite coursers. He also attempted portraiture, and, among others, painted a picture of William, Duke of Cumberland, with a view, in the distance, of the battle of Culloden. In his landscapes he imitated Claude Lorraine and Gaspar Poussin, but at an humble distance. He died in 1765.

WORLIDGE (THOMAS). Of this artist we know little or nothing, only that he first practised miniature, and afterwards painted portraits in oil; but, not meeting with sufficient encouragement, he took to engraving, in the manner of Rembrandt. His prints are very numerous, and possess considerable merit. He also engraved a collection of antique gems correctly, and with taste. His drawings on vellum, in Indian ink, and black lead, are likewise excellent. He died at Hammersmith in 1766.

WORSDALE (JAMES). This painter of portraits was a scholar of Sir Godfrey Kneller, who dismissed him for marrying his wife's niece without his consent.

Worsdale never attained any distinction in the art which he professed, though he was appointed, by family interest, master painter to the Board of Ordnance. He wrote several songs, ballad operas, and farces; in one of which last he performed the leading part himself. He died at an advanced age, in 1767.

WOUTERS, or WAUTER (FRANCIS). He was born at Liere, in Brabant, in 1614, and learned the art of painting at Antwerp, in the school of Rubens, where he principally studied landscape, though he also painted historical subjects in large, and in small, with great credit. The subjects of his landscapes were usually woodland scenes, with vistas, through which the eye was agreeably deluded to an immense distance; and he frequently introduced some fabulous histories, as of Pan and Syrinx; Venus and Adonis; or Venus attended by Cupids; his figures being generally naked, and very delicately pencilled. His manner of colouring is agreeable; his nymphs and satyrs are well designed; and the historical pictures which he painted in small, show a competent degree of taste and spirit; but his paintings in a larger size are not so commendable, the colouring being heavy, and too much of a yellowish tint. The Emperor Ferdinand II. made him his principal painter, and permitted him, in 1637, to accompany his ambassador to London, where his works procured him esteem. On the death of the emperor, soon after, he was appointed painter to Charles II., at that time Prince of Wales; but when the civil wars broke out he returned to Antwerp, and was appointed director of the academy. He was accidentally killed, by the discharge of a gun, in 1659. Wouters occasionally painted historical pictures for the churches in Flanders, particularly Christ giving the Keys, at St. Peter's at Louvaine; and the Visitation of the Virgin, in the church of the Augustines, at Antwerp. He also etched some landscapes in a free and masterly style.

WOUVERMANS (PHILIP). He was born at Haerlem in 1620, and was the son of Paul Wouvermans, a painter of history, of mean talents, who taught him the rudiments of the art; after which he became the scholar of John Wynants, and arrived at such a degree of perfection as to be esteemed superior to all his contemporaries. By the instruction and example of his master, the proficiency of Wouvermans was very remarkable; but to the know-

ledge of colouring and pencilling which he acquired in that school, he added the study of nature, in which he employed himself with such critical attention, as to excel his master in the choice of his scenes, the excellence of his figures, and the truth of his representations. The subjects of which he seemed most particularly fond were huntings, hawkings, encampments of armies, farriers' shops, and all kinds of scenes that afforded him a proper and natural opportunity of introducing horses, which he painted in the greatest perfection. In contemplating the works of this inimitable artist we find ourselves at a loss to determine what part is most worthy of our applause and admiration: whether the sweetness of the colouring, the correctness of his design, his cattle, or his figures; the charming variety of attitudes in his horses, the free and yet delicate touchings of his trees, the beautiful choice of his scenery, the judicious use he makes of the chiaro-oscuro, or the spirit that animates the whole. His genius and invention were so strong and lively, that none of his pictures have either the same grounds or the same distances, for he varied them perpetually, with inexpressible skill; in some representing simple, unembellished nature, and in others, scenes enriched with architecture, fountains, or edifices of a beautiful construction. His figures are always finely drawn, with expressions suitable to the subject; and the attitudes he chose were such as appeared unconstrained, natural, and perfectly agreeable. He had an amazing command of his pencil, so that he instantly and effectually expressed every idea conceived in his mind, and gave to his pictures an astonishing force, by broad masses of light and shadow, which he contrasted with peculiar judgment, and gave an uncommon degree of transparency to the colouring of the whole. The pencil of Wouvermans was mellow, and his touch was free; though his pictures were finished most delicately, his distances recede with true perspective beauty; and his skies, air, trees, and plants, are all exact and lovely imitations of nature. In his latter time his pictures had too much of the grayish and blue tint; but in his best days he was not inferior, either in correctness, colouring, or force, to any of the artists of Italy. Yet, notwithstanding his uncommon merit, he had not the good fortune during his life to meet with encouragement equal to his desert; for,

with all his assiduity and extreme industry, he found it difficult to maintain himself and his family. He seemed to be a stranger to the artifices of the merchants, who, therefore, imposed on him under the disguise of zeal for his interest; and, while they artfully enriched themselves by his works, contrived to keep him depressed and narrow in his circumstances. Wouvermans could not help feeling the neglect with which he was treated, and it affected him so strongly, that, a few hours before he died, he ordered a box filled with his studies to be burned; saying, "I have been so badly rewarded for all my labours, that I would prevent my son from being allured, by those designs, to embrace so miserable and uncertain a profession as mine." Some authors, however, ascribe this sacrifice to other motives, and say, it proceeded from his dislike to his brother Peter, being unwilling that he should reap the product of his labours: and some again allege, that he intended to compel his son to seek the knowledge of nature from his own industry, and not indolently depend on copying those designs. Houbraken asserts, that the works of Wouvermans and Bamboccio were continually placed in competition by the ablest judges of the art; and that the latter having painted a picture which was exceedingly admired, John de Wit prevailed on Wouvermans to execute another of the same subject, which he finished in his usual elegant style. Those pictures being afterwards exhibited together to the public, while both artists were present, De Wit said, "All our connoisseurs seem to prefer the works of the painters who have studied at Rome; now, therefore, observe how much the work of Wouvermans, who never saw Rome, surpasses that of him who resided there several years!" This observation, which was received with general applause, was thought to have had too violent an effect on the spirits of Bamboccio, and many imagined that it contributed to his death. Wouvermans etched one plate, representing a horse standing, and tied to a tree. It is beautifully done, but uncommonly scarce. He died in 1668. After the death of Wouvermans, the value of his pictures increased to an incredible degree: they were universally coveted through every part of Europe, particularly by the Dauphin of France and the Elector of Bavaria, who bought all that could be procured, at very large prices.

WOUVERMANS (PETER). He was the brother of Philip Wouvermans, and was born at Haerlem about 1625. He also at first was instructed by his father, but afterwards by Roland Roghman. He studied and imitated the same style of composition and colouring as his brother, with great success; but, though a good painter, he never could equal Philip. His subjects in general were farriers' shops, or figures on horseback going abroad to hunt or to hawk; and he particularly excelled in female figures, also in representing rural recreations, in which, like Philip, he was fond of introducing horses, which he designed well. He had a neat pencil and agreeable colouring, and imitated the manner of his brother so happily in his taste of design, his figures, and animals, that some of his paintings have been mistaken for the work of his brother, by several who, in their own opinion, were competent judges. But the work of Peter is easily distinguished from that of Philip, by its being neither so clear, transparent, sweetly and freely touched, nor so well designed, nor are his figures drawn with such correctness and expression. He died in 1683.

WOUVERMANS (JOHN). He was the youngest brother of the two preceding, and was born at Haerlem in 1629. He painted landscapes in a very pleasing style, with an agreeable tone of colouring and an excellent touch; but dying young, in 1666, he left few pictures to attest his merit. Houbraken mentions his having seen a picture by this artist in the possession of L. Vander Vinne. It was a landscape, representing a rocky mountainous country; the foreground was dark, with rough bushes and trees; but the distant prospect, which conveyed the eye through a low valley, appeared clear, and produced a good effect. The foreground was freely touched, with a deal of spirit, well broken, and naturally coloured, resembling the tints of Philip in his early time, before he used that variety which is to be observed in all his best works.

WRIGHT (JOSEPH). This painter, who is commonly called *Wright of Derby*, was born in that town, where his father was a respectable attorney, September 3, 1734. In early life he gave indications of a taste for mechanics, and those habits of attentive observation which generally lead to perfection in the fine arts. In 1751 he came to London, and was placed with Thomas Hudson, the fashionable portrait painter

of the day, but who is now better known by the celebrity of his scholars, than by his own performances. Among the pupils who came from the school of Hudson, were Reynolds, Mortimer, and Wright, which last used to lament that he could not receive much instruction from his master; and yet it is certain that at this period he painted both portraits and historical pieces in a good style, of which his *Blacksmith's Forge*, the *Air Pump*, and *Gladiator*, are proofs. In 1773 he married, and soon after set out for Italy, where he made a great advance in his profession. In 1775 he returned to England, and settled for two years at Bath, after which his residence was entirely at Derby. His attention was directed for some years to portrait painting; and from the specimens he has left, there can be no doubt that he would have stood in the first rank of that department, if he had chosen to pursue it; but his genius was not to be circumscribed within such narrow limits, and therefore his main design in visiting Rome was to study the precious remains of antiquity in that celebrated treasury of art. His fine drawings after Michel Angelo, and the enthusiasm with which he always spoke of that sublime genius, evinced the estimation in which he held the works contemplated by him in Italy. In 1782 he was elected an associate of the Royal Academy; but being offended at Mr. Garvey's being chosen a royal academician instead of himself, he resigned his diploma in disgust, yet continued to exhibit at intervals with the Society. In 1785, however, he made an entire exhibition of his own pictures, at an auction room in the Great Piazza, Covent-garden, the collection consisting of twenty-four pictures. During the abode of Mr. Wright in Italy, he had the opportunity of seeing a very memorable eruption of Mount Vesuvius, which rekindled his inclination for painting extraordinary effects of light; and his different pictures of that sublime spectacle stood decidedly pre-eminent in that line of painting. His later pictures were chiefly landscapes, in which we are at a loss whether most to admire the elegance of his outline, his judicious management of light and shade, or the truth and delicacy of his colouring; but of those performances the greatest part were never exhibited, being always purchased from the easel by persons who knew how to appreciate their value. His last work, a view of the head

of Ulleswater, on a large scale, may rank with the best productions of Wilson. In the historical line, his abilities are attested by his picture of the Dead Soldier, of which there is a fine engraving by Heath; the Destruction of the floating Batteries at Gibraltar; Edwin at the Tomb of his Ancestor; Belshazzar's Feast; Hero and Leander; the Lady in Comus; and the storm scene in the Winter's Tale, painted for Boydell's Shakspeare. The attachment of Mr. Wright to his native town, his natural modesty, and habitual love of seclusion, kept him from taking up his abode in London, though often pressed to bring forward his talents more conspicuously to public view. He died of a decline, brought on by incessant labour, and a too sedentary course of life, August 29, 1797. The character of Mr. Wright was truly excellent, and all the historical pictures which he painted are strictly chaste, breathing the gentle feelings of humanity, or conveying a fine moral sentiment. His paintings have been so much in request, that there is scarcely an instance of their ever having come into the hands of the dealers; neither have his best works been seen in London; which is a strong proof of their intrinsic worth. It is also with pleasure we have to record, that though his pecuniary circumstances were always affluent, he did not sink into a state of indolence, or deviate into a life of dissipation.

WRIGHT (RICHARD). This artist was a native of Liverpool, where he carried on the business of a house and ship painter. In 1764, the Society for the Encouragement of Arts, Manufactures, and Commerce having offered a premium for the best sea view, Mr. Wright presented to them a picture which gained the prize. In 1766 he gained another for a picture, in which he made an allusion to the encouragement given by the same Society to the British fishery. From this painting Mr. Woollett made an engraving, which the French copied, and ascribed the original to Vernet. Mr. Wright died in 1775. His wife and daughters painted subjects of still life, and fruit pieces.

WRIGHT (JOHN), a miniature painter of considerable talent. He began his career in Gerard street, Soho, whence he removed to Burlington gardens. He put an end to his existence in the early part of the present century. His style was pleasant, and his likenesses were correct.

WULFRAAT (MATHYS or MATTHIAS).

He was born at Arnheim in 1648, and became the disciple of Diepraam; who, having observed the efforts of his genius, even before he had any regular instructions, gave him some small assistance in the knowledge of drawing; and when the parents of the youth found that he would not seriously apply himself to the profession of physic, for which he was designed, they placed him entirely under the direction of that master. With Diepraam he made a great proficiency, but improved himself considerably by a diligent study after nature. He painted historical subjects with success; but his principal merit lay in conversations, in which he introduced characters of distinction, and always persons above the common rank. He also painted portraits in small, for which he had a constant demand; his performances are very much esteemed through Germany and the Low Countries. He died at Amsterdam in 1727.

WURSCH (M.) This artist was a native of Stanz, in the canton of Unterwalden, in Switzerland, and became professor of painting in the academy of Besançon. Several of his pictures are in the abbey of Engelberg, and are much admired for the expression and colouring. He painted historical subjects; but some years before his death he lost his sight, on which he retired to his native place, where, as he was sitting at his door, on the 9th of September, 1798, a body of French troops attacked the place, pushed the old man, then eighty years of age, into his house, which was set fire to, and he perished in the flames.

WYCKE (THOMAS), called the *Old*. He was born at Haerlem in 1616, and became one of the best painters of his time. He spent several years in Italy, where he sketched many of the harbours on the borders of the Mediterranean, particularly those from Leghorn to Naples, and represented them with abundance of truth and nature. He also adorned his views with figures, extremely well designed, habited in the dresses of different nations, seldom omitting the red habiliment and white turban of the Turk. The usual subjects of Wycke were seaports, vessels of various forms, and a number of figures of a small size; Italian markets, fairs, and mountebanks; and he showed extraordinary merit in his pictures of chymists in their laboratories, in which he was so exact as to represent all their utensils and furnaces. He studied to imitate the style and man-

ner of Bamboccio; and his paintings were so highly esteemed, that even in his lifetime he sold them for great prices. Wycke distinguished himself by the freedom and delicacy of his pencilling, as well as by a judicious manner of grouping his figures; his colouring is natural and very transparent; and, by a proper distribution of his masses of light and shadow, his distances show a charming truth of perspective, and the eye is agreeably deluded to a very remote point of view. In all his compositions may be observed a fine understanding of the chiaro-oscuro, abundance of exactness in every scene and object he describes, and great harmony in the whole. About the time of the Restoration he came to London, and obtained considerable employment. The Earl of Burlington had a picture by him, of the Parade in St. James's Park, with Charles II. and his courtiers walking in the Mall. He also painted a view of London before the fire. He died in 1686. There are a few etchings by him of landscapes and views, but they are very scarce.

WYCKE (JOHN), called the *Young*. He was the son of Thomas Wycke, and was born at Haerlem about 1640. He spent the greatest part of his life in England, and, under the direction of his father, proved an excellent painter of battles, with huntings of the deer and other animals. He seems to have made Philip Wouvermans his model; and in his small pictures the horses, figures, and landscape are touched with a deal of fire, and the colouring of his landscape is warm and cheerful. He frequently painted battles, sieges, and huntings, in a large size; but in respect to pencilling, as well as colouring, they were much inferior to those which he painted in small. The most remarkable works of this master are, the representation of the Battle of the Boyne, and the siege of Namur. In the celebrated picture of the Duke of Schomberg on horseback, painted by Kneller, the battle in the background was the work of John Wycke, who also drew many views in Scotland and Jersey. He died at Mortlake, in Surrey, in 1702.

WYNANTS (JOHN). He was born at Haerlem in 1600; but it is not known by whom he was instructed. He became, however, an excellent painter of landscapes, and established an academy, in which were brought up many excellent artists, particularly Adrian Vandervelde and Philip Wouvermans. The works of Wynants

are deservedly in great esteem for the lightness and freedom of the touch, for the clearness of the skies, and for the transparence of the colouring. The choice of nature in his situations is extremely agreeable, having somewhat peculiar in the breaking of the grounds, and the whole has a very pleasing appearance. The figures in his landscapes were not painted by himself, but by Ostade, Wouvermans, Linglebach, Van Tulden, and others, which now give an additional value to the pictures of Wynants. The works of this master are not common, as he misapplied a great portion of his time in parties of pleasure and dissipation; but they are eagerly purchased whenever they are offered for sale, and bring large prices. He died in 1670.

WYTMAN (MATTHEW). He was born at Gorcum in 1650, and at first was a disciple of Henry Verschuring, but afterwards he completed his studies in the school of John Bylaert. His subjects were landscapes and conversations: the former he designed in a very pleasing style, and the latter he composed and finished in the manner of Netscher; though he differs from that master, by introducing very elegant landscapes in his backgrounds, which he finished highly, and with a tone of colour that appears exceedingly natural. Towards the close of his life he employed himself principally in painting fruit and flowers, which he represented so admirably, as to make it probable that, if he had not died so young, he would have equalled the best artists of his time. His death occurred in 1689.

X.

XIMENES (DON FRANCISCO). This Spanish painter was born at Madrid in 1604. He studied at Rome, where he became a good artist in history. He died in 1666, at his native place, which he adorned by his works.

Y.

YANEZ (FERNANDO). This painter was born at Medina in Spain. He is said to have been a pupil of Raffaele, at Rome, after which he returned to his native

country, where he painted several altar-pieces, mostly at Cuenca; the principal of which are, the Wise Men's Offering; and a Dead Christ with the Virgin. He died in 1541.

YEPES (THOMAS DE). This Spanish artist was a native of Valencia. He painted flowers, fruit, fish, and still life, at Madrid, where his works are held in great estimation. He died in 1674.

YPRES (CHARLES DE). This Flemish painter was born at Ypres in 1510, and studied in Italy, where he acquired a style of painting very much resembling that of Tintoretto. He died at his native place in 1563.

YVRART (BAUDRIN). He was born at Boulogne, in Picardy, in 1610; but it is not known who his instructor was. He is said, however, to have been a good painter of history. He died in 1690.

YUSO (FRAY MATIAS ANTONIO TRALA). This Spanish painter was born at Valencia in 1680. He was a monk of the order of St. Francis, and was principally employed in Madonnas and Holy Families, which are said to have been well executed. He died in 1753.

Z.

ZAAGMOOLEN (MARTIN). This Dutch artist, though esteemed by several of his countrymen, cannot be justly mentioned with much honour, either to himself or to the place of his nativity. He had indeed a bold manner of colouring, and a free pencil; but his drawing and design were extremely incorrect, and his expression was worse than indifferent; yet he thought to compensate for those capital defects by strong oppositions of light and shadow, very badly managed. Houbraken mentions a Last Judgment painted by Zaagmoolen, in which the painter introduced an abundance of figures; but he observes, that all of them were coloured so exceedingly pale, that they had in reality the appearance of spirits.

ZACCHETTI (BERNARDINO). This painter was born at Reggio, and is supposed by some to have been a scholar of Raffaele, an opinion which does not seem to be well founded; and some of his works in the churches of his native place carry the appearance of Garofalo. He flourished about 1540.

ZACCHIA (PAOLO, IL VECCHIO). He

was born at Lucca, and flourished about the year 1530. He appears to have been educated at Florence, and there are several altar-pieces at Lucca, which show that he was a considerable artist; particularly two, an Assumption of the Virgin, and an Ascension. The last is remarkable for its foreshortening.

ZACCOLINI (PADRE MATTEO). He was born at Cesena in 1590, and became a very considerable artist in historical compositions; but his chief excellence appeared in those paintings where he introduced perspective, which he executed with the utmost precision, and therefore was constantly attentive to have some pieces of that kind in all his designs. He is said to have been the instructor of Domenichino and Nicolo Poussin in that art. He was a monk of the order of Theatines, and his principal works are in their churches. He wrote some treatises on perspective, which remain in manuscript. He died in 1630.

ZACHTLEVEN, see SACTLEVEN.

ZAGO (SANTO). He was a native of Venice, and the scholar of Titian, whose style he imitated very happily, as appeared in some pictures which he painted for the churches, particularly one in that of St. Catherine, representing Tobit and the Angel with the Fish.

ZAIS (GIUSEPPE). He was a native of Venice, and had Francesco Zucearelli for his instructor. His subjects were landscapes, which he painted with spirit and great originality of invention. He also produced some good battle-pieces. He died in 1784.

ZAMBONI (MATTEO). This artist was born at Bologna, and flourished about the year 1710. He studied under Carlo Cignani, and painted historical subjects with credit. Two of his altar-pieces are in the church of St. Nicolo, at Rimini; one is taken from the history of St. Pietro Celestini, and the other from that of St. Benedetto. He died young.

ZAMBRANO (JUAN LUIS). This Spanish artist was born at Cordova in 1599, and had Pablo de Cespedes for his preceptor, whose style he imitated with great success. His chief performances are at Cordova, in the cathedral, and the convent of Los Martyros, consisting of two altar-pieces: one of these is the Stoning of Stephen; and the other, the Martyrdom of St. Acislo and St. Victoria. In the college of Santa Catalina are two fine pictures by him of the Guardian Angel, and St. Christopher. Zambrano

latterly resided at Seville, where he painted some pictures for the church of St. Basil. He died there in 1639.

ZAMORA (JUAN DE). He was a native of Seville, and flourished about 1610. He excelled in landscapes, the figures in which being designed in the Flemish taste, indicate that he had been instructed by a master of that school. His principal works are at the bishop's palace at Seville, where he continued to reside till his death, the year of which is not mentioned.

ZAMPAZZO (GIOVANNI BATTISTA). He was born at Cittadella, in the Venetian States, in 1620, and studied under Jacopo Apollonio, whose style he followed tenaciously in his paintings for the churches at Bassano, where he died in 1700.

ZANARDI (GENTILE). This lady was a native of Bologna, and was instructed in the art of painting by Mare Antonio Franceschini. She had an extraordinary talent in copying the works of the great masters, with a sweetness of colour and delicacy of outline that surprised the best judges. She also painted historical subjects of her own designing, with equal taste and delicacy. The time of her death is not mentioned.

ZANCHI (ANTONIO). This artist was born at Venice in 1639, and had Francesco Rusca for his instructor in painting; but he was more distinguished by his feundity than his genius. His works are numerous, and the best of them is a representation of the Plague which visited Venice in 1630. In the church of St. Girolamo are two pictures of the Good Samaritan and the Prodigal Son. He died in 1722.

ZANIMBERTI (FILIPPO). He was born at Brescia in 1585, and was a disciple of Santo Peranda, under whose direction he continued ten years, till, by the precepts of so accomplished a master, he proved very eminent in his profession. His genius was fertile, and his imagination lively, so that he composed his subjects with ease and readiness. He generally filled his designs with a number of small figures, which he touched delicately, and gave them a graceful air, with an abundance of nature. He painted several large pictures for the churches of Brescia and Venice, particularly one of the miracle of the Manna in the Wilderness. He died in 1636.

ZANOTTI (GIOVANNI PIETRO). This artist was born of Italian parents, at

Paris, in 1674. He studied at Bologna under Lorenzo Passinelli, by whose instructions he became a good colourist and designer, to which he added a perfect knowledge of the chiaro-oscuro. He painted several altar-pieces for the churches at Bologna; the principal of which are the Incredulity of St. Thomas, the Resurrection, and the Nativity. In the public palace is a picture by him, representing the Ambassadors of Rome swearing Fidelity to the Bolognese. His other works are at Cortona, where he died in 1765. Zanotti was also a writer on the art, and published a History of the Academy of Bologna.

ZARINNENA (FRANCISCO). He was born at Valencia, in Spain, about 1550, and studied in the school of Titian. His principal works, which are in the churches and monasteries of Valencia, are much in the manner of his master. He died in 1624, leaving two sons, *Christobal* and *Juan*, who painted in the same style as their father.

ZEEMAN (RENIER). This Dutch artist was born at Amsterdam in 1612. He excelled in painting marine subjects, as views of sea-shores, harbours, and shipping; which he designed correctly, and composed in a good style, with spirit and taste. He also etched several views and plates of shipping.

ZEEMAN (ENOCH). This painter was a native of Holland, but resided most of his life in London, where he painted portraits in the laboured style of Balthasar Denner. He died in 1744, leaving a son, *Paul Zeeman*, who followed the same profession. *Isaac Zeeman*, the brother of Enoch, was also a portrait painter, and died in 1751, leaving a son, who pursued the same line of art.

ZELOTTI (BATTISTA). He was born at Verona in 1532, and at first was the disciple of Antonio Badile; but afterwards he studied under Titian, though he principally adhered to the manner of his first master. He was excellent in design, had great readiness of invention, and freedom of hand, and his tone of colouring was beautiful. His merit in every branch of his profession was universally allowed; it recommended him to the favour of the most eminent persons of his time, and procured him the honour of knighthood. He became the associate, in several works, with Paolo Veronese; and had the distinction of being his competitor at Venice, where he was one of the six painters

appointed by Titian to contend for a chain of gold. Though the prize was deservedly given to Paolo, Zelotti's composition was extremely admired. Some charming paintings by this artist are in the grand hall of the Council of Ten, at Venice, which are incontestable proofs of the excellence of his colouring, the grandeur of his taste, and the liveliness of his imagination. Most of the subjects of these pictures are allegorical, and allude to the dignity and importance of the council. Zelotti succeeded better in fresco than in oil, though some of his works in the latter are much esteemed, particularly the Conversion of St. Paul, and Christ on the Lake of Gennesareth, both in the cathedral of Vicenza. He died in 1592.

ZIFRONDI (ANTONIO). He was born at Clusone, in the state of Bergamo, in 1657, and was instructed by Marc Antonio Franceschini, under whom he became a good painter of history. He had a ready invention, and was remarkable for the facility of his execution. One of his best works is an Annunciation, in the church of Santo Spirito, at Clusone, where he died in 1730.

ZILOTTI (DOMENICO BERNARDO). He was born at Borso, in the territory of Venice, about the year 1730. He painted landscapes in the manner of Francesco Zuccarelli, with great spirit and correctness. There are also several etchings of landscapes and views by Zilotti, some from his own designs, and others after Semolini.

ZINCKE (CHRISTIAN FREDERIC). This excellent enamel painter was born at Dresden about the year 1684, and came to England in 1706, where he studied under Boit, and not only surpassed him, but even rivalled Petitot. For a great number of years Zincke had as much business as he could execute; and when at last he raised his price from twenty to thirty guineas, it was only occasioned by the desire of lessening his fatigue; for no man, so superior in his profession as he was, had less tincture of vanity. He was particularly patronised by George II. and Queen Caroline, and he was also appointed cabinet painter to Frederic Prince of Wales. Her late Royal Highness the Princess Amelia, daughter of George II., had ten portraits of her illustrious family painted by Zincke, which, in 1783, she gave to the Prince of Wales, afterwards George IV. William, the great Duke of Cumberland, bought several of his best

works, particularly the beautiful copy of Dr. Mead's Queen of Scots, painted by Isaac Oliver. In 1737, Zincke paid a visit to his own country, and, after his return, finding his sight fail him, he retired from business to South Lambeth, with a second wife, by whom he had three or four children. His first wife was a handsome woman, of whom he had been very fond, and there is a print of him and her. He had a son by her, for whom he bought a place in the Six Clerks' Office; and a daughter, who died a little before he retired to Lambeth. After Zincke quitted business, Madame Pompadour prevailed upon him to copy in enamel a picture of the King of France, which she sent over on purpose. He died in March, 1767.

ZOBOLI (JACOPO). This artist was a native of Modena. He studied first under Francesco Stringa, after which he went for improvement to Bologna, and next to Rome, where he died in 1761. One of his best works is a picture of Girolamo, in the church of St. Eustace, at Rome. It is a noble composition, and admirably coloured.

ZOCCHI (GIUSEPPE). He was born at Florence in 1711, but it is not said by whom he was instructed. His chief employment was the decorating of the mansions of noblemen with allegorical ornaments and landscapes, in which last he excelled. He also published some views of Italian scenery, the figures in which were etched by himself. He died at Florence in 1776.

ZOFFANY (JOHAN). This German painter was born at Frankfort on the Maine in 1735. Who was his instructor we are not informed; but about the year 1761 he came to England, where he met with little patronage, and was reduced to the greatest distress; when Sir Joshua Reynolds took notice of him, relieved him in his necessities, and recommended him to the great. A portrait of the Earl of Barrymore fixed his reputation, and he also painted some of the principal theatrical performers with success, particularly Garrick, in Abel Drngger; the same actor in Sir John Brute; Foote and Weston together, in Dr. Last; and Foote alone, as Major Sturgeon. But the pictures which did Zoffany most credit were the portraits of the royal family. On expressing a wish to visit Italy, George III. liberally enabled him to accomplish that object, and gave him a recommendation to the Grand

Duke of Tuscany, who permitted him to study in his gallery, of which he drew a picture, now in the royal collection. Soon after his return, Zoffany, by the interest of Sir Joshua Reynolds, went to India (1783), where he was patronised by the Nabob of Oude, for whom he painted a great number of pictures, as he did also for many of the native princes, as well as for the European residents. He resided a long time at Lucknow, and having realized a good fortune, returned to England about 1790. He was a royal academician. Some of his conversation pieces are clever; but his theatrical portraits, and the picture of the Royal Academicians of 1772, have preserved his fame. His latter pictures did not equal those of his earlier days. He died at Kew, in December, 1810, and is buried near Gainsborough.

ZOLA (GIUSEPPE). He was born at Brescia in 1675, and became a distinguished painter of landscapes, which he executed in a bold style, and generally introduced into them sacred subjects; but the figures were not equal to the scenery. He died in 1743.

ZOPPO (MARCO). He was born at Bologna in 1451, and was the disciple of Francesco Squarcione at the same time with Andrea Mantegna. He imitated the style of his master with great success, and excelled in portrait as well as in history. He resided first at Venice, and next at Pesaro, where he painted, in the church of the Observant Monastery, a Madonna and Child with several saints. There are also many of his works in his native city, where they are held in much estimation. He died in 1517.

ZUCARELLI (FRANCESCO). This artist was born at Florence about the year 1710. At the outset of his career he applied to historical painting; but afterwards confined his practice to landscape, in which he attained a beautiful manner, both of composition and execution. Among the figures which he introduced, he always took care to represent one with a gourd or bottle at his waist, as is commonly seen in Italy. This he is said to have done in allusion to his own name, *zucco* being the Italian word for gourd. He set out for England about 1752, but, as it was the time of war, he was seized at some town on the continent, and accused of being a spy. He told the soldiers his name and profession, and offered to confirm the truth by painting a picture,

which was agreed to: the materials were procured, the piece painted, and Zuccarelli was honourably dismissed. In England he met with great encouragement, and several of his pictures were engraved by that excellent artist, Vivares. By the advice of some of his friends, Zuccarelli completed a collection of drawings, which he disposed of by auction, and obtained for them a considerable sum. On the institution of the Royal Academy, he was elected one of the first members; but in 1773 he returned to Florence, where, for some time, he relinquished the pencil, and lived upon his fortune. A sudden loss, however, compelled him to resume his pencil; and it was observed that the works which he now produced were better than those of his earlier days, or even than his performances in England. He died at Florence in 1788. Zuccarelli made several etchings from the originals of Andrea del Sarto.

ZUCCHERO, or ZUCCARO (TADDEO). He was born at San Agnolo, in Vado, in the duchy of Urbino, in 1529, and received his earliest instruction in painting from his father, Ottaviano Zucchero, who was but an indifferent artist. So ardent, however, was Taddeo for improvement, that at the age of fourteen, without money or friends, he ventured to take a journey to Rome, where he was frequently destitute of the common necessaries of life, and reduced to the necessity of sleeping either under ruins, or in the porticoes of some of the palaces. He was compelled to support himself by grinding colours for the shops, at small wages, whenever he could procure work of that kind; and his disengaged hours he spent industriously in designing after the antiques, or in studying the work of Raffaele; till at last he appropriated one half of the week to labour for his support, and the remainder to the cultivation of his talents. At length he was taken into the service of Pietro Calabrese, whose wife was so covetous that she almost starved him. Amidst all these trials, the perseverance of Taddeo was astonishing, and his love of the art bore him up under all the difficulties he had to encounter. He had the good fortune to receive some instruction from Daniello of Parma, who had resided with Correggio, and painted with Parmegiano; by which means he improved so considerably, as to be qualified to appear in his profession with credit. He soon distinguished himself at Rome, Urbino, Verona, and other cities of Italy, by

many noble compositions in fresco as well as in oil; and he equally excelled in portrait and in history. The Popes Julius III. and Paul IV. employed him in the Vatican; and Cardinal Farnese intrusted him with the entire decoration of his palace of Caprarola, for which he allowed him a considerable pension. His style of composition was grand, and he showed great elevation in his ideas; his disposition was judicious, and his pencil mellow and free; and, by being competently skilled in anatomy, he designed naked figures sufficiently correct, and was particularly excellent in the heads, the hair, and the extremities; but yet he was accounted a mannerist, and not equal to his brother and disciple, Federigo Zuccherero. His real merit consisted in the manner of his design and the elegance of his disposition; but his colouring was deficient, rather resembling that of a marble statue than the warmth of life. He died in 1566.

ZUCCHERO, or ZUCCARO (FEDERIGO). He was the brother of Taddeo Zuccherero, and was born about 1543. After receiving some instruction from his father, he was taken to Rome in 1550, and left under the care of his brother, who was then at the height of his reputation. Taddeo exerted himself to improve Federigo in design, and observed with pleasure that his genius readily enabled him to make a happy use of every precept. In a few years, Federigo was qualified to assist his brother in several of his grand compositions, and to exhibit to the public some of his own works, which even then showed the beginning of that excellence at which he afterwards arrived. While Taddeo was engaged at Caprarola by the Cardinal Farnese, Federigo was invited to Venice, where he was employed by the patriarch Grimani, to finish a chapel which had been left imperfect by Battista Franco. He also executed several other works in fresco as well as in oil, which procured him extraordinary applause; but on the death of Taddeo he was recalled, to complete those works which had been left unfinished by that unexpected event. After this he was engaged at Florence in some considerable designs, till Gregory XIII. invited him to Rome, to work in the Vatican, which afforded him a noble opportunity to advance his reputation. But having received some indignity from the principal officers of the pope, he resolved to discontinue the work, and leave Rome; previous to which he painted a satirical picture of

Calumny, in which he introduced the portraits of all those who had given him offence, and represented them with asses' ears. This picture he caused to be placed over the gate of St. Luke's church, on the festival of that saint, in order to make it more public; but, fearful of the consequences, he instantly withdrew from Rome, and retired to France, where he was employed by the Cardinal of Lorraine. From thence he came to England in 1574, and while here painted several fine portraits, particularly one of Queen Elizabeth. "His stay," writes Walpole, "was not long; historic subjects were not in fashion; and he was offended at our religion." He afterwards went to Spain, where he was employed in the Escorial: but his works there gave so little satisfaction to Philip II. that they were obliterated, to give place to the performances of another artist. He next visited Venice, where he resided some time, till at length the pope recalled him to Rome, and gave him permission to set up an academy there, of which he became the first president. He was superior to Taddeo in many respects; possessing a more extensive genius, and an invention surprisingly ready and lively. His colouring had abundance of force, and his drawing is generally good; yet, like his brother, he was a mannerist, and they both wanted a more thorough study of nature, and more grace in the airs of the heads. Notwithstanding these defects, the paintings of Federigo are exceedingly valued, and his portraits will for ever preserve to him the reputation of being a very eminent master. At Venice is a picture by Federigo Zuccherero, painted in oil, representing the Adoration of the Magi, which, for composition and colouring, deserves great commendation. He worked in conjunction with Paolo Veronese, Tintoretto, Bassano, and Palma, in the grand council-chamber at Venice; and his performance gave so much satisfaction, that the doge, as a public testimony of his merit, conferred on him the honour of knighthood. He died at Ancona in 1616.

ZUCCHI (ANTONIO). He was born in Italy, and came to this country with Mr. Adam, the architect, by whom and his brother he was principally employed in painting decorations for the mansions which they built in different parts of the kingdom. His subjects were mythological, with ruins and ornaments, which he painted in a light and pleasant manner, but without learning or strength. At

Buckingham House was a ceiling painted by him; and much of his work is at Osterly Park. He was an associate of the Royal Academy. After continuing here some years, he returned to Rome, and died there in 1795.

ZUCCO (FRANCESCO). This artist was born at Bergamo, and studied successively under Campi and Moroni. He painted history and portraits in the manner of Paolo Veronese so successfully, that some of his works were mistaken for the productions of that master; particularly two pieces of the Nativity, and the Wise Men's Offering, in the church of St. Gothard, at Bergamo. He died in 1727.

ZUGNI (FRANCESCO). This artist was born at Brescia in 1594, and studied under Palma, whom he surpassed in his colouring. He excelled in fresco, and frequently introduced architectural pieces into his pictures, with taste and judgment. His works in oil are also well executed; particularly an altar-piece, the subject of which is the Circumcision, in the church of St. Maria delle Grazie, at Venice. He died there in 1636.

ZUPELLI (GIOVANNI BATTISTA). He was a native of Cremona, and excelled in landscape painting, which he commonly embellished with figures, representing sacred histories. In the church of the Eremites, at Cremona, is a Holy Family by him, which is deemed his masterpiece. He died in 1536.

ZURBARAN (FRANCESCO). This Spanish painter was born near Seville in 1596, and studied under Pablo Roelas; but afterwards he chose to follow the style of Michel Angelo Caravaggio, without

adopting his extravagance. In the church of La Merced Calzado, at Seville, is a remarkable performance by him, representing the history of San Pedro Nolasco, in which all the monks are clothed in white; yet the draperies, notwithstanding the sameness of colour, are managed with admirable art and elegance. In the year 1630 he was invited to Madrid, and made painter to the king, who employed him in the palace of Buen-Retiro, where he executed a series of pictures, representing the labours of Hercules. He died in 1662.

ZUSTRUS (LAMBERT). This painter was a native of Germany, and had for his instructor Christopher Swartz, of Munich; but afterwards he went to Venice, where he became the scholar of Titian, and imitated his manner of colouring, and also of design, though not without some mixture of the gothic style of his country. A very capital picture of this master's hand was in the cabinet of the King of France: it is a landscape, in which he has introduced the history of Christ baptized by St. John; and in the Louvre is another piece by Zustrus, representing Venus and Cupid, with Mars in the background.

ZYL (GERARD PIETERS VAN). This Dutch artist was born at Amsterdam in 1606. He was eminent in portraiture, and in 1635 came to England, where he formed an acquaintance with Vandyck, who employed him in his draperies and backgrounds. By this intercourse he greatly improved his own style, and, after residing some years in London, went back to Amsterdam, where he obtained the honourable appellation of the second Vandyck. He died in 1661.

THE END.

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