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THE

ART of PAINTING,

WITH THE

LIVES and CHARACTERS

Of above 300 of the most Eminent

PAINTERS:

Containing a Complete Treatise of

PAINTING, DESIGNING,

AND

The USE of PRINTS:

WITH

REFLEXIONS on the WORKS of the most
Celebrated MASTERS, and of the several
Schools of Europe, as well ancient as modern.

Being the most perfect Work of the Kind extant.

Translated from the French of Monsieur De PILES.

To which is added,

An ESSAY towards an ENGLISH SCHOOL.

The THIRD EDITION:

In which is now first inserted the Life of Sir GODFREY
KNELLER, by the late B. BUCKERIDGE, Esq; who
wrote the greatest Part of the *English School*.

L O N D O N :

Printed for THOMAS PAYNE, in *Castle-Street*, next the
Mews-Gate, near *Charing-Cross*.

The D E D I C A T I O N .

greatest princes are proud. There is no gentleman in England who has any thing of this kind in greater perfection than yourself, who possess something of several of the best masters that are spoken of in the following treatise; and every day in your own house (the ornament of the finest square in Europe) you behold some of the wonders that the hands of Paolo Veronese, Guido, Nicholas Poussin, Carlo Maratt, and other excellent artists have produced. By the nicety of your choice, the world admires that of your taste, and are surpris'd to see so many rare things together in a country where Painting and the politer arts are not so much encouraged as in those places, where, perhaps, the nobility and gentry are not so well qualified to judge of merit, nor so well able to reward it, as in England. Yet there are even here some few illustrious persons, and men of worth and honour, who are solicitous for the prosperity of the arts, and contribute, by their studies and bounty, towards making them flourish and prevail among us.

Painting is sister to Poetry, the muse's darling; and though the latter is more talkative, and consequently more able to push her fortune; yet Painting, by the language of the eyes and the beauty of a more sensible imitation of nature, makes as strong an impression on the soul, and deserves, as well as poetry, immortal honours.

Consuls, Emperors and Kings, have entertained themselves with the exercises of poetry, and exalted the muse by the homage they paid her: as much is to be said for Painting. One of the four houses of the Fabii, as eminent as any in Rome, assumed the name of Pictor; for that Fabius, their ancestor, painted the temple of Health, and was esteemed the founder of the old Roman school. More than one of the Emperors in the Bas Empire, spent many hours with a pallet and pencil; and, in the last century, Lewis XIII. learned to design of Vouet. The
late

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late queen Mary, of glorious memory, and her sister, our present gracious sovereign, queen Anne, were both instructed in this art by Gibson the dwarf. All the children of the queen of Bohemia, daughter to King James I. were taught to paint by Hontorst; and among the rest, the princess Sophia, who, with her sister the abbess of Mabuiffon, says Monsieur de Piles, *se distinguerent par l'habileté de leur pinceau.* Alexander the Great was not so fond of his mistress as of his Painter, for he parted with her to please him; and our own King Charles I. delighted more in Painting than in all the other sciences, as much a master as he was of all. But you, Sir, are too well acquainted with the history of the art to be pleased with any information from me, nor does it want any other recommendation than the delight it at once affords the most sublime faculty of the soul, the judgment, and the most delicate sense of the body, the sight, to engage the protection of the curious: And as you are so in a very high degree, I hope, Sir, this will be no ungrateful offering, since, as far as our author is concerned, it is the most complete and exact discourse of the kind that ever was published in so small a compass.

The dissertation before his lives of the Painters has been thought admirable by severe critics, and the rules he lays down for Painting, so just, that they might serve also for Poetry. I do not say this, Sir, to bias your opinion in his favour, that would be equally vain and arrogant; you are so well acquainted with our author in his own language, that it will be easy for you to judge whether he deserves the character which is given of him or not. He calls his account of the Painters lives an abridgment, and that with good reason, for you will immediately perceive that he industriously avoids entering into the detail of their actions. Indeed, the greatest of them, Leonardo da Vinci, Michael Angelo,

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gelo, and Sir Peter Paul Rubens only excepted, did nothing of consequence enough, otherwise than as Painters, to give occasion for any thing to be said of them worthy the notice of the public. In their private capacities, their lives were like the rest of the bulk of mankind, too mean for the pen of an historian; and Monsieur de Plies has thought fit to let his short history of them contain only such of their actions as served to give the world the best idea of them as Painters. He has inserted none but what had some relation or other to their art, and that was easily done in a few pages, and sometimes in a few lines, unless he had designed to write a history of pictures, and not of Painters. I believe gentlemen's curiosity, in this case, will go no farther than to know where the Painter was born, whose disciple he was, what was his manner, how he executed it, which were his best pieces, and when he died. Our author tells us in the Preface, that he had seen all the remarkable books of this kind; and after he had examined Vasari, Ridolfi, Carlo Dati, Baglioni, Soprani, the Count Malvasia, Pietro Bellori, Van-Mandre, Cornelius de Brie, Felibien, Sandrart and others, thought his abridgment necessary as well as his dissertation; for large volumes on the lives of private men, must certainly contain many trivial things, and consequently prove tiresome. There are few who have leisure or application enough to run through ten or twenty books on an art which was intended chiefly for pleasure, though it has also its opportunities of instructing, as is made appear, we hope, in the following translation.

His reasons had the same weight with me in the Essay towards an English School. I have written of the English masters more as they were Painters than as they were men: And yet I have, with much pains and trouble, gathered together, from the best authorities, materials enough to make some of the
lives

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lives larger than Monsieur de Piles has done his. I would not meddle with those masters that are living, as well knowing that is a tender affair, and not to be touched without running the risque of giving general offence *. If discretion would have permitted me to do it, I might have enlarged and adorned our school so much, that neither the Roman nor the Venetian would have had cause to be ashamed of its company. At present it is more than a match for the French; and the German and Flemish schools, only excel it by the performances of those masters whom we claim as our own. Hans Holbein and Vandyck are as much ours as Sebastian of Venice belongs to the Roman school, Spagnoletto to the Lombard, or Ellis and De Champagne to the French: Nor have we a small title to Sir Peter Paul Rubens, for it was the protection and friendship of the duke of Buckingham that procured him the opportunities he had of distinguishing himself above others of his cotemporaries and countrymen of the same profession. It was the duke of Buckingham that recommended him to the governor of the Netherlands, as a proper person to reside at the court of England, as the King of Spain's minister. And it was here that he performed several of his best pieces, and acquired the character of a statesman, which, no doubt, was a considerable advantage to his reputation as a Painter.

But why should we be so unjust to ourselves, as to think we stand in need of an excuse, for pretending to the honour of a school of Painters as well as the French, who have been in possession of it almost as long as the Italians. You know, Sir, by the many beautiful pieces you have seen of the principal masters of both nations, that if they have had their Vouets, their Pouffins, and le Bruns, we have had

* The account of Sir Godfrey Kneller is inserted in this third edition.

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our Fullers, our Dobsons, and our Coopers; and have not only infinitely out-done them in Portraits, but have produced more masters in that kind than all the rest of Europe.

We may also affirm, that the art is indebted to us for the invention of Metzotinto, and the perfection of crayon-Painting. By our author's account of Pastils, a name formerly given to Crayons, one may see that the Italians had a very slight notion of a manner that is practised here with so much success. They made their drawings on a grey paper, with black and white chalk, and left the paper to serve for the middle tint. Their colours were like ours, dry, without any mixture of oil or water. Our countryman, Mr Ashfield, multiplied the number and variety of tints, and painted various complexions in imitation of oil; and this manner has been so much improved among us, that there is no subject which can be expressed by oil, but the crayons can effect it with equal force and beauty.

You, Sir, who are so good a critic, and so generous a patron of the art, cannot but wish we had the same advantage as other schools have in an academy. It is true, we have several admirable collections, and your own in particular, whose pieces are enough to inform the most industrious disciple, and inspire his genius to arrive at a mastery in the art. I have heard a famous Painter assert, that our English nobility and gentry may boast of as many good pictures, of the best Italian masters, as Rome itself, churches only excepted; and yet it is so difficult to have access to any of these collections, unless it be to yours, Sir, who seem to have made your excellent collection as much for the public instruction, as for your own private satisfaction, that they are, in a great measure, rendered useless, like gold in misers coffers. Had we an academy, we might see how high the English genius would soar; and as it excels all other nations in Poetry, so, no doubt, it would equal,

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if not excel, the greatest of them all in Painting, were her wings as well impeded as those of Italy, Flanders and France. As for Italy, her academies have kept her genius alive, or it would have expired with her masters, who first shewed she had one, as her genius in poetry died with Tasso and his contemporaries. The French indeed are a forward people, who pretend to rival all nations of the world in their several excellencies; yet considering they value themselves so much on their own academy, it is a matter of wonder to see so little improvement in them by it: And if we are equal only to them now, how much should we outshine them, had the English disciples in this art as many helps and encouragements as theirs?

Sir, It is with all possible respect that I offer you a treatise, which has been finished with so many difficulties. The art was new to us, though the language of the original was not; but we wanted the advice of those gentlemen whom Mr Dryden consulted in his translation of Fresnoy. If we have erred in terms, you will, I hope, consider us, as the world has been favourable to that immortal poet for the same fault. Could I have so far presumed on your readiness to oblige all mankind, as to have desired to be enlightened by you when I was in the dark, I had committed fewer errors on my part, but I had no warrant for that freedom; and though we communicated the whole work to all that we believed could assist us in it, yet it is certain, with all our caution, we are far from being infallible.

Several masters whom I have applied to have differed about the interpretation of some terms; and even French Painters have assured me, that our author has used some which were unknown before. I took the sense of those words from them, and it agreeing with that of the author, I hope we have no
where

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where mistaken him, at least considerably. He is excusable for his innovations, on account of his great knowledge in the art. It was this gentleman who translated Monsieur Fresnoy's Latin poem, *De Arte Graphicâ*, and wrote the reflections upon it; but yet not thinking them sufficient to explain it as clearly as he would have it, he published this book twenty years afterwards. He is still living in Paris, and designs and paints very well himself for his diversion, being not of the profession; however, I doubt, from the character of the French school, whether his practice comes up to his theory.

I am conscious to myself, that our translation of him, as to the stile, falls short of Mr Dryden's version of Fresnoy's poem. The original will, in some measure, make amends for that; and it had been happy for our author, and the whole art of Painting, if the gentleman who added the lives of the Painters to Mr Dryden's translation, had had leisure or inclination to have done for us what he was so kind as to do for him, and have set out the English school with the ornaments that his judgment and elegance could have given it. I had his work before me in the execution of my own, and endeavoured to imitate him in the account of those English Painters, whom he thought worthy his pen. They had all been immortal in his name and works, whereas I can only expect to have mine preserved by those of the Masters of whom I have written.

Sir, I beg your pardon for troubling you with so long a state of my case. I wish the translation and additions stood less in need of your protection, and that I had some better way of shewing to the world with what zeal and respect I am,

S I R,

Your most humble, and

Most obedient Servant.



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Lauron or Laroon, Marcellus	<i>ib.</i>	Walker, Mr Robert	434
Lely, Sir Peter	402	Walton, Mr Parrey	435
Lemens, Balthazar van	404	Wissing, Mr William	<i>ib.</i>
Lightfoot, Mr William	405	Wouters, Francis	437
Loten, John	<i>ib.</i>	Wright, Mr Michael	<i>ib.</i>
M.		Wyke, Thomas van	438
Manby, Mr Thomas	406	Wyke, John van	<i>ib.</i>
Mytens, Daniel	<i>ib.</i>	Z.	
		Zouft or Soeft	<i>ib.</i>



T H E

I D E A

Of a Perfect

P A I N T E R :

O R,

R U L E S for forming a right judgment
on the works of the P A I N T E R S.

B O O K I.



GENIUS is the first thing we must suppose in a Painter; 'tis a part of him that cannot be acquired by study or labour. It should be great to answer the Greatness of an art, which includes so many sciences, and requires so much time and application to be master of, as Painting does. Allow then a man born with this happy talent, the Painter must regard Visible Na-

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ture as his object. He must have an image of her in his mind, not only as he happens to see her in particular subjects, but as she ought to be in herself, and as she wou'd be, were she not hindered by certain accidents.

Now it being very difficult to meet with this perfect state of nature, 'tis necessary the Painter should improve himself by the same search the ancients made after it, with a great deal of care and capacity, of which they have left us examples in sculptures, that in spite of the fury of time and Barbarians, have been preserved, and are even yet to be seen. He ought, I say, to have a sufficient knowledge of antiquity, and to learn by that how to follow nature; for the Antique has always been the rule of beauty to the best judges. He must not content himself with being exact and regular, he should, in every thing he does, shew a grand gusto, and above all things avoid what is mean and insipid.

This grand gusto in the works of the Painters, is a use of the choicest effects of nature, such as are great, extraordinary, and probable. Great, because things are so much the less sensible to us, by how much they are little or divided. Extraordinary, because what is ordinary does not strike us, nor draw our attention. Probable, because it is requisite that these great and extraordinary things should appear to be possible, and not chimerical. The perfect Painter must have a just idea of his profession, which may be thus defin'd: "Painting is an art, that by means of design and colouring, imitates all visible objects on a flat superficies." Three things should be comprehended in this definition, Design, Colouring, and Composition; and though the latter does not seem to be very clearly expressed, yet it may be understood by these words Visible Objects, which imply the matter of the subject

subject the Painter proposes to himself to represent. He ought to know, and to practice these three parts of his art, in as much perfection as possible: We shall therefore further explain them, in speaking of the other parts that depend on them.

Composition contains two things, Invention and Disposition. By invention, the Painter should find out those subjects to work upon, that are most proper to be express'd and adorn'd. And by Disposition he ought to place them in the most advantageous situation, and where they will have the greatest effect, the eye being pleas'd with viewing the fairest parts of the things represented, which should be well contrasted, well diversify'd, and well group'd.

The Painter, to be perfect, must design correctly, with a good gusto, and a different stile, sometimes heroic, sometimes pastoral, according to the character of the figures he introduces. He must know, for example, that the Out-lines, which would agree with divinities, would in no wise be suitable to common people; heroes and private soldiers, the strong and the weak, the young and the old, ought each to have their several forms. Besides, nature differing in all her productions, requires that the Painter should have an answerable variety in his; and he must never forget, that of all the various manners of designing, there is none good, but that which is compos'd of beautiful nature and the antique together.

The Attitudes, or postures of the figures, should be natural, expressive, vary'd in their actions, and contrasted in their members. They should be simple or noble, animated or temperate, according to the subject of the picture, and the discretion of the Painter.

The Expression must be just to the subject, what relates to the principal figure should be noble,

4 *The* ART of PAINTING.

elevated and sublime; and a medium ought to be observed between what is exaggerated, and what insipid.

The Extremities, I mean the head, feet, and hands, must be drawn with more nicety and exactness, than the other parts of the figures, and must together help to render their action more expressive.

The Draperies should be well set, the foldings large, as few as may be, and well contrasted. The stuff ought to be heavy or light, according to the quality and convenience of the subject: Sometimes it should be wrought, and of a different kind, and sometimes plain, agreeable to the figure and its situation, which requires more or less lustre for the ornament of the picture, and for the œconomy of the whole.

Animals are chiefly characteriz'd by a lively and particular stroke of the pencil.

Landskips should not be encumber'd with too many objects, and the few that are there ought to be well chosen. If a great quantity of objects are represented together, they must be ingeniously group'd with lights and shadows; the placing of them must be well connected, and yet free. The trees must be of different forms, colour, and touch, as prudence and the variety of nature require. This touch ought always to be light, as it were in motion; the Fore-ground should be rich, either by the objects themselves, or, at least, by nicety of work, which renders things true or palpable. The Sky must be light, and no object on the earth have any of its aerial character, except smooth waters, and polish'd bodies, which are susceptible of the opposite colours, as well celestial as terrestrial. The clouds should be well chosen, well touch'd and well plac'd.

The

The Perspective should be very regular, and yet with a seeming negligence.

In Colouring, which comprehends two things, the local colour, and the *claro obscuro*, the Painter should inform himself very well of both the one and the other. This only will distinguish him from those artists, who understand measure and proportion as well as he; and this will render him the more faithful, and more perfect imitator of nature.

The local colour is nothing else but that which is natural to each object, in whatever place 'tis found; which distinguishes it from others, and which perfectly marks its character.

The *claro obscuro* is the art of distributing lights and shadows advantageously, as well on particular objects, as on a picture in general. On particular objects, to give them a convenient relief and roundness; and, in the picture in general, to expose the objects with pleasure to the view of the spectators, by giving the eye an occasion to rest; which is done by an ingenious distribution of great lights, and great shadows, which lend each other mutual assistance by their opposition. Thus great lights are a repose for great shadows, as great shadows are for great lights. Tho', as has been said, the *claro obscuro* comprehends the art of placing all lights and shadows well, yet 'tis more particularly understood to be the knowledge of rightly disposing great lights and great shadows.

Their Distribution, in this last sense, may be made four ways: First, by the natural shadows of the Body. Secondly, by *Groupes*, that is, by disposing the objects in such manner, that the Lights may be join'd all together, and the shadows the same; as one may imperfectly perceive in a grape, whose grains on the side of the light make a mass of brightness, and on the opposite side a mass of

darkness; yet all together form but one groupe, and are as one object. This must be done so artificially, that no affectation may appear in it: The objects must seem so situated naturally, and as by chance. Thirdly, by the accidents of a supposed light. And fourthly, by the nature and the body of the colours which the Painter may give to his objects, without altering their character. This part of Painting is the best and surest way for a Painter to add force to his works, and to render his objects sensible, as well in general, as in particular. I don't find that the way of the *claro obscuro* was known in the Roman school, before Polidoro da Caravagio's time, who discovered it, and made it one of the principles of the art of Painting; and I wonder the Painters who came after him, did not perceive that the great effect of his works, on the spectators, proceeded from the rest, which he gave the sight in grouping his lights on one side, and his shadows on another, which he did, only by the knowledge of the *claro obscuro*: I wonder, I say, how they could let so necessary a part of their art escape, without taking notice of it. However, the *claro obscuro* is to be found among some of the Roman Painters; yet 'tis not to be esteemed as any thing more than a happy effect of genius or chance, and not as proceeding from an establish'd principle of the art.

Andrew Boscoli, a Florentine Painter, had a right notion of the *claro obscuro*, as may be seen by his works; but the re-establishment of this principle is owing to Giorgione, whose competitor, Titian, perceiving it, made use of it ever after.

In Flanders, Otho Venius laid it down as a fundamental in Painting, and communicated it to Rubens, his pupil. The latter rendered it more sensible to the spectator, and shew'd the necessity of it so apparently, that the best Flemish Painters follow'd him
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in it, and have recommended their Paintings by this part of perfection; for without it all the care they have taken to imitate the particular objects of nature, with the utmost faithfulness, had not been worth our consideration.

In the distribution of colours there ought to be an Agreement or Harmony, which has the same effect on the eye, as musick has on the ear. If there are several groupes of the *claro obscuro* in a picture, one of them should be more sensible than the rest, and be predominant over the others; that there may be unity of object, as in the composition there should be unity of subject.

The Pencilling, if possible, must be bold and light; but whether it seems all of a piece, like that of Corregio, or unequal and uneven, like that of Rembrant, it ought always to be soft and easy.

If a Painter be forc'd to make use of the Licences, they should be imperceptible, judicious, advantageous and justifiable: The three first sorts belong to the Painter's art, and the last to history.

Whatever Painter is master of his art in all the parts we have mentioned, he may depend upon it he is arrived to a great degree of perfection, and his pictures will infallibly be fine; yet not entirely perfect, if beauty be not accompanied with Grace.

Grace must season the parts we have spoken of, and every where follow Genius: Grace supports and perfects it; but it is not to be so thoroughly acquired, as by any rules to be demonstrated.

A Painter has it from nature only, and does not know that he has it, nor in what degree, nor how he communicates it to his works. It surprises the spectator, who feels the effect without penetrating into the true cause of it; but this grace does not touch him otherwise, than according to the dispo-

sition wherein he finds it. We may define it thus: " 'Tis what pleases, and gains the heart, without concerning itself with the understanding." Grace and beauty are two different things; beauty pleases by the rules only, and grace without them. What is beautiful, is not always graceful; but grace join'd with beauty is the height of perfection.

We have given this idea of a perfect Painter in as few words as we could, that we might not be tedious to those who are in no doubt about the things it contains; but for those that desire proofs of it, we have endeavoured to satisfy them in the following remarks; in which both the one and the other will find, we have treated of such things as naturally presented themselves to us, and perhaps will not be indifferent to them.

The following remarks answer in chapters to the several parts of the Idea of a perfect Painter, of which we have spoken in the foregoing treatise; and the reader, in all the chapters, should by his memory supply the parts where we have treated of them, to explain them.



CHAP. I.

REMARKS and INSTRUCTIONS
on the preceding IDEA.

OF GENIUS.

TIS in vain for men to endeavour, with all their might to reach the point of perfection, in the art of Painting, or any other art, if they are not born with a particular talent for the science they profess. They will always be uncertain of attaining the end they propose to themselves; rules and examples may shew them the means of reaching it, but that is not sufficient: If these examples and rules are not easy and agreeable to them, they will never be sure.

This facility is only found in those, who before they learn the rules of art, or see the works of other men, have consulted their own inclination, and examin'd whether they were put upon the choice of their profession by some inward light, which is indeed genius, and is what guides them by the nearest and easiest way to perfection, rendering them infallibly happy, both in the means, and in the end.

Genius therefore is that light of the mind, which conducts us to the end by the most easy means.

'Tis a present which nature makes to a man at the hour of his birth; and tho' she commonly gives it for one thing only, she is sometimes so liberal as to make it general in one person. There have been several men, on whom she has bestowed this plentitude of influences, who have with ease perform'd
what-

whatever they attempted, and always succeeded in what they undertook : A particular genius, 'tis true, does not extend its force to all sorts of knowledge as a general one does, but then it penetrates farther into that over which 'tis predominant.

A Painter, in the first place, should have a Genius, but that genius must be corrected by rules, reflection and industry. He must have seen much, read much, and study'd much, to direct his genius, that it may produce things worthy posterity. But since he cannot see or study every thing he would desire to know, in the way to the perfection he aims at, he may, without scruple, make use of another man's studies.

C H A P. II.

That a man may, without scruple, make use of another man's studies.

TIS impossible for a Painter to represent well, not only all the objects he has not seen, but also those he has not design'd. If he has not seen a lion, he can never paint one; and if he has seen one, he will always paint it imperfectly, unless he first designs it after nature, or after another man's works.

For this reason we ought not to blame a Painter, who having never seen or study'd the object he is to represent, makes use of another man's studies, rather than draw something false out of his own head. 'Tis necessary he should have his examples in his memory, or his Table-book; his own, I say, or those of another man.

When a Painter has furnish'd his mind with images of the beautiful things he has seen, he adds to,
or

or diminishes them according to his goût, or as his judgment directs. This change arises by comparing the ideas of what he has seen one with the other, and chusing that which he thinks best. For example, Raphael in his youth, while he lived with his master Perugino, had only the ideas of the works of that Painter in his mind; but afterwards comparing them with those of Michael Angelo, and with the Antique, he chose that which seem'd best to him, and out of it form'd a refin'd gusto, such as we see now in all his productions.

Thus genius makes use of the memory, as a vessel wherein it keeps all the ideas that present themselves to it. The Painter chooses those that are for his purpose, by the help of his judgment, and treasures them up in a magazine, out of which he takes them as occasion requires. 'Twas out of such a magazine (if I may so express myself) that Raphael took all those high ideas, which he had drawn from the Antique; and thus Albert Durer, and Lucas van Leyden drew from theirs, those Gothic ideas, with which the practice of their time, and the nature of their country, furnish'd them.

A person that has a genius may invent a subject in general, but if he has not study'd particular objects, he will be embaras'd in the execution of his work, unless he has recourse to the works of another.

If a Painter has neither time nor opportunity to see nature, yet has a fine genius, he may study after the pictures, the designs, and the prints of those masters, who knew how to choose their subjects well, and to draw them with judgment. He who would draw a landkip, and never saw, or never made sufficient observations on the countries proper to be painted, for the oddness or agreeableness of the prospect, will do well to make his advantage

vantage of the works of those who have study'd those countries, or who, in their landskips, have represented the extraordinary effects of nature. He may look on the productions of those able painters as safely as on nature herself, and by them assist his invention in some future production. To study, at first, the works of the best masters will be two ways useful to him; one is, he will see nature free from many things, which a man is oblig'd to throw aside when he copies after her. The other is, he will by this method learn to make a good choice of nature; to take nothing from her that is not beautiful, and to mend what's defective in her.

Thus a genius well regulated and supported by the theory of an art, not only makes use of its own studies, but also turns those of other men to its own advantage.

Leonardo dà Vinci writes, that the spots which are to be seen on an old wall, forming confus'd ideas of different objects, may excite genius, and help it to produce something. Some persons fancy this assertion is an injury to genius, without giving any good reasons for their objecting to it; for 'tis certain, that on such a wall, or some other such like spotted things, there's not only room to form out of it ideas in general, but each Painter may conceive different ideas, according to the difference of his genius; and that which is seen in a confus'd manner only may produce something clear, and form an image in the mind of the artist who sees it according to his particular taste. By this means one man shall see a fine and rich composition, because his genius is fruitful, and his taste good; and another, on the contrary, shall see nothing but what is poor, and of an ill taste, because his genius is barren, and his taste bad.

Let the minds of the painters be of what character they will, each may discover enough in
such

such an object to excite his imagination, and help him to produce something of his own. The imagination growing warm by degrees, becomes at last capable, by the sight of a few figures, to conceive a great number, and to enrich the scene of his subject with certain objects of his own. Thus he may, as it were, beget extraordinary ideas, which otherwise he had never thought of.

We have shewn that the saying of Leonardo da Vinci, concerning genius, does it no injury; on the contrary, that 'tis often of great service to it, as well to those who have much, as to those who have little of it. I shall only add to what he said, that the more a man has of genius, the more things he will perceive in those sorts of spots, or confus'd lines.

C H A P. III.

Of Nature; of the actions of Nature; of the actions of Habit, and of Education.

NATURE is as much alter'd by the accidents she meets with, as by the habit she contracts by several actions, which may be considered two ways, when she acts of herself, or by habit to please others. The actions that are purely natural are those which men would do, if from their infancy they had been left to themselves; and the actions, which are the product of habit, and education, are such as men do by the instruction or example of others. Of the latter kind there are as many different sorts, as there are nations, and they are so mingled with the actions, purely natural, that in my opinion 'tis very hard to discern the difference. Yet this is what the Painter ought to aim at; for he must often treat of
subjects,

subjects, where he ought to copy pure nature in the whole, or in part; and 'tis necessary there to know the different actions in which nature is set out by the chief nations of the world. But because the differences of them proceeds from affectation, a veil which disguises truth, it should be the study of a Painter to distinguish one from the other, and to know wherein the fidelity, the beauty, and the simplicity of nature consists, whose graces are all owing to her purity.

'Tis visible the ancient sculptors sought after this natural simplicity, and that Raphael borrow'd from them those natural strokes, which he has every where spread over his pieces with a good gusto. Yet tho' nature is the source of beauty, 'tis commonly said, that art excels her. Several authors have talk'd thus, and 'tis a Problem which wants very much to be solv'd.

C H A P. IV.

*In what sense one may say, ART is above
NATURE.*

WE should consider nature either as we find her in particular objects, or in objects in general, and as she is in herself. She is generally defective in particular objects, in the forming of which she is, as we have said, alter'd by accidents against her intention, which is always willing to produce her works in perfection; wherefore, if we consider her according to her intention, and in her productions in general, we shall find her perfect. 'Tis from these her works in general, that the ancient sculptors took the perfection of their figures, from whence Polycletes drew the beautiful proportions

tions of the statue, which he made for posterity, and which is called the RULE.

'Tis the same with Painters the advantageous effects of nature gave them a desire to imitate them, and a happy experience, by little and little, reduc'd those effects into precepts. Thus it was not from one object, but from several, that the rules of this art were establish'd.

If we compare the art of Painting, which has been form'd out of nature in general, with any one of her particular productions, we shall find it comes short of her, and perceive it to be true, That Art is above Nature; but if we compare it with nature herself, who is the model of art, this proposition will presently be found to be false. Indeed, to consider things aright, whatever care the Painters have taken to imitate this mistress of their art, they have not hitherto been able to reach her; she has an inexhaustible store of beauties, and for this reason 'tis said, that in the arts we are always learning: By experience and reflection we are continually discovering something new in the effects of nature, which are without number, and always different one from the other.

CH A P. V.

Of the ANTIQUE.

BY the word Antique are meant all the pieces of Painting, Sculpture and Architecture, which were made as well in Egypt, as in Greece, from the time of Alexander the great to the irruption of the Goths, who, out of rage or ignorance, destroy'd all the fine Arts. The term Antique is still more particularly us'd, to denote the sculptures of that
time,

time, as well statues and basso relievo's, as medals and * stones engrav'd. All those pieces of antiquity are not of an equal goodness, yet even in those that are indifferent, there is a certain beauty which distinguishes them from the works of the moderns.

'Tis not of those indifferent pieces that we are speaking here, but of the most perfect productions of the ancients, such as we cannot now look on without wonder. An ancient author has put them above nature, and praises the beauty of mankind but as it has an agreement with the beautiful statues.

Usq; ab unguulo ad capillum summum est festivissima.

Estne? Considera: Vide signum pictum pulchré videris.

Plauti Epidic. Act. 5.

I might quote an infinite number of ancient authorities to prove this assertion, if I did not fear to tire the reader with repetitions; I refer

† Translated him therefore to my Comment † on by Mr Dryden. Monsieur Fresnoy's Art of Painting, and shall content myself with relating what a modern Painter, who had penetrated far into the knowledge of the Antique, said on the same occasion. 'Tis the famous Monsieur Poussin of whom I am speaking. Raphael, said he, is an Angel compar'd with other Painters; but in comparison of the Ancients, he's an Ass. The phrase is a little too strong, and I think 'tis enough to say, Raphael is as much below the ancients, as the moderns are below him.

I shall examine this thought more at large when I come to write his Life.

'Tis certain there are few who are able to discern all the delicacy that is to be found in the ancient sculptures, because, to do it, the artists should have

* Intaglio's.

a mind proportionable to those of the sculptors that made them. They should have a sublime gusto, a quick conception, and an exact and lively performance. They gave their figures proportions conformable to their character, and design'd their divinities by contours more easy, more elegant and with a greater goût than those of ordinary men.

They made a refin'd choice of beautiful nature, and found out excellent remedies for the impotence of the matter they work'd with, hindring them to imitate all things.

A Painter therefore cannot do better than endeavour to find out the excellence of these pieces, that he may know the purity of nature the better, and design the more learnedly, and the more elegantly. Nevertheless, since there are in sculpture several things that do not agree with Painting, and since the Painter has, besides, the means to imitate nature more perfectly; he ought to regard the Antique, as a book which is to be translated into another language, wherein 'tis sufficient he keeps to the sense and meaning of the author, without tying himself fervilely to his words.

C H A P. VI.

Of the grand GUSTO.

IT has been shewn by the definition I have given of the grand gusto, as it relates to the works of the Painters, that 'tis not to be accommodated to ordinary things. A mediocrity is not allowable but in the arts which are necessary for common use, and by no means in those that are invented only for ornament and pleasure; wherefore in Painting there

must be something great and extraordinary to surprise, please and instruct, which is what we call the grand gusto. 'Tis by this that ordinary things are made beautiful, and the beautiful sublime and wonderful; for in Painting, the grand Gusto, the Sublime, and the Marvelous, are one and the same thing. Language indeed is wanting, but every thing speaks in a good Picture.

C H A P. VII.

Of the ESSENCE of PAINTING.

WE have said, that Painting is an art which by means of design and colours, imitates all visible objects on a flat superficies. 'Tis thus, or very near it, that all who have spoken of this art have defined it, and no body has yet had any thing to say against the definition. It contains three parts, Composition, Design and Colouring, which are the essence of Painting, as the body, the soul, and reason, are that of a man; and as man, by these three parts of him only, shews several proprieties and agreements that are not part of his essence, but the ornament, for example, the sciences and virtues; so 'tis only by the essential parts of his art that a Painter shews an infinity of things which heighten the worth of his pictures, tho' they are not of the essence of Painting. Such are the proprieties of instructing and diverting; upon which one may ask this considerable question :

C H A P. VIII.

*Whether TRUTH of HISTORY be essential in
PAINTING?*

TIS plain that composition, which is an essential part of Painting, comprehends the objects that are to be met with in history, of which truth is the essence, and by consequence this fidelity ought to be essential in Painting, and the Painter is, on all occasions, oblig'd to conform himself thereto.

To this it has been answer'd, That if truth of history be essential in Painting, there could be no picture in which it should not be found, whereas there are several which represent no history at all; such as allegorical pictures, landfkips, beasts, fish, fruits, flowers and several other things, which are the pure effect of the Painter's fancy. Notwithstanding all this, 'tis certainly true that the Painter ought to observe an exact fidelity in the history he represents, and that by a curious search after the circumstances which accompany it, he should encrease the beauty, and the value of his picture, yet this is not an obligation on him which is of the essence of Painting, 'tis only an indispensable decency, as virtue and science are in a man. Thus, as a man is a man still, let him be never so vicious and ignorant, so a Painter is still a Painter, tho' he be ignorant of history; yet as the virtues and sciences are the ornaments of a man, so 'tis undeniably true, that all the works of the Painters wherein historical subjects are represented, are so much the more valuable, by how much the more the truth of history is preserv'd, supposing that there is nothing

C 2 wanting

wanting as to the imitation of nature, which is essential in Painting.

A Painter may be very skilful in his art, and yet know nothing of history: There are almost as many instances of this, as there are pictures of Titian, Paolo Veronese, Tintoret, the Bassans, and several other Venetians, whose chiefest care was about the essence of their art; that is, in the imitation of nature, and who very little apply'd themselves to things that might, or might not be without altering its essence. 'Tis in this sense the curious judge of the pictures of the Painters I have mention'd, or they would not buy them by their weight in gold, nor would their works be otherwise among those that have the first place in their cabinets.

And yet 'tis not to be disputed, but that if this essence of the art, in the pictures of the Venetian Painters, had been accompany'd with those ornaments that certainly render such things more valuable, I mean the truth of history, and chronology, they would have been much more estimable even than they are now. We must, however, confess, 'tis by this essence only that the Painters ought to instruct us, and that we ought to prefer the imitation of nature in their pieces to all other excellencies whatsoever. If they instruct us, so much the better; if they don't, we shall still have the pleasure of viewing a kind of creation that will both divert and move us.

When I would learn history, I would not go to a Painter for it; he is an historian meerly by accident. I would read those books that treat of it expressly, and inform myself by those, whose essential duty it is, not only to relate events, but to do it truly.

Nevertheless, after all I have said on this subject, I will not pretend to excuse a Painter, where he shews himself a bad historian; for a man is always blame-

blame-worthy in ill performing what he undertakes. If a Painter is about to treat of an historical subject, and knows nothing of the objects which should be a part of his composition to render it true, he ought carefully to inform himself either by books, or from men of learning, and if he is negligent in this matter, he is without doubt inexcusable. I except such as have painted pieces of devotion, where they have introduced saints of different ages and countries, not out of choice, but out of a forced complaisance for the persons that set them to work, whose weakness incapacitated them to reflect on those additional things, that might contribute to the ornament of Painting.

Invention, which is an essential part of Painting, consists solely in finding out objects proper to enter into the composition of a picture, as the Painter's imagination guides him, whether in things true or false, fabulous or historical. Suppose then a Painter should imagine Alexander the Great was dressed as we dress at this day, and should represent that Conqueror with a hat and perriwig, he would doubtless do a very ridiculous thing, and be guilty of an unpardonable error; but his crime would be against the truth of history, and not against Painting, if the rest of the things he painted were according to the rules of art.

But tho' nature is the essence of Painting, and history only an accident, yet this accident is not less worthy of the Painter's consideration than the essence, in case he would please every body, especially the men of letters, and such as judge of a picture more by their understanding than their eyes, and whose opinion it is, that the perfection of these sort of works consists chiefly in representing history faithfully, and expressing the passions well.

C H A P. IX.

Of the imperfect IDEAS of PAINTING.

THERE are few persons who have a clear idea of Painting, even among the Painters themselves; several of whom place the whole essence of their art in Design; and others think 'tis in the Colouring only.

The greater part of those bred to the profession of learning, have no notion of Painting, but as it relates to the invention of the Painter, whose fancy is the chief thing they look on. They examine this invention narrowly, they dissect it, and as it appears more or less ingenious, they praise or dispraise the picture, without considering the effect, or to what degree of perfection the Painter has carry'd his imitation of nature. In this sense it was, that Saint Austin said, "The knowledge of Painting, and the fable is superfluous," and at the same time the holy father commends the profane Sciences.

In vain did Titian, Giorgione, and Paolo Veronese, exert themselves to excel in the essence of their art, the imitation of nature. In vain were they at so much pains to imitate her so perfectly as they did, and the critics have in vain regarded their pieces as the most perfect copies of nature, if that is not in the first place to be considered. They gave themselves the trouble of Painting to no purpose, since correct prints would suffice to exercise the judgment of such critics, and fill up the extent of their knowledge.

To return to Saint Austin, if he had had a true idea of Painting, as it is only an imitation of truth, and had reflected that by this imitation the souls of the righteous may be a thousand ways rais'd up to divine love, he would have written a panegyrick
on

on this fine art with so much the more warmth, by how much the more he was himself sensible of every thing that might carry a man to heaven. * Another father had a juster idea of Painting, I mean St Gregory of Nice, who, after having made a long and beautiful description of Abraham's sacrificing his son Isaac, has these words, " I have
" often cast my eyes upon a picture, which repre-
" sents this moving object, and could never with-
" draw them without tears, so well did the picture
" represent the thing itself, even as if the action
" were then passing before my sight."

C H A P. X.

How the remains of the Imperfect Idea of Painting have been preserved in the minds of many ever since its re-establishment.

I Have in the former chapter shewn, that the essence of Painting consists in a faithful imitation, by which means the Painter may both please and instruct, according to the measure of his genius. I shall now treat of the false ideas of Painting, and in this chapter shew how the remains of those that are imperfect slid down to us from our forefathers.

Painting, as well as other arts, came to be known by the progress it made in the minds of men. Those that began to revive it in Italy, and consequently had but weak principles to go by, drew the admiration of the spectators by the novelty of their works; and as the number of Painters encreas'd, and emulation gave them new lights in their art,

* 'Tis a Roman Catholic that said it.

so the beauty and value of their pieces encreas'd also, from whence arose a great many lovers and critics in Painting; and things being come to a certain point, the world believ'd it impossible for the pencil to produce any thing more perfect, than what was in those days the object of their wonder.

Men of the highest quality visited the Painters, Poets sung their praises, and in the year 1300, Charles King of Naples, passing through Florence, call'd upon Cimabue, who was then in reputation; and Cosmo di Medicis was so charm'd with Filippo Lippi's pieces, that he try'd all manner of ways to overcome the whimsicalness and laziness of that Painter, and to make him mind his work.

However, 'tis easy to judge by the remains of their first productions, that Painting, at that time, was a very indifferent business compar'd with what is now to be seen from the hands of the best masters, who succeeded them in their profession; for the part that depends on composition and design, was not then seasoned by the grand gusto, which the Painters have since acquired. That of colouring was entirely unknown to them, and in both the colouring of objects in particular, which we call the local colour, and in the knowledge of the *claro obscuro*, they were absolutely ignorant, and knew nothing at all of the harmony of them both together. They made use of colours, 'tis true, but the way they took was trivial, and did not help them so much to represent the truth of objects, as to call them to our remembrance.

They were bred up in such ignorance of colouring, as to have no conception of the power of that charming part of their art; nor to what degree of height it could raise their works. They took their masters words, which were oracles to them, and having, as they thought, nothing to do but to
tread

tread in the paths in which they led them, all their study was about invention and design.

At last, after several years, the good genius of Painting rais'd up some great men in Tuscany, and the dutchy of Urbin, who by the goodness of their talent, the solidity of their understanding, and the assiduity of their studies, elevated the ideas of the knowledge which they learnt of their masters, and produced some things so perfect, that they will always be the admiration of posterity.

Those to whom we owe this perfection most, are Leonardo dà Vinci, Michael Angelo, and Raphael; but the latter, who excell'd all of them, acquired so many parts of his art, and carried them to so high a degree, that the great praises which have been given him, have made it to be believ'd he was wanting in nothing, and have in his person center'd all the perfection of Painting.

It being necessary, in this art, to begin with Design, and certain that the source of a good taste, and correctness, is to be found in the ancient sculptures, and the works of Raphael, who took out of them what was most valuable, most of the young Painters, in succeeding times, never fail'd going to Rome to study, and continue so to do now a-days, from whence they bring the general esteem of those pieces which are admir'd there, and transmit it to all that hear them. Thus a great number of the curious have preserved, on the faith of others, or the authority of authors, the first idea which made an impression on their minds, to wit, that all the perfection of Painting is to be found in the works of Raphael.

The Roman Painters have also, for the most part, remain'd of this opinion, and have insinuated it into strangers, either out of a love they bore their country, or out of a neglect of colouring, which they never understood well; or that they preferr'd the
other

other parts of Painting before it, which, being a great many in number, took up their whole lives to study and acquire.

For these reasons therefore they minded nothing but what depends on invention and design; and though Raphael invented very ingeniously, though he design'd most correctly and elegantly, though he express the passions of the mind with infinite force and grace, though he drew his subjects with all possible decorum and nobleness, and no Painter has disputed with him the advantage of superiority in the multitude of the parts of his art, which he was master of; 'tis, however, undeniable, that he did not penetrate far enough into colouring to render the objects very true, or very sensible, nor to give an idea of a perfect imitation; and yet this perfect imitation and sensation make the essence of Painting, as I have already prov'd. 'Tis compos'd of design and colouring; and if Raphael, and the Painters of his time, had but an imperfect notion of the latter, the idea of the essence of Painting, which is produced by their works, must necessarily be imperfect, as well as that which has been introduced into the minds of some persons since those days, otherwise of good judgment.

The works of Titian, and those other Painters, who have shewn their thoughts with the advantage of a faithful imitation, ought, one would think, to have destroy'd those evil remainders which we are speaking of, and have settled the ideas of the art, as nature and reason require from an understanding that is just. But the youth of the succeeding times since Raphael, going from Rome to Venice prejudiced in their sight and their judgment, and seldom staying there long, see, as it were, *en passant*, the beautiful pieces that might give them a just idea, and are very far from contracting a good habit of colouring, which would make their studies at Rome
more

more valuable, and render them without reproach in all the parts of their profession.

But what is most astonishing, is, that some certain curious persons; who have the remainders of this false idea, and are themselves charmed with the Venetian Paintings, buy them up, with good reason, at high prices, though those pictures have almost no other merit than their colouring, one part of the essence of Painting, which I have here establish'd.

C H A P. XI.

Of COMPOSITION, *the first part of* P A I N T I N G.

Hitherto we have only us'd the word Invention; to signify the first part of Painting. Several have confounded it with Genius, others with a fruitfulness of thought, others with the disposition of objects; but all these things are different from one another; wherefore I am of opinion, that to give a clear idea of Painting, it should be call'd Composition, divided into two parts, invention and disposition. Invention only finds out objects for a picture, disposition places them a-right. 'Tis true these two parts are different, and yet they have such a relation to each other, that they may be comprehended under the same name.

Invention is form'd by reading history, and the fable. 'Tis the pure effect of the imagination in metaphorical subjects. It contributes to the truth of history, as well as to the clearness of allegories, and in what manner soever 'tis made use of, it ought not to keep the mind of the spectator in suspense by any obscurity: And yet as faithfully and
inge-

ingeniously as a subject may be chosen, it will never have a good effect, if it is not dispos'd of advantageously, as the œconomy, and the rules of art require; and the just mixture of these two parts, is what I call Composition.

C H A P. XII.

Of DESIGN, *the second part of* PAINTING.

A Good gusto, and correctness of design, are so necessary in Painting, that a Painter who wants them must do miracles to attract the least esteem: And the design being the basis and foundation of all the other parts; being what terminates the colours, and disentangles the objects, its elegance, and correctness are no less necessary in Painting, than the purity of language is in eloquence.

C H A P. XIII.

Of the ATTITUDES.

IN the Attitudes, the Ponderation, and the Contrast are founded in nature; she does no action but she shews those two parts; and if she fails of it, she must be either depriv'd of motion, or constrain'd in her action.

C H A P. XIV.

Of the EXPRESSIONS.

THE Expressions are the touchstone of the Painter's understanding; by the justness of his distributing them he shews his penetration, and his discernment: But there is as much sense requir'd in the spectator to perceive, as in the Painter to perform them.

A picture is like a scene, where each figure plays its part. Figures well design'd, and well colour'd, are admirable indeed; yet most people having not a just idea of Painting, are not sensible of those parts of it any farther than they are accompany'd with vivacity, justness and delicacy of expression, which is one of the most rare talents of a Painter; and he that is so happy as to manage his Expressions well, will not only make them relate to the parts of the face, but also to those of the whole body, and will expose them in such manner, that even the most inanimate objects shall agree with the general expression of the subject.

C H A P. XV.

Of the EXTREMITIES.

THE Extremities, which are the head, feet and hands, being the most known and remarkable parts of the body, and those which, if one may so say, speak most to us in a picture, they ought to be more terminated than the others, if the action of the piece exposes them much to view.

C H A P. XVI.

Of the DRAPERIES.

TO *set* or *cast* a Drapery is a term in Painting, by which is understood to clothe and dress a figure. The word *cast* seems to me to be so much the more expressive, by how much the more the draperies ought not to be adjusted as we put on our clothes. In following the character of nature, who is far from all sort of affectation, the folds should fall about the members as by chance: They should leave enough of them naked to shew what they are, and by a careful artifice contrast them in showing them, and, if I may so express it, caress them by their tender windings, and soft touches.

The ancient sculptors, who had not the use of different colours, because they work'd the same thing on the same matter, have avoided the large spreading of the folds, lest surrounding the members they should attract the eye, and hinder their seeing the naked of the figures with as much ease as they would have had them. For their draperies, they often made use of wet linnen to clothe their figures, or else they multiply'd the same folds, to the end that this repetition might make a sort of etching, which by its obscurity renders the members it surrounds the more sensible. They have commonly observ'd this method in their basso relievo's, and which way soever they managed their draperies, they placed their folds in wonderful order.

The Painter, who by the diversity of his colours and lights should distinguish the members from the draperies, may govern himself by the good order of the antique folds, without imitating their number; and may vary his stuff according to the character of his figures. Those Painters, who did not
know

know what liberties they were allow'd in this matter, have been as much in the wrong in copying the ancient sculptures, as the modern sculptors have been in imitating the Painters.

The reason why the folds ought to discover where the limbs of a picture are, is because Painting is on a flat superficies, and he must annihilate some things, by deceiving the sight, and leave nothing equivocal to be seen in his piece: Wherefore the Painter is oblig'd to observe this order in all his draperies, of what nature soever, either coarse or fine, rough or plain; and he must always prefer the majesty of the folds, to the richness of the stuff, which must be suited to the age and fashions of the history that is represented.

As the Painter ought to avoid all manner of stiffness and hardness in his folds, and be careful that they don't smell of the *lay-man*, as we commonly say, so he should also use his flying draperies with discretion, for they can only be agitated by the wind in a place where one may reasonably suppose it blows, or by the compression of the air. When a figure is suppos'd to be in motion, such sort of draperies are most advantageous, because they contribute to the life of a figure by the contrast: Yet care must be taken, that the cause of it may appear natural and probable, and there should never be flying draperies on different sides in the same picture, when they cannot naturally be agitated by any thing but the wind, and when the figures are in repose. Several skilful Painters have committed this fault, without thinking of it.

C H A P. XVII.

Of LANDSKIPS.

IF Painting be a sort of creation, 'tis more sensibly so in Landskips than in any other kind of pictures. We see there nature rising out of her chaos, the elements separated, the earth adorn'd with her various productions, and the heavens with their stars. This sort of Painting contains all the others in little, and therefore the Painter, who exercises it, ought to have an universal knowledge of the parts of his art; if not in so particular a manner as those that are us'd to paint history, yet, at least, speculatively, and in general; and if he does not finish all the objects that compose his picture, or accompany his landskip, he is, at least, oblig'd to specify livelily the gusto, and the character, and by how much the less his piece is unfinish'd, to give it the more vivacity.

However, I do not pretend to exclude exactness of work from this talent; on the contrary, 'twill be the more admir'd, and the more valuable for it. But let a landskip be never so well finish'd, if its merit does not consist in the comparison of the objects one with another, and if their character be not thereby preserv'd; if the prospects are not well chosen, or not well set off by a good intelligence of the *claro obscuro*; if the strokes are not lively, and the scene animated by the figures, by animals, or other objects, which are usually in motion; and if to a good gusto of colouring, and to extraordinary sensations, the genuineness and truth of nature are not join'd, the picture will never be esteem'd, nor be admitted into the cabinets of the true critics.

C H A P. XVIII.

Of PERSPECTIVE.

A Certain author has said, that Perspective and Painting are the same thing, because there is no Painting without Perspective. Tho' the proposition is false, absolutely speaking, inasmuch as a body cannot be without shadow, and yet it is not the same thing as the shadow; nevertheless 'tis true in this sense, that a Paintèr cannot do any thing without Perspective in all his operations, and that he does not draw a line, nor strike a stroke with his pencil, which has not a share of this in it, at least habitually. It regulates the measure of forms, and the gradation of colours in all places of the picture. The Painter is forced to know the necessity of it, and tho' his practice of it is, or should be consummate; yet he will often be exposèd to make great faults against this knowledge, if out of laziness he will not consult a-new, at least in the most visible places, and take his rule and compasses with him, that he may put nothing to risque, nor lie open to censure.

Michael Angelo has been blamed for neglecting perspective, and the greatest masters of Italy have been so thoroughly convinced, that without it 'tis impossible for any composition to be regular, that they have endeavour'd to go to the bottom of it; and in some designs of Raphael, there are to be seen even a scale of degrees; so exact was he in this point.

C H A P. XIX.

Of COLOURING, *the third part of*
PAINTING.

Several Painters have talked of colours so very far from what they ought to have done, that I was tempted to endeavour to set them right; and wrote a Dialogue in defence of Colouring, which was printed four and twenty years ago; and having nothing better to say of it at this time, I must refer the reader to that treatise, wherein I have done my utmost to shew the merit and prerogative of colours, with all possible perspicuity.

C H A P. XX.

Of the Harmony of COLOURS.

THERE is a Harmony and Diffonance in the kinds of colours, as there is in the tones or degrees of light; and in a composition of music, the notes must not only be true, but in the performance the instruments must also be agreeable: And as all musical instruments do not agree one with another, as for example, the lute and the hautbois, the spinet and the bagpipe, so there are colours that will never appear together without offence to the sight; as the vermilion with the green, the blue with the yellow; and yet as the most sharp instruments bear a part with a good effect, among several others, so the most opposite colours being placed à propos, among divers others which are in union, will render some parts of a picture the more sensible, especially those

those that should predominate, and draw the eyes of the spectator.

Titian, as I have elsewhere observ'd, has made this use of them in his triumph of Bacchus, where having placed Ariadne on the borders of the picture, and for that reason not being able to make her remarkable by the lustre of the light, which he preserved for the middle of his piece, he gave her a vermilion scarf on a blue drapery, as well to loosen her from his ground, which was a blue sea, as because she was one of the principal figures of his subject, upon which he desired to attract the eye. Paolo Veronese, in his marriage of Cana, because Christ, who is the principal figure of the subject, is carry'd somewhat into the depth of the picture, and that he could not make him be taken notice of by the brillant of the *claro obscuro*, has dress'd him in blue and vermilion, thereby to conduct the sight to that figure.

CHAP. XXI.

Of the PENCIL.

THE term, Pencil, is sometimes taken for all the parts of Painting, as when we say, that Raphael's transfiguration is the finest picture that ever came from his Pencil; and sometimes 'tis to be understood of the work itself; for example, when we say, of all the Painters of antiquity, Apelles's Pencil was the most learned. In this place the word Pencil signifies simply the exterior manner he observed in employing his colours, when those colours don't seem too much agitated, or, as one may say, too much tormented by the motion of a heavy hand;

but on the contrary, when the movement appears free, ready and light, we say, the piece is of a good Pencil; yet this freedom of the Pencil is of little worth, if 'tis not guided by the head, and if it does not serve to shew us that the Painter understands his art. In a word, a fine Pencil in Painting, is like a fine voice in music; both the one, and the other, are valued according to the proportion of the great effect, and the harmony that accompanies them.

C H A P. XXII.

Of the LICENCES.

THE Licences are so necessary, that all arts admit of them; they are literally against the rules, but when we come to explain ourselves, we shall shew they assist them, if they are made use of à propos. Every man of sense thinks they are to the purpose, when the piece in which they are employ'd, has the greater effect by them, and when, by their means, the Painter reaches the end he aims at, which is to impose on the sight; but 'tis not every Painter that can make an advantageous use of them. There are none but great genius's who are above rules, and who know when to make use ingeniously of the licences, either in the essence of the art, or in history. The latter is the more difficult work, and requires our attention. We shall speak further of it in the following chapter.



C H A P. XXIII.

By what authority the PAINTERS have represented under human figures things Divine, Spiritual and Inanimate.

Scripture tells us, in several places, of God's appearing to man, either by the ministry of his angels, or in dreams and visions. There is a fine description of God, under the form of an old man, in the seventh chapter of Daniel, and the ninth verse. The same holy writ informs us of several apparitions of angels under human forms. For this reason, the church in the council of Nice, made no scruple to allow Painters to represent God the Father, under the figure of a venerable old man, and angels under human figures.

Painters are also justify'd, on the same account, to give life to inanimate things, when they follow exactly the idea the scripture gives us of them. The spectator should not presently be scandaliz'd, if he sees sacred things mixt with poetical fictions, as if fiction and poetry were indispensibly profane. The book of Job, the Psalms of David, the Apocalypse, are all poetical, and full of figurative expressions, without reckoning all the parables which are in the other parts of the scripture. 'Twas in copying the sacred text, that Raphael, Painting the passage of Jordan, gave that river a human figure, and drew him pushing back his waters to their source. He was warranted to do this by holy writ, which, to proportion its expressions to man's understanding, often represents divine things in the shape of human; and, for the instruction of the faithful, makes use of the most palpable and sensible comparisons and ideas. We have a passage, relating to the subject

of rivers, in the 97th Psalm, where it is said, * “ Let
 “ the floods clap their hands: let the hills be joyful
 “ together.” The Painter, who has the same inten-
 tion to instruct, and to edify, cannot follow a bet-
 ter pattern.

Poussin, in his picture of the finding of Moses, has observed the same conduct, in representing the river Nile, for which he has been blamed by some persons, who alledge these reasons against him: They say, that Painters should not mingle false gods with things relating to our religion; that rivers are false divinities whom the Heathens worshiped, and whom we ought not to introduce in sacred history: And further, that a Painter may well enough represent a river, as a river, but not do it under a human figure. To all this one may easily answer, That as the holy scripture, when it introduces rivers under human figures, had no intention to speak of those the Pagans adored, and tho’ it might have express’d itself simply and naturally, yet it makes use of a figurative stile, without fearing to seduce the faithful; so also a christian Painter, who ought to imitate the scripture, is very far from endeavouring to alter the truth of history: He rather strives, conforming himself to his original, to shew it more livelily and elegantly, not to an Infidel, but to a Christian as he is, who being prejudiced against the false divinities, ought not to find out another meaning than that of the holy scripture.

But with respect to Pagan divinities, which are introduced as such, and with the characters that shew what they are, ’tis more difficult to admit them in such kind of compositions. The learned have handled that matter by its relation to poesy, and the cause remains still to be decided: However, the Painter, who has no other way to express him-

* Psal. xcvi. 8.

self than by these sorts of figures, instead of being blamed, will always be commended by the best judges, when they find them brought in prudently and ingeniously. For the false divinities may be consider'd two ways, either as gods, or as symbolical figures. As gods, the Painter must never represent them, except it is in subjects entirely profane; and as symbolical figures, he may introduce them with discretion on all occasions, where he thinks them necessary.

Rubens, who of all Painters made use of these symbols the most ingeniously, and the most learnedly, as may be seen in the book of the Cardinal Infant's entrance into Antwerp, and by the pictures of the gallery of Luxemburg, has been censured for it: He should not, say they, have brought allegorical figures into his compositions, nor have mixed fable with truth.

To which we may answer, That as Rubens has managed it, he has not confounded fable with truth; he rather has employ'd the symbols of the fable to express the same truth. In the picture of the birth of Lewis XIIIth, on the top of it, in clouds, at a distance, he has represented Castor on his winged horse, and on the side, Apollo in his chariot mounting on high; to shew that the Prince was born in the morning, and that his mother's delivery was happy. From whence we may infer, that the Painter had no thoughts of representing the gods as gods, but Castor only as a constellation that render'd events fortunate, and the chariot of Apollo mounting upwards, to mark the time of the morning.

If the Painter, with an intention to express himself the better, has thought it necessary or convenient to represent the divinities of the fable among historical figures, those symbols must be look'd upon as invisible, and as not there any otherwise than by their signification.

'Tis in this sense the second council of Nice, authoriz'd in what they did by the scripture, allowed the representations of God the Father, and the angels under human figures; for there would have been a greater inconvenience in painting the Persons of the holy Trinity, and the angels, than in introducing Pagan divinities in a picture, if the sense that the former should be taken in, were not explain'd. Christians being sufficiently prepossess'd against these false appearances, which are intended only for their instruction, to profit by them, should have the same notion of them as the Painter, and look upon them as not there.

The authority for Painting the angels with wings, is taken from the ark of the covenant *, and from the 9th chapter of Daniel, the 21st verse; however, these passages do not indispensibly oblige Painters to draw angels always with wings; they may do it, or not do it, as their art, good sense, and the instruction of the faithful require.

The reader will easily perceive 'tis a Papist that argues thus for the idolatrous custom of representing the holy Trinity, and the angels under human figures. The argument is so mean, it deserves no answer; and the poison so weak, it needs no antidote; or we might quote against him, the 7th verse of the 97th Psalm, the same he has quoted above, where are these words.

“ Confounded be all they that serve graven images, that boast themselves of idols; worship him
“ all ye gods.”

* Exod. xxv.



CHAP. XXIV.

Of naked Figures, and how they may be made use of.

THE Painters and sculptors, who understand designing very well, commonly seek after occasions to shew the naked, to gain esteem and distinction; for which they are certainly praise-worthy, provided they keep themselves within the bounds of the truth of history, of verisimilitude and modesty. There are some subjects, in which a man may more reasonably represent nakedness than in others; as for example, in fables, when the scene lies in hot countries, and we know nothing of the modes of the people, or when the labourers of the first ages are represented. Cato the Censor, as Plutarch relates, worked naked among his labourers, when he came from the senate; and St Peter was naked when our Saviour appeared to him after his resurrection, and found him fishing with the other Apostles. Nakedness may also be made use of in the representation of allegorical subjects, the Pagan gods or hero's: in short, on all occasions, where we may suppose we look upon simple nature, where cold or impudence is not predominant; for clothes were only invented to keep men from cold and shame.

There are, at this day, a great many people, in several parts of the world, who go stark naked, either because they dwell in hot countries, or that custom has taken away the indecency and shame of nakedness. In a word, the general rule, which should be observed in this case, is, as we have already said, that there be nothing against modesty or verisimilitude. The Painters draw most of their figures with their heads and feet naked; wherein they follow the

the dictates of simple nature, which easily accustoms those two parts to nakedness: We see examples of this kind, not only in hot countries, but in the midst of the cold mountains of the Alps, where even the children go with their feet naked in summer, among the stones and flints, and in winter over the ice and snow. But with regard to the truth of history, though nakedness be a licence which Painters are possess'd of, and use to the advantage of their art, yet they often abuse it. I wont except either Raphael or Poussin: They have represented the Apostles with their feet naked, contrary to what is positively said in the gospel, where our Saviour ordering them to take no care for what they should put on, commands them to be content with the shoes they have on their feet, without carrying others with them. And in the Acts of the Apostles, when the angel delivers St Peter, he bids him put on his girdle, and tie his shoes; from whence we may conclude they were commonly worn.

'Tis the same with Moses, who in the vision of the burning bush, was warn'd to leave his shoes, and yet Raphael paints his feet naked in all the other actions of his life; as if Moses had never any shoes on, but when he was keeping his father-in-law's sheep. I might here give many more instances, wherein Raphael, and several other Painters after him, have drawn their figures without shoes and stockings, against history and verisimilitude, did not I think what I have said sufficient.

'Tis observ'd, that the Grecian sculptors more commonly made their figures naked than the Roman; but I know no other reason for it, than that the Greeks chose subjects more agreeable to the desire they had to have the depths of their art admir'd, in their representing the construction and union of the parts of man's body. In their statues they represented gods rather than men, and in their basso

relievo's, Bacchanals and sacrifices, rather than histories. The Romans, on the contrary, who by their statues and basso relievo's, aimed at transmitting the memory of their Emperors to posterity, were necessarily obliged to do nothing against the truth of history; but to dress their figures according to the mode then in fashion.

C H A P. XXV.

Of G R A C E.

THE necessity of Grace in Painting, generally speaking, is a thing that needs no proof. There is only one difficulty in the matter, to wit, if this Grace be necessary in all sorts of subjects; in battels, as well as festivals; in soldiers, as well as women.

I grant it is; and my reason for it is, that tho' Grace shews itself first in the face, yet it is not in that part only that it resides; it consists chiefly in the turn the Painter gives his objects to render them agreeable, even such are inanimate: From whence it follows, that there may be Grace in the fierceness of a soldier, by the turn which may be given to his air, and his posture; and even in drapery, or any thing else, by the manner in which it may be disposed.

Having given this idea of a perfect Painter, and proofs of the several parts that go to the forming one, there only remains an application to the works of the Painters, and to put them as it were in the scale, not to reject entirely those that have not all the qualities which we have established, but to value them according to their weight.

This

This Idea may help us to judge of the designs of different masters, I mean of the degree of their goodness; for 'tis almost impossible to write with justness of the originality of a design, or the name of the author; or to lay down rules how he may be known.

C H A P. XXVI.

Of DESIGNS.

THE Designs of which we intend to speak here, are those thoughts that Painters commonly express on paper, for the execution of some work they are going about. We should place among Designs the studies of great masters, that is, those parts which they have designed after nature, as heads, feet, and entire figures; draperies, animals, trees, plants, flowers, and in short, every thing that may enter into the composition of a picture; for whether you consider a good design by its relation to the picture of which it is an idea, or by relation to some part of which it is the study, it always deserves the attention of the curious.

Tho' the knowledge of designs be not so estimable, nor of so large extent as that of pictures; it is however delicate and pleasant, because the great number of them gives those that love them more opportunity to exercise their criticisms, and the work is all the production of the mind. Designs denote best the character of the master, and shew if his genius be lively or heavy, if his thoughts are elevated or common; in short, if he has a good manner and a good goût of all the parts which may be expressed upon paper. A Painter who would finish a picture endeavours, if one may so say, to go out
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of himself, that he may acquire praise for some parts of his art, which he knows very well he is not possesst of. But in making a design, he gives a loose to his genius, and shews what he is. For this reason it is, that in the collections of the great, we find the designs of the best masters preserved, as well as the pictures.

And yet there are few persons who are curious about designs; and among those few, if some know the manner, scarce any one knows the end. The half critics have no inclination towards this curiosity, because, having no sufficient notion of the meaning of designs, they have no relish of the performance, and take more pleasure in prints carefully engraved from good pictures; which may be occasioned sometimes thro' fear of being deceived, and of taking, as it often happens, copies for originals, for want of experience. There are three things in general to be observed in Designs, learning, spirit and freedom. By Learning I understand a good composition, a design correct, and of a good goût, with a laudable knowledge of the *claro obscuro*. By the word Spirit I comprehend a lively and natural expression thro' the whole work, of the subject in general, and the objects in particular. Freedom is no more than a habit, which the hand has contracted, to express readily and boldly the idea in the Painter's mind; and as there is more or less of these three things in a design, 'tis the more or less valuable, though free designs are generally accompanied with a good deal of spirit, yet all the designs that are made with freedom, are not, for all that, sensibly touch'd; and, if the learned designs are not always free, they are those generally which have the most spirit in them.

I might here name abundance of Painters, whose designs have a great deal of freedom without any spirit, whose bold hands produce nothing but ramb-
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ling performances. I might also name several able men, whose designs appear stiff, though otherwise learned and sensible, because their hand was restrained by their judgment, and they studied, above all things, to make their out-lines correct, and their expression just. I avoid naming them, not to offend any body: Let every one judge as he thinks fit.

This must be said of freedom, 'tis so agreeable that it hides, and often excuses a great many faults, which, in such case, are rather attributed to an impetuosity of genius, than to insufficiency; but, we must own also, that freedom of hand does not seem to be freedom when 'tis confined within the bounds of a great regularity. Thus in the most correct designs of Raphael, there is a delicate freedom which is only visible to the eyes of the learned.

In a word, there are some designs which are not over correct, and which yet are not without their merit, having a good deal of sense and character. Of this sort are the designs of William Baur, Rembrandt, Benedetti, and some others.

Designs that are but just touch'd, and not finish'd, have more spirit, and please more than those that are perfected, provided their character be good, and they put the idea of the spectator in a good way. The reason is, that the imagination supplies all the parts which are wanting, or are not finished, and each man sees it according to his own goût. The designs of those masters, who have more genius than learning, often give occasion to experience the truth of this assertion; but the designs of excellent masters, who join solidity to a fine genius, lose nothing by being finish'd; and, supposing every thing else is answerable, designs are to be esteemed according as they are finish'd.

Though we ought to value most those designs wherein most parts are found, yet should we not reject those where there is no more than one, provided

vided 'tis of such a manner, that it shews some principle of the art, or carries with it any sensible singularity which pleases or instructs. Neither ought we to reject those that are but sketches, by which one sees a very faint idea only, and but an essay of the fancy, since 'tis curious to remark how skilful Painters at first conceived their thoughts before they digested them; and sketches shew us further, what touches great masters make use of to characterise things with a few strokes. To satisfy one's curiosity therefore, it would be well if one had designs of all kinds of the same master; to wit, not only of his first, second or last manner, but even his lightest sketches, as well as his most finished designs. I confess, however, the curious, who are purely speculative, don't so much find their account in it, as those who knowing how to practice, are more capable of relishing this curiosity. There is one thing which is as the salt of a Design, that seasons it, and gives it its relish, without which 'tis worth little or nothing, and which I can't express better than by the word Character. This Character consists then in the manner in which the Painter thinks things. 'Tis the seal that distinguishes his works from those of other men, and which imprints on them the lively image of his mind. 'Tis this character that agitates our imagination, and 'tis by this that skilful Painters, after having studied under good masters, or after the works of others, feel themselves constrained by a sweet violence to let their genius loose, and fly with their proper wings.

I exclude out of the number of good designs all that are insipid; of which there are three sorts. First, those of Painters who, though they produce great compositions, and are exact and correct, yet spread over their works a certain coldness, which freezes the spectator. Secondly, those of Painters who having more memory than genius, are always playing

playing the plagiaries, and working by the ideas they have stored up from other mens productions which they have seen; or else make use of such as are before them with too little industry, and too much servility. And thirdly, those of Painters who tie themselves up to their master's manner, without ever quitting or enriching it.

The knowledge of designs, as well as of pictures, consists in two things, viz. to find out the name of the master, and the goodness of the design.

To know that a design is of such a master, a man must have viewed with attention a great many others of the same hand, and have had in his mind a just idea of the character of his genius, and of the character of his practice. The knowledge of the character of genius requires a great extent, and a great clearness of mind, to keep the ideas without confounding them, and the knowledge of the character of practice depends more on a great habitude, than a great capacity; and for this reason 'tis, that the most skilful Painters do not always decide this point the most justly. To know if a design be fine, if it be an original or a copy, a great deal of delicacy and penetration is requisite, together with much exercise that way, and I question whether it can be done without some knowledge of manual practice; and yet, after all, a man may be deceived.

It seems to me, 'tis easy to infer from what has been said, that the comparison of the works of the Painters, with the Idea we have established of a perfect Painter, is the best way to know what esteem is due to them. But since a man has not always a great number of pictures at his disposal, nor enough finished designs to exercise his judgment, and so to acquire in a short time a habit of judging well, good prints may serve instead of pictures; for excepting the local colour, they are susceptible of all the parts of Painting; and besides that, they will shorten the
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time, and are very proper to fill the mind with the knowledge of an infinity of things. The reader, I hope, will not be displeas'd to find here what I have discover'd in this matter.

C H A P. XXVII.

Of the Usefulness and Use of PRINTS.

MAN is born with a desire to know, and nothing so much hinders his informing him as the trouble of learning, and the easiness of forgetting, two things of which the greatest part of mankind complain with a great deal of reason; for since the arts and sciences have been sought after, and to penetrate far into them an infinity of volumes have been published, at the same time was brought to light an object terrible enough to frighten us from looking into them, and capable to shock our minds, and dishearten our memories. However, we have more reason than ever to exercise both the one and the other, or at least to find out means to help them in their several functions. That which we are about to treat of (the invention of prints) is a very powerful one, and one of the happiest productions of latter ages.

They are in our age arriv'd to so high a degree of perfection, and good gravers have given us so many on all sorts of matters, that it may truly be said, they are the depositories of all that is fine and curious in the world.

Their origin was in the year 1460, and arose from one Muso Finiguerra, a goldsmith of Florence, who grav'd his plate, when casting some of it in melted sulphur, he perceiv'd that what came out of the mould was marked with the same prints as his
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plate, by the black which the sulphur had taken from his graving : he tried to do as much on silver plates with wet paper, by rolling it smoothly with a roller, which also succeeded.

This novelty tempted Baccio Baldini, a goldsmith of the same city, to try whether he could do the same, and his success occasioned him to engrave several plates of Sandro Boticello's invention and design ; and upon this Andrew Mantegna, who was at Rome at that time, set about engraving some of his own pieces.

The knowledge of this invention getting into Flanders, Martin of Antwerp, then a famous Painter, engraved abundance of plates of his own invention, and sent several prints into Italy, which were marked thus, M. C. Vasari, in the life of Marco Antonio, a Painter, gives an account of the greatest part of his subjects, of which there was one among the rest, (the vision of St Anthony) that pleased Michael Angelo, then very young, so well, for the invention of it, that he coloured it. After Martin of Antwerp, Albert Durer began to appear, and gave the world an infinite number of fine prints, as well in wood as in copper, all which he sent to Venice to be sold.

Marco Antonio, who happened at that time to be there, was so ravished with the beauty of these prints, that he copied six and thirty of them, which represented our Saviour's passion ; and these copies were received at Rome with so much the more admiration, by how much the more they were finer than the originals. At the same time Hugo du Carpi, an Italian Painter of a mean capacity, but of a wit apt for invention, found out, by means of several plates of wood, the way how to make prints resemble designs of *claro obscuro* ; and some years after the invention of etching was discovered, which Parmeggiano soon made use of.

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These first prints drew the admiration of all that saw them for their novelty, and the skilful Painters, who worked for glory, were willing to use them to spread their works over the world. Raphael, among others, employed the famous Marco Antonio to engrave several of his pictures and designs; and those admirable prints were so renowned, that they carried the name of Raphael through the world. A vast number of gravers have made themselves famous, since Marco Antonio, in Germany, Italy, France, and the Low-Countries, and have published, as well by graving as etching, an infinite number of prints on all sorts of subjects, as well histories, fables, emblems, devises, medals, animals, landskips, flowers, fruits, as in general all the visible productions of art and nature.

There is no body, of what condition or profession soever, but may profit very much by them. Divines, monks, devout men, philosophers, soldiers; travellers, geographers, painters, sculptors, architects, gravers, lovers of the fine arts, all that are curious in history or antiquity, and, in short, all who having no particular profession, but that of men of honour, would adorn their minds with the knowledge of those things that might render them the more worthy of esteem.

It is not pretended that persons are obliged to see all the prints that have been published, to know how to profit by them; the infinite number of them presenting at once so many different ideas to a man's view, will rather confound than inform him: those only, who are born with a great and clear genius, who have been used for some time to the sight of so many different things, can make them profitable to them, and see them all without confusion.

Every particular man may choose those subjects that are most proper for him, that may either re-

fresh his memory or strengthen his judgment; in which he should be directed by the inclination he has for things of his own goût and profession.

As for example, nothing is more suitable to divines than prints which relate to religion, our holy mysteries, the sacred histories, and every thing which discovers the exercises, or the persecutions of the primitive christians: the antique basso-relievos, which in many places inform us of the ceremonies of the heathen worship: in short, any thing that has relation to our own, whether it be sacred or profane.

For those devout subjects are most proper, which raise the soul to heaven, and continue it in the love of God.

For monks, the sacred histories in general, and what concerns their order in particular.

For philosophers, all the demonstrative figures, which relate not only to the experiments of physic, but all that may encrease their knowledge in natural things.

For those that are bred up to war, the plan and elevation of fortified cities, the order of battles, and books of fortification, of which the demonstrative figures are the greatest part.

For travellers, the particular views of palaces, of cities, and considerable places, to prepare them for the things they are to see, or to preserve the ideas of those they have seen.

For geographers, the maps and charts necessary in their profession.

For Painters, every thing that may strengthen them in the several parts of their art, as the antique pieces, and those of Raphael and Caracci for the good goût, correctness of design, the dignity of manner, for the choice of the airs of the head, the passions of the mind, and the attitudes; those of Corregio for grace and delicacy of the expressions;
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those of Titian, Bassano, and the Lombards, for the character of truth, for the simple expressions of nature, and, above all, for the goût of landskips : those of Rubens, for the grandeur and magnificence of his invention, and the artifice of *claro obscuro* : in short, those that, though they may be defective in some particular part of them, may yet have something in them singular and extraordinary, for the Painters may draw a considerable advantage from all the different manners of those that have gone before them, who are as so many flowers, from whence, like the bees, they may suck a juice, which, incorporating with their proper substance, will bring forth such works as are useful and agreeable.

For sculptors, statues, basso relievos, medals, and other antique works, those of Raphaël, Polidoro, and the whole Roman school.

For architects, the books that concern their profession, and that are full of demonstrative figures of the invention of their authors, or copied from the antique.

For gravers, a collection of pieces of different manners, as well graved as etched. This collection should also serve to shew them the progress of graving, from Albert Durer to the gravers of our own times, which will include the works of Marco Antonio, Cornelius Cort, the Caracci, Sadelers, Pontius, Bolfvert, Goitius, Muler, Vosterman, Vischer, and a great many more that I have not named, who had a particular character, and who by different ways strove all of them to imitate either nature, when they did something of their own invention, or pictures of different manners, when they only aimed at the faithfulness of imitation. In comparing thus the works of all these masters, they may judge which of them understood best the management of their tools, of light, and the usefulness of tones, as it relates to the *claro obscuro* ; which

of them in their operations reconciled delicacy and force best, and in their productions were most sensible and exact, that making a good use of these lights, they may have the laudable ambition to equal or surpass these skilful masters.

For the curious in history and antiquity, every thing that has been engraved belonging to sacred or profane history, the fable, the antique basso relievo, the Trajan and Antonine pillars, the books of medals and stones engraved, and several prints that may help them in the knowledge of those things they would know, or to keep those they know already in their memories.

In short, for those that to be more happy, and more gentleman-like, would form their goût by the study of good things, and have a reasonable tincture of the fine arts, nothing is more necessary than good prints: their sight, with a little reflection, will readily and agreeably inform them of every thing that may exercise their reason, and strengthen their judgment. They may fill their memory with the most curious things of all times, and all countries, and in learning the different histories, learn the several manners of Painting: they will judge readily, by the facility with which they may open a few leaves, and so compare the productions of one master with those of another, and by this means, in sparing their time, they will spare their expence also; for it is almost impossible to put the pictures of as many masters together in a room, as will suffice to form a perfect idea of the work of each master, and when at a vast charge a man has filled a large chamber with pictures of different manners, he cannot have above two or three of each, which is not enough to enable him to make a nice judgment of the character of the Painter, or the extent of his capacity; whereas, by means of prints, one may easily see the works of several masters on a table, one may form

an idea of them, judge by comparing them one with another, know which to choose, and by practising it often, contract a habit of a good taste, and a good manner; especially if we do it in the company of any body that has discernment in these things, and can distinguish what is good, from what is but indifferent.

But as for the critics in, and lovers of the fine arts, we must prescribe them no rules; all things, if we may use the phrase, are subjected to the empire of their knowledge: they entertain themselves by their sight, sometimes in looking on one thing, and sometimes on another, because they reap profit by it, and take pleasure in it. Among other things, in seeing what has been engraved from the most famous masters of Painting, they perceive the origin, progress, and perfection of their works; they follow them from Giotto, and Andrea Mantegna, down to Raphael, Titian, and the Caracci; they examine the different schools of those times; they see into how many branches they have been divided by the multiplicity of disciples, and how many ways the mind of man is capable of conceiving the same thing; what imitation is, and that as many different manners have come from her as countries, ages, minds or nature, by their diversity have produced. Among all the good effects that may arise from the use of prints, we shall content ourselves to name six, by which we may easily judge of the rest.

The first is, to divert us by imitation, in representing visible things to us by their Painting.

The second is, to instruct by a more forcible and ready manner than by speech: *Things, says Horace, that enter at the ear, go more about to come at us, and touch us less than those that enter by the eyes, which are the more sure and more faithful witnesses.*

The third is, to shorten the time we employ in recollecting those things that have escaped our

memory, and to refresh it with a glance of the eye.

The fourth is, to represent absent and distant things, as if they were before our eyes, which otherwise we could not see without troublesome voyages, and great expence.

The fifth is, to afford us by this means an easy way of comparing several things together; prints taking up so little room, that we may make use of so great a number and so different.

And the sixth is, to give one a taste of good things, and a tincture of the fine arts, which no gentleman should be ignorant of.

These effects are general, but every one may imagine the particular uses and benefits of them according to his understanding, and his inclination, and by these particular benefits or effects he may make his collection; for it is easy to guess, that in the variety of conditions of which we have been speaking, the curiosity of prints, the order and choice that is to be observed, depend on every man's goût and views.

Those, for example, that love history, seek after those subjects only that belong it: and that nothing may escape their curiosity, they follow this method, which cannot be enough commended; all that relate to particular countries and ages are put into one or more covers, where they may be readily come at.

First, the pictures of the sovereigns that have governed a country, the princes and princesses descended from them, those that have held any considerable office in the state, in the church, in the army, or courts of justice, those that have distinguished themselves in different professions, and particular persons who have had any share in historical events. Those pictures are accompanied with some lines in writing, which denote the character of the

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the person, his birth, his remarkable actions, and the time of his death.

Secondly, the general and particular maps of his country, the plans and elevations of cities, castles, palaces, and other places worthy the knowledge of the public.

Thirdly, every thing that has any relation to history; as entries into cities, and festivals, funeral processions, and pompous ceremonies, modes and customs: in short, all particular prints which are historical.

The collection thus made for one country, is in the same manner done for all the rest. The invention of this order is very ingenious, and we are indebted for it to a * gentleman, otherwise well enough known by his extraordinary merit, and the number of his friends.

Such as have any passion for the fine arts take another method in their collections; they do it by the Painters and their disciples. In the Roman school they place Raphael, Michael Angelo, their disciples, and their cotemporaries. In that of Venice, Giorgione, Titian, the Bassani, Paolo Veronese, Tintoret, and other Venetians. In that of Parma, Corregio, Parmegiano, and those that followed their goût. In that of Bologna, the Caracci, Guido Dominichino, Albani, Lanfranco and Guercino. In that of Germany, Albert Durer, Holben, the little masters, William Baur, and others. In that of Flanders, Otho Venius, Rubens, Vandike, and those that practised their rules. In the same manner they put the masters of the French school, and those of other countries, in their several classes.

Others collect their prints by the gravers, without respect to the Painters: others, by such and such subjects; and others, by other fashions; and,

* Monsieur de Ganieres.

indeed,

indeed, it is reasonable that every one should have liberty to do in this what seems to him to be useful and agreeable.

Though one may at any time, and in any age, benefit one's self by the sight of prints, yet youth is more proper for it than any other part of man's life, because memory is the gift of childhood, and while persons are young, they ought to make use of it as of a magazine, to lay up things, that can contribute towards forming their judgment.

But if the use of prints be profitable to youth, it is a pleasant and agreeable entertainment to old age, which is the proper time for repose and reflection, and in which our thoughts being no longer dissipated by the amusements of our first years, we may with the greater leisure relish the pleasure that is to be received by prints, whether it be by their informing us of something new, or bringing something to our minds that we knew before; whether it be, that having a gusto for the arts, we judge by them of the different productions which the Painters and gravers have left us, or having no knowledge of those things, we flatter ourselves that we shall acquire it; or, in short, if we aim at nothing by it but to please ourselves by agreeably exciting our attention in observing the beauty and singularity of the prints that we meet with; for there we see countries, towns, and all the considerable places that we have read of in history, or have seen in our travels, in such sort that the great variety, and the great number of rare things which we find there may serve instead of travelling, and this may be done with ease by the curious, who have no strength, leisure, or convenience to travel.

It is certain therefore from what we have said, that the sight of fine prints, by which youth is instructed, and the knowledge of old persons revived and confirmed, must be useful to all the world.

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We do not think it necessary to enter into a detail of all the several things that might recommend the use of prints, we believe we have said enough to induce the reader to draw consequences from it, conformable to his views, and his occasions.

If the ancients had had the same advantage in this as we have, and if they had, by the means of prints, transmitted what they had done that was fine and curious to posterity, we should have distinctly known abundance of things, of which we have but confused ideas in history; we should see the stately monuments of Memphis and Babylon, and the temple of Jerusalem which Solomon built with so much magnificence; we should make a judgment of the buildings of Athens, Corinth, and old Rome, with more ground, and with more certainty than we can now by the poor remains that are left of them. Pausanias, who has made such an exact description of Greece, and who leads us through all places, as it were by the hand, would have accompanied his discourses with demonstrative figures, which might have been handed down to us, and we might have seen with pleasure not only the temples and places as they were in their perfection, but we should also have inherited from the ancient workmen the art of good building. Vitruvius, whose demonstrations are lost, would not have suffered us to be ignorant of all the instruments and machines which he has described, and we should not find in his book so many obscure places, if the figures had been preserved by prints; for in arts those figures are the light of discourse, and the true means by which an author can communicate his meaning. It is for want of these means that the machines of Archimedes and the elder Hiero are lost, and the knowledge of Dioscorides's plants, as also, of several animals, and of a great many of the curious productions of nature, which the studies and meditations of the ancients dis-

discovered: but not to trouble ourselves any longer in grieving for the loss of things which we cannot recover, let us profit ourselves by prints that we have amongst us,

The Idea which I have given the world of a perfect Painter, may in my opinion assist the curious in making a judgment of Painting: however, since to know pictures perfectly requires something more, I thought myself obliged to add what has appeared to me necessary in that matter.

C H A P. XXVIII.

Of the knowledge of PICTURES.

THERE are three several sorts of knowledge relating to pictures. The first consists in discovering what is good, and what is bad in the same picture: the second has respect to the name of the author: and the third is to know whether it is an original or a copy.

I.

*To know what is good, and what is bad in a
P I C T U R E.*

THE first of these two sorts of knowledge is, without doubt, the most difficult to be acquired; it supposes a penetration and fineness of wit, with the principles of Painting, and on the measure of these things the knowledge of the art depends. Penetration and fineness of wit serve to make a judgment of the invention, of the expression, of the subject in general, of the passions of the soul in particular,

cular, of allegories, and of what depends on * costume and poesy. The knowledge of principles helps one to find times and places out, the cause of the effects that we admire, whether they proceed from a good relish, from the correctness or elegance of design, or whether the objects appear advantageously disposed, or the colouring, lights, and shadows, be happily managed. Those that have not cultivated their minds by the knowledge of principles, or at least have some speculation of them, may however be sensible of the effects of a fine picture, but can never give a reason for the judgment they make. I have endeavoured, by my Idea of a perfect Painter, to assist the natural light of the lovers of Painting; however, I do not pretend to make them penetrate into the detail of the parts of the art; that is rather the business of the Painters than of the curious: I would only put their minds in a good way towards knowledge, that they may, in general, be able to know what is good, and what bad in a picture.

The lovers of the art only, who have genius and inclination, are permitted, if we may so say, to enter into the sanctuary, and acquire the knowledge of this whole detail, by the lights which they insensibly gain by serious reflection.

The goût of the arts was so much in fashion in the time of Alexander the great, that to know the bottom of them a little, young gentlemen were taught to design: By this means, those that had a talent cultivated it by exercise, they made use of it upon occasion, and distinguished themselves by the superiority of their knowledge. I refer those, at least, who have not any experience of this manual practice, to the Idea I have given of its perfection.

* A term of art which signifies manners.

II.

To know who is the author of a PICTURE.

THE knowledge of the names of the authors is got by long practice, and the sight of a great many pictures of all the schools, and of the principal masters that compose them: There are six of these schools to which we may give a particular name, as the Roman, the Venetian, the Lombard, the German, the Flemish, and the French. And, after having by much application acquired a distinct idea of each of these schools, if we would find out to which of them a picture belongs, we must compare it with that to which we think it has the nearest affinity, and when we have found out the school, we must apply the picture to that Painter, whose manner agrees most with that work; but to know this particular manner is, in my opinion, the greatest part of the difficulty.

There are some curious men who form an idea of a master, by the sight of three or four of his pictures; and who, after this, believe they have a sufficient authority to decide what his manner is; without considering what care the Painter took about them, and what age he was of when he drew them.

It is not from particular pictures of a Painter, but from his works in general that we judge of his merit; for there is no Painter that has not made some good, and some bad pictures, according to his care, or the motion of his genius.

There is none also that had not his beginning, his progress, and his end; that is to say, three manners. The first he took from his master; the second he formed by his goût, in which his capacity and genius are to be found; and the third commonly dege-

degenerates into what we call manner: For a Painter, who has a long time studied after nature, is willing, without any more trouble, to make use only of the experience he has got.

When a curious person has well considered the different pictures of a master, and has formed a perfect idea of his stile, he may then judge who is the author of a picture, without being condemned for rashness; though a critic, who has a talent, and has studied and practised the art, may sometimes be deceived in the name of an author, yet he will, at least, never be deceived in the justness and solidity of his sentiments.

There are pictures made by disciples, who have copied their masters very exactly in their judgment and their manner. Some Painters have followed the goût of another country, and not their own; and there are some who leave one manner for another, and who have, by this means, made some pictures which will puzzle the best judges to guess the name of their author.

Nevertheless this inconvenience is not without a remedy for such, as not satisfying themselves in knowing a master's hand, have penetration enough to discover the character of his mind. A skilful man may easily communicate the manner in which he executes his designs, but not the delicacy of his thoughts. It is not, to find out the author of a picture, enough therefore to know the motion of the pencil, if the curious cannot penetrate that of the mind; and though it is very much to have a just idea of a Painter's goût in his design, yet it is necessary to enter into the character of his genius, and the turn which he is capable of giving to his conceptions. I do not pretend, however, to stop the mouths of those lovers of Painting, who have not seen nor examined this great number of pictures. By talking of it they may acquire and increase
know-

knowledge. I would only, that every one should give us the sense in which he speaks, by the measure of his experience. Modesty, which is so becoming in beginners, agrees also with the most experienced, especially in difficult cases.

III.

If a picture be an original or a copy.

IT is not my intention to discourse here of in-different copies, which the curious will find out at first sight; much less of bad ones, which are thought so by all the world. I suppose then a copy made by a good master, which deserves a serious reflection, and makes one doubt, for some time at least, whether it is a copy or an original. There are three sorts of such copies.

The first is done faithfully, but servilely.

The second is light, easy, and not faithful.

The third faithful and easy.

The first, which is servile and faithful, includes the design, the colouring, and the touches of the original; but the fear of passing beyond the bounds of this exactness, and to err against fidelity, makes the hand of the copist stiff, and if it is never so little examined, shews it to be what it is.

The second is more likely to impose on the spectator, because of the lightness of the pencil, but the unfaithfulness of the contours, or out-lines, deceive the best judges.

And the third, which is faithful and easy, made by a learned and light hand, and above all, in the time of the original, puzzles the greatest critics, and often hazards their pronouncing against the truth, though it may be agreeable to verisimilitude. As
there

there are some things which seem to favour the originality of a piece, so there are others that seem to destroy it, as the repetition of the same picture, its having been forgotten a long time, or costing a little money: but, though these considerations may have weight, they are sometimes very trivial, for want of being well examined.

That a picture is forgot, proceeds often from the hands into which it falls, the place where it is put, the persons that see it, or the little value that the owner has for Painting.

The cheapness of it proceeds commonly from the necessity or ignorance of the seller.

The repetition of a picture, which is a more specious cause, is not always a substantial reason. There is scarce a Painter but has repeated some one of his works, either because he was pleased with it, or because he was desired to draw one like it. I have seen two Madonna's of Raphael, which being, out of curiosity, placed by one another, would persuade the critics that they were both originals. Titian has repeated the same picture seven or eight times, as a play that succeeds is played a great many nights together; and we see several pictures of the best masters of Italy repeated, which dispute with their other pieces for goodness and originality. There have been some that have deceived the most skilful Painters: among many examples of this kind I shall think it sufficient to relate one, which is, that of Julio Romano, and is taken from Vafari.

Frederic II. duke of Mantua, going through Florence towards Rome, where he went to pay a visit to pope Clement VII. in the palace of Medici, over one of the doors saw the picture of Leo X. between the cardinal of Medici, and cardinal Di Rossi. The heads were of Raphael, the drapery of Julio Romano, and all together admirable. The duke looked upon it earnestly, and became so in love with it,

that he could not forbear begging it of the pope when he came to Rome. His holiness very graciously gave it him, and ordered his secretary to write to Octavian di Medici to put the picture up in a case, and send it to Mantua. Octavian, who was a great lover of Painting, and lothe to deprive Florence of such a rarity, invented an excuse to defer sending it, pretending that the frame was not rich enough, and he would get one fitted up for it. This delay gave Octavian time to have it copied, which was done by Andrea del Sarto, who imitated even the little spots that were upon it. This piece was so like the original, that Octavian himself could hardly distinguish the one from the other, and that he might not be deceived, he put a private mark upon the copy, and a few days after sent it to Mantua. The duke received it with all possible satisfaction, not doubting but it was the work of Raphael, and Julio Romano. The latter, who was then in the service of that prince, had no suspicion that what was his part of the picture was not done by himself, and had thought it his own doing as long as he lived, if Vasari, who had seen the copy while it was drawing, had not disabused him; for coming to Mantua he was mighty well entertained by Julio Romano, who shewed him all the duke's rarities, saying, "That the finest thing was still to be seen," naming the picture of Leo X. done by Raphael, and shewing it him, Vasari said, "It is very fine, " but it is not Raphael's." Julio Romano looking on it more attentively, replied, "How, is it not " Raphael's? do not I know my own work in it? " do not I see the strokes of my pencil, and remem- " ber the striking them?" Vasari answered, "You " do not observe it closely enough; I assure you, I " saw Andrea del Sarto draw this very picture; be- " hind the canvas you will see a mark which was " put upon it to distinguish it from the original."

Julio

Julio Romano turning about the picture, and perceiving it was matter of fact, held up his hands, with astonishment, saying, “ I value it as much as if it was Raphael’s, and even more; for it is very surprizing to see so excellent a master so well imitated as to deceive one.”

Now, since Julio Romano, with all his skill, after having had notice given him, and examined the picture, passionately persisted in the deceit of his judgment, as his proper work, we must not think it strange that other Painters, less skilful, should sometimes be mistaken about the works of others: for the truth may be thus hidden to the profoundest knowledge, and though a man may be out as to the fact, he may not always be out in his judgment: however, let a picture be never so well copied, a good critic will perceive exterior tokens enough upon it to justify his saying boldly what he thinks, without running the risque of a censure of rashness, if he does not lay it down in a positive tone; but as an opinion founded on solid knowledge. It remains for me to say something of those pictures that are neither originals nor copies, which the Italians call *pastici*, from *paste*, because, as the several things that season a pasty, are reduced to one taste, so counterfeits that compose a *pastici* tend only to effect one truth. A Painter that would deceive in this way, ought to have, in his mind, the manner and principles of the master of whom he would give an Idea, whether he takes any part of a picture which that master has made and puts it in his own work, or whether the invention is his own, and he imitates lightly, not only his touches, but even his goût of design and colouring. It often happens that these Painters who propose the counterfeiting another’s manner, aiming to imitate such as are more skilful than themselves, they make better pictures of this

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kind,

kind, than if they were to do something of their own.

Among those who took delight in counterfeiting the manner of other Painters, I shall content myself with naming David Teniers only, who has deceived, and ever will deceive the curious, who are not prepossessed of his dexterity in transforming himself into Bassano and Paolo Veronese. There are some of his pastici made with so much cunning, that the eyes of the most judicious are surprized by them at first sight; but after having examined them nearer, they soon distinguish the one's colouring, and the one's pencil, from the other's.

For example, David Teniers had a particular talent in imitating the Bassans; but the light and easy pencil which he employed in this artifice, is the very proof of his deceit, for his pencil, though easy and light, is not so lively nor so proper to characterize objects, as that of the Bassans, especially as to animals.

It is true, Teniers understood the union of colours; but there was a certain grey, predominant in his, and his colouring had not the vigour and sweetness of Giacomo Bassano's. It is the same with all pastici, and if we would not be deceived by them, we should examine their goût of design, their colouring, and the character of their pencils, with the originals from whence they were taken.





THE
L I V E S
OF EMINENT
PAINTERS.

B O O K II.

Of the origin of PAINTING.

THOUGH the authors, who have said any thing of the origin of Painting, have differed among themselves, they agree, however, in this, that shadow gave the first occasion to the birth of this art. Upon which Pliny tells us a story of one Corinthia, a girl of Sicyone, who being in love with a certain youth, and finding him asleep near a lamp that was burning, the shadow of his face, which appeared on the wall, seemed so like him that she was incited to draw the extremities of it, and thus made a portrait of her lover. If, as it is likely, shadow was the rise of the invention of Painting, imitation is so natural to mankind, that they would not have staid till the

time of Corinthia, without drawing figures after shadow, which is as old as man himself.

But not to enlarge on this thought, or seek after so uncertain a source as is that of Painting, we may with good grounds aver, that this art and sculpture had their birth at one and the same time, the one and the other having the same principle, which is design, and ever since the days of Abraham, when sculpture was in use, Painting was consequently practised in the same degree. It has appeared and disappeared according to the revolutions of ages, War is an art that destroys all others, and Painting is so much the more exposed to it, by how much the more it is done for pleasure. However, the fine arts are like the Phœnix, they revive out of their ashes: wherefore we have reason to believe, that Painting was several times extinguished, and renewed again in the first ages, though it was in a very poor degree; and that those to whom we attribute the invention of that art, were only the renewers of it.

But to speak like other authors, after having compared them one with another, we shall in the main find, that Gyges the Lydian invented Painting in Egypt, Euchir in Greece, and Bularchus brought it out of Greece into Italy in the reign of Romulus. This Painter represented the battle of the Magnesians so well in one of his pictures, that Candaulus king of Lydia thought it worth a prodigious sum, and to purchase it covered it with gold, by which we may conclude, that Painting was highly in esteem in those days.

It were needless to relate, in this abridgment, the little that has been said by the antient authors of the first Painters, who lived before the declension of the empire: there being none of their works left, no man has much curiosity to know any thing of them, or to trouble himself to remember their names. We must, however, except some of them who are celebrated

brated by fame, and of whom it would be scandalous not to know something. Six of them, Zeuxis, Parrhasius, Pamphilus, Timanthes, Apelles and Protogenes, lived at the same time with Alexander the Great, when the fine arts were in their vigour; and though we have none of their productions, we may, notwithstanding, judge of the perfections of them, by the sculptures of the same age, which are preserved to this day, and by the price that those antient Painters had for their pieces. Timanthes, and after him Apelles, having had 100 talents, near 20000 pounds of English money, for one picture. It is true there are some small remains of the old Painting still to be seen, but we know not when they were done, or who did them. The most considerable is at Rome in the vineyard of Aldobrandino, and represents a marriage. This work shews a great goût of design, and much of the Grecian sculpture and basso relievo. Yet it is dry, and there appears in it no knowledge of groupes, or the *claro obscuro*: but we must not believe that all the pieces painted in Greece were of this sort, because what we read of Zeuxis and Parrhasius, that by their pencil they deceived even animals and Painters themselves, is enough to convince us that they penetrated farther into the principles of their art, than the author of that picture. We confess they did not use oil, yet, perhaps, they might have some other secret of which we are ignorant, that gave so much strength to their colours, as is reported of Apelles's. Pliny tells us, he made use of a certain varnish, which invigorated his colouring, and preserved it. Be it as it will, we cannot reasonably stand out against the evidence of all the antient authors, who have spoken of the Painters of those times, from whose writings we ought to infer, that Painting was in a high degree of perfection, and that the number of

the masters was great. I shall here mention only some of the chief of them.

An abridgment of the lives, of the six principal
PAINTERS of GREECE.

Z E U X I S.

WAS a native of Heraclea in Macedonia, and learned the first elements of Painting in the 85th olympiad, 400 years before the birth of Christ: he followed his studies very assiduously, and his success being answerable to his industry, he was enabled to undertake several bold things that got him reputation. He was skilful in designing, and understood colouring better than any Painter of his time. Pliny says, Apollodorus, who first found out the principles of the claro obscuro, and of colours, opened the doors of Painting to Zeuxis, and that the same Apollodorus complaining of that Painter, said: "He had entered so far within them, that he had carried out with him the whole art of Painting." The considerable works which he was employed about, brought him in vast sums of money, and having got riches enough, he gave away his pictures, because, as he said, he did not see how they could be rated at their full value. The Agrigentines desiring him to make a picture of Helen naked, to be set up in their temple, sent him, at his request, some of their most beautiful maids, of whom he kept five, and having well examined them, formed an idea of their finest parts, to compose the body he was to represent. He painted it after them; and this figure, when he had carefully finished it, appeared so perfect in his own eyes, that he could not forbear telling the Painters who came

to admire it, that they might praise it, but could not imitate it.

Nevertheless, Parrhasius disputed with him the honour of being the best Painter of the age. To decide the controversy they agreed, that each of them should make a picture, and let the world judge whose performance was best: Zeuxis painted some grapes, and Parrhasius a curtain; Zeuxis's work being exposed to sight, invited the birds to come and peck at it, believing the grapes to be real; and Zeuxis, proud of the judgment the birds had given in his favour, bad Parrhasius draw the curtain, and shew his picture; but finding himself cheated by the curtain, he ingenuously confest he was overcome, for he had only deceived birds, whereas Parrhasius had deceived him himself, as great a Painter as he was. Zeuxis some time after painted a boy carrying a basket of grapes, and seeing the birds come and peck at them, he confest, that if the grapes were well painted, the boy must be ill, since the birds were not afraid of him.

Agatharchus, being impatient to see Zeuxis take up so much time in finishing his pieces, told him one day: for my part I soon dispatch my pictures, You are a happy man, replies Zeuxis, I do mine with time and application, because I would have them good, and I am satisfied, that what is soon done, will soon be forgotten.

Though Zeuxis was generally admired in his lifetime, yet he had his enemies. Aristotle censures him for not having a talent of expressing justly the passions of the soul; and Quintilian says, he made the extremities of his figures too powerful, imitating Homer, who delighted in describing bodies, to give them strong and robust members, even to those of women. Pliny mentions Zeuxis's works, and Lucian carefully describes his picture of the centaur, and his family. Festus writes, his last piece
was

was the picture of an old woman, which when he had finished, he was so pleased with, that he laughed himself to death at the sight of her comical figure; but though one can hardly believe this, yet the event is not without example.

Zeuxis's competitors were, Timanthes, Androcides, Eupompous, and Parrhasius.

PARRHASIUS

WAS born at Ephesus, was the son and disciple of Evenor, and the cotemporary of Zeuxis. We have seen in the life of the latter, that they painted pictures as a trial of skill between them: they were both looked upon as the greatest masters of their age, which was the age of masters; and Quintilian informs us, they raised the art of Painting to a very high degree of perfection, Parrhasius in designing, and Zeuxis in colouring.

All authors who mention the former, agree in giving him the glory of designing very correctly and very elegantly, and in representing bodies, not as nature had produced, but as she might have produced them; and it was according to this great idea that he wrote of the symmetry of the body.

Among other things, he was excellent in expressing the passions of the soul, a quality that cannot be enough commended; in adjusting the head-dresses, in distributing the hair, and in the graces of the mouth.

He had a great genius and elevation of mind, but the praises which were given him, and which he thought he deserved, made him extremely proud. He talked contemptibly of all others, and of himself as if he had brought the art to the last perfection: he very frankly stiled himself the master and prince of Painting, and was magnificent in every thing about him, yet it was without affectation or constraint.

There

There was something of enthusiasm in his productions: he never went to work but he expected to find pleasure in it, and when he was at it, he used to sing to himself to sweeten his labour. He made a great many pictures, of which the most celebrated are named in the 35th book of Pliny, where the curious may find a catalogue of them.

P A M P H I L U S

WAS a Macedonian, born in the reign of king Philip: he was Eupompus's disciple and Apelles's master: he had so high an idea of his art, that he believed no man could be skilful in it without studying polite learning and geometry, of which he was himself a master. His reputation got him considerable disciples, of whom he had a talent a-piece, near 200*l.* sterling, for ten years teaching, and so long they were with him to learn Painting. Apelles and Melanthus gave him that sum, which Bede says was so much a year, and not for the whole time. It was by his advice and credit with Alexander the Great, that the young men of quality of Sicyone, and afterwards of all Greece, were commanded to learn first to design; and by his means Painting was reckoned such an honourable profession, that all who were not noble were, by an edict, forbidden to exercise that art; whence we may infer, that if Painting was so much esteemed by the politest people of antiquity, it is not without reason that the most judicious princes, at this time, love and protect it, and men of wit value themselves upon understanding it.

T I M A N T H E S.

TImanthes was cotemporary with Pamphilus. The place of his birth is not known, but he was one of the most learned and most judicious Painters

ters of the age he lived in. The most celebrated of all his works, and that of which several authors have spoken with the highest eulogies, was the sacrifice of Iphigenia. The young virgin appears wonderfully charming as to her beauty, and seems voluntarily to devote herself to death for the good of her country. The Painter, in representing Calchas, Ulysses, Ajax and Menelaus, having drained himself to give each of them a different character of sorrow, painted Agamemnon, father of Iphigenia, with his face hid in the drapery of the figure, not being able otherwise to express his sentiments of sorrow as they deserved: and the expressions which appear in the faces of the victim's brother and uncle, make one guess at the sorrowful condition of the father.

Timanthes, at another time, having drawn a Cyclops asleep in a little picture, to give an image of his bigness painted some satyrs near him, who measured his thumb by a Tyrse. Pliny mentions the chief pieces of Timanthes, and says, that in all his works, he gave the spectator to understand a great many more things than he painted.

A P E L L E S.

A Pelles, whom fame has put above all Painters, was born in the isle of Coos, in the Archipelago, being the son of Pithius, and the disciple of Pamphilus whom we have spoken of. Great Painters, as well as great poets, have in all ages gained the favour of sovereigns. Apelles was particularly valued by Alexander the Great, who not only honoured him with his esteem, because of his great capacity, but loved him for the candour of his manners.

Apelles was born with such a disposition and inclination to Painting, that in order to arrive at perfection

fection in his art, he made no scruple of giving Pamphilus, his master, a talent a year, and set it down as a rule, that a day should never go over his head without designing; from whence came the proverb, *Nulla dies sine Linea, No day without drawing a Line*, that is, without exercising himself in designing. The force of his genius, and the assiduity of his studies, did not give him so good an opinion of himself, as the masters are apt to have: he never made a judgment of his own capacity but by comparing it with that of others whom he visited. Every body knows what happened between him and Protogenes. The latter lived in the isle of Rhodes, whither Apelles went on purpose to see his works, of which he knew nothing but by their reputation. When he arrived there, he found only an old woman in Protogenes's house, who asking him his name, he answered, I am going to write it on this canvas, and taking his pencil with colour on it, he designed something with extreme delicacy. Protogenes coming home, the old woman told him what had past since he had been gone, and shewed him the canvas; who then observing attentively the beauty of the lines, said, it was certainly Apelles that had been there, believing no one else could draw any thing so fine: then taking another colour, he drew on those lines an out-line more correct and more delicate; after which he went out again, bidding the old woman shew that to the person who had been there, if he returned, and tell him, that was the man he sought after. Apelles returning, and being ashamed to see himself out-done, takes a third colour, and among the lines that had been drawn, lays some with so much judgment, and so wonderfully fine, that it took in all the subtlety of the art. Protogenes saw them in his turn, and confessing that he could not do better, gave over the dispute, and ran in haste to find out Apelles.

Pliny, who tells this story, says he saw this piece of canvas before it was consumed in the fire that burnt down the emperor's palace; that there was nothing upon it but some lines which could scarce be distinguished, and yet this fragment was more valued than any of the pictures among which it was placed.

It is very near in this sense, that we must understand this place of Pliny; for to think it was a simple line divided from another in its whole extent; would be ridiculous, and shock every one that has the least knowledge of Painting, there being in that no sign of capacity to be shewn, nor skill in the art.

What has given rise to this interpretation is, in my opinion, the ill construction of the word *linea*; for by *linea* in that place is to be understood, either design or out-lines. Pliny himself makes use of it in this signification elsewhere, when he says of Apelles; that he never let a day go over his head without designing, *Nulla dies sine Lineâ*; which was not drawing simple lines, but to accustom himself to correct designing.

In the same manner we should understand the word *subtilitas*, not to give an idea of a very delicate line, but of the exactness and fineness of design. Thus the subtlety is not in the line, considered simply as a line, but in the intelligence of the art, which is shewn in the lines of a design.

I confess, however, that the word *tenuitas*, which is in the same place of Pliny, may create some difficulty in this explication, which I believe is not unanswerable, for by that word the fineness and exactness of an out-line may very well be understood: besides, I will maintain it would be nonsense to think, that the victory, in the dispute between Apelles and Protogenes, depended only on striking a line, one more delicately than another; and if Pliny, who is ill

construed in this place, meant it as those who so construe him would have him, he knew little of the fine arts, though one may easily perceive elsewhere, that he was a passionate admirer of them.

Envy, which is so often met with among persons of the same profession, never entered into the soul of Apelles, and if he endeavoured to raise himself, it was wholly by the assistance of his art, which he knew to be of great extent, and was fond of the glory of possessing it. He was as solicitous about the advantage of his emulators, as about his own; and being sensible of the capacity of Protogenes, he recommended him to the Rhodians, who, upon his character of him, gave him a price for his works incomparably greater than that Painter was used to receive for them before.

Apelles was circumspect, but easy in his productions: the elegance and grace which is every where to be seen in his pictures, was no obstacle to the truth which a Painter owes to nature; and he drew his pieces with so much likeness, that some Astrologers made use of them to draw the horoscope of the persons he had painted.

Alexander, who often visited Apelles, delighting in his conversation and manners, commanded him to talk to him freely, and had a very great kindness for him; an instance of which was shewn upon the occasion of his drawing the picture of Campaspe, which he had drawn by his order. Campaspe was very handsome, and the most beloved of all Alexander's concubines, who perceiving that Apelles was in love with her, gave her to him; by which, says Pliny, he not only shewed the affection he had for his Painter, but that after having overcome many nations, he knew still how to overcome himself: great, continues the same author, by his courage, but more great by the dominion he had over his passions.

Apelles often drew the picture of Alexander; and this monarch not thinking it convenient that his image should be profaned by the hands of the ignorant, published an edict, forbidding all Painters whatsoever to make his portrait, except Apelles; and by the same edict he permitted Pyrgoteles only to engrave his image on gems and precious stones, and Lyfippus only to cast his statue in brass.

Though Apelles was very exact in his works, he knew how far to carry his exactness, without fatiguing his mind: one day talking of Protogenes, he said, ‘ He was a great master, but he often spoiled his pieces by endeavouring to make them perfect; that he did not know when he had done well; that a man may do too much as well as too little; and that he was truly skilful, who knew what was sufficient.’

One of his disciples shewing him a picture to have his opinion of it, and telling him he had done it in a little time; Apelles replied, ‘ I see it plain enough, and I wonder that in the time you have not made a great many such pictures.’

Another Painter shewing him the picture of an Hellen, which he had drawn with care, and adorned with abundance of jewels, Apelles told him, ‘ Since you could not make her handsome, I perceive, friend, you have made her rich.’

As he spoke his mind freely, so he took in good part what was said to him; and to avoid flattery, he exposed his works to the publick, and hid himself behind them, to hear what passengers said of them, with an intent to turn their observations to his advantage. A shoemaker coming by one day, took the liberty to criticise on a sandal which he had painted, and it was immediately altered; but passing by the same place the next day, and being proud to see that his criticism was taken notice of, he past his censure on a leg, which had
nothing

nothing faulty in it ; upon which Apelles came from behind the canvas, and told the shoe-maker, his judgment went no higher than a sandal, which afterwards grew into a proverb. I do not know whether there are many Apelles's in our days, but I am confident there are more shoe-makers than ever.

Another sign of the ingenuity of Apelles, was his acknowledging that Amphion understood disposition better, and Aiclepiodorus the regularity of design ; but he gave place to no body for grace, which was his particular talent. When he viewed the works of the great Painters, he admired the beauties of them, yet he frankly said, he did not perceive that grace in them, which no body was so much master of as himself ; for without vanity he might say it was his own peculiar excellence.

Apelles never painted on walls, nor on any thing that could not be saved in a fire. He would have had the works of the best masters carried from one country to another, and could not endure that a picture should not be capable of having more than one master ; because Painting, he said, was a common good to all the world.

Pliny has given us a description of Apelles's finest pieces, and one may judge of their excellence by the price that was paid for them, sometimes one hundred talents, sometimes a sum without counting, and with profusion.

P R O T O G E N E S.

Protogenes was a native of Caunus, a city of Caria, subject to the Rhodians : we know not who was his father or his master ; it is likely enough he had no other master than the publick pieces that he saw, and probably his parents being poor, could not be at any such expence for his education in the art as was given at that time. Himself was forced

at first to paint ships for his livelihood: his ambition was not to be rich, but to be a master of his profession; for this reason he lived a retired life, that he might not be disturbed in those studies, which he thought necessary for the perfection of his art.

He finished his pictures with too great care: Apelles said of him, he knew not when he had done well, or how to get away his work; and by dint of labour lessened its beauty, and fatigued his mind. He was more for truth than verisimilitude in Painting; by which in exacting more of his art than he ought to have done, he drew less from her than he might have done.

The finest of his pieces is the picture of Jalifus; several authors have mentioned it without giving any description of it, or telling who this Jalifus was: some persons suppose him to have been a famous hunter.

For seven years that Protogenes worked on this picture, all his food was lupines mixed with a little water, which served him both for meat and drink. He was of opinion, that this simple and light nourishment would leave him the freedom of his fancy.

Apelles seeing this piece, was so struck with admiration, that he could not speak a word, having no expression to answer the idea of the beauty of the picture, which he had formed in his mind. It was this same picture that saved the city of Rhodes, when king Demetrius besieged it; for not being able to attack it, but on that side where Protogenes worked, which he intended to burn that it might set fire to the rest of the town, he chose rather to abandon his hopes of conquest, than to destroy so fine a piece as was that of Jalifus.

Protogenes's work-house was in a garden in the suburbs of Rhodes, near the camp of the enemy, yet the noise of arms could not distract him in his labours. The king sending for him, and asking him, "with
" what

“ what assurance he could work in the suburbs of a
 “ city that was besieged? He replied, That he un-
 “ derstood, the war he had undertaken was against
 “ the Rhodians, and not against the arts.” The king
 was so pleased with this answer, that he ordered some
 soldiers to be his guard, and was glad that by this
 means he could save so skilful a hand.

Aulus Gellius reports, that the Rhodians, during
 the siege, sent ambassadors to Demetrius, to pray
 him to save the picture of Jalifus, representing, that
 if he was victorious, it might serve to adorn his
 triumph, and if he was forced to raise the siege, he
 might be blamed for turning his arms against Pro-
 togenes, when he could not conquer the town. The
 king hearing them out, liked the message so well,
 that he drew off his army, and by this means saved
 both the picture of Jalifus and the city of Rhodes.

I will not here relate the memorable contest be-
 tween Apelles and Protogenes, the reader may see it
 in the life of Apelles. I shall only add, that the latter
 asking Protogenes what price he had for his pictures,
 and Protogenes naming an inconsiderable sum, ac-
 cording to the sad fortune of those who are obliged
 to work for their bread, Apelles, concerned at the
 injustice done to the beauty of his productions, gave
 him fifty talents for one picture only, telling it abroad
 that he would make it pass, and sell it for his own.
 This generosity opened the eyes of the Rhodians, as
 to the merit of Protogenes, and made them to get the
 picture Apelles had bought out of his hands, paying
 down a much greater price for it than he had given.

Pliny says, Protogenes was a sculptor, as well as a
 Painter: consult this author if you would know more
 of his works, of which he speaks as well as of those
 of other skilful Painters. I shall only relate here a
 passage out of Quintilian, which shews the particular
 talents of six famous Painters. Protogenes, says he,
 excelled in exactness, Pamphilus and Melanthus in

the disposition, Antiphilus in easiness, Theon, the Samian, in fruitfulness of ideas, and Apelles in grace and ingenious conceptions.

Pliny writes, that the masters of the art of Painting, in his time, made use but of four capital colours, out of which they composed all the others. This is not a place to argue on that, nor to make a comparison between the ancient and modern Painting: I shall content myself with saying, that if Painting in oil, which has been in use about 250 years, has a great advantage over the distemper for the facility of Painting, and union of colours, the ancients had a vernish which gave force to their brown colours, and their white was more light and shining than ours; by which means, having a greater extent of the degrees of the *claro obscuro*, they could imitate certain objects with more force and truth, than we can in oil. Titian knew this advantage, and tried it in some pictures, where he made use of white in distemper; but the diversity of those two fashions in using colours was a slavery which soon disgusted Titian, and took him off from the practice of it.

I shall conclude with one word more of the Painters and sculptors of those days, who knowing there was no work so compleat to which some perfection might not be added, observed always, in putting their names to their works, to express that they were not finished, though they had done what they could do to them: we see examples of this upon the Greek statues, on which we find written, *Glicon of Athens would have made this work; Praxiteles would have made this work; Athenodorus, Lisippus, &c. would have made this work, and not did make it.* A great many in our days are not so scrupulous, and are very far from believing, that any thing which comes from their hands is not perfect.



THE
LIVES
OF THE
Roman and Florentine
PAINTERS.

BOOK III.

CIMABUE.



HE fine arts having been extinct in Italy ever since the irruption of the Barbarians, the senate of Florence sent for Painters out of Greece to restore Painting in Tuscany, and Cimabue was their first disciple: he was of a noble family in Florence, and his parents finding he had a disposition for the sciences, made him apply to them. He exercised himself about them some time, but the arrival of these Grecian Painters roused his inclination, and determined it entirely to Painting. The considerable progress that he made in that art, encouraged him in the study of it, and got him such a reputation, that when Charles of Naples past through

Florence, he visited Cimabue, and thought himself very well entertained by the sight of his works. He painted, according to the custom of those times, in fresco, and in distemper; Painting in oil being not then found out. He understood architecture; and died in the 70th year of his age, Anno Dom. 1300. Giotto was his disciple.

A N D R E A T A F F I

OF Florence, made himself taken notice of by a new sort of Painting. He left Florence, and went to Venice, whither some Greek Painters were come as well as to Florence. They were doing mosaic work in St Mark's church. Andrea became acquainted with them, especially with Apollonius, whom he carried with him to Florence, and learned of him the method and secrets of this sort of Painting, which had the charm of novelty, and was the more curious, because it was so lasting. They did together several stories out of the Bible in St John's church, by which they acquired a great deal of reputation; but he did one himself, that was very much to his honour and advantage; it was the picture of Christ, seven cubits long, about which he took much pains and care. The praises that were given him did him a mischief; for finding himself esteemed by all the world, he neglected his studies, and minded nothing but getting of money, of which he was very greedy. His works raised emulation in Gaddo Gaddi and Giotto, and were as so much seed that brought forth several Painters in Tuscany. He died at 81 years of age, A. D. 1294.

G A D D O G A D D I

OF Florence, applied himself also to mosaic work, which got him esteem in Rome and Florence, because he designed better than all the other

other Painters of his time. After having made several great pieces in divers places, he retired to Florence, where he did some little ones, as it were to rest himself after his great labours. To this end he made use of egg-shells, which he stained with several colours, and busied himself about it with much patience: he died at 73 years old, in the year 1312.

M A R G A R I T O N E

WAS born at Arezzo in Tuscany, and was both a Painter and sculptor. Pope Urban IV. commanded him to draw some pictures for St Peter's church, and Gregory X. dying in the city of Arezzo, the citizens employed him to do the sculpture for that pope's tomb. This opportunity helped Margaritone to shew, in the same place, his capacity in the one and the other profession; for he enriched the chapel, where the marble statue which he had made was set up, with several pictures: he was 77 years old when he died.

G I O T T O

WAS born in a village near Florence, and contributed very much to the progress of Painting. His memory is preserved not only by the great picture of mosaic work, which is over the gate of St Peter's church in Rome, and was done at the command of pope Benedict IX. but also by the praises given him by the poets of his time, and the statue of marble which the Florentines erected for him, and which is over his tomb. The Italian proverb, *Tu sei piu rondo che l'O di Giotto*, which is used to express little wit, is founded on an accident which happened to him. Benedict IX. being willing to try the capacity of the Florentine Painters,

sent a person thither to bring him a design from each of them. This person addressing himself to Giotto, the latter drew a perfect circle on paper, with the point of his pencil, and one stroke of his hand, "There, says he, carry that to the pope, and tell him you saw me do it." The man replied, I ask for a design. Giotto answered, "Go, Sir, I tell you his holiness asks nothing else of me." Upon this the pope gave him the preference, and sent for him to Rome, where, among other things, he drew the picture of mosaic work which we mentioned before, as also St Peter's bark tost by the tempest, which piece is known to all Painters by the name of Giotto's vessel. The story of the circle shews us, that boldness of hand was, in those days, most part of a Painter's merit, and that the true principles of colouring were little or not at all known. Giotto worked in several places, at Florence, Pisa, Rome, Avignon, Naples, and other cities of Italy: he died at 60 years old, Anno 1336, and had several disciples, as we shall see in the following pages.

BONAMICO BUFALMACO

WAS ingenious in his compositions, and pleasant in his conversation.

As he was Painting the life of Christ in a convent of nuns, he came in one day very ill drest, and the sisters asking him why his master did not come? he answered, he would be there presently. In the mean time he set two chairs together with a pot upon them, and covered them with a cloke, and a hat, turning the figure towards the work. The nuns coming again to see it a little while after, and being surprized at the sight of this new workman; he told them, this is my master: when they knew the jest they were diverted with it, and informed at the same time, that clothes do not make a man the more skilful.

Ano-

Another time, as he was Painting for the bishop of Arezzo, when he came to his work, he often found his pencils out of order, and his picture blotted: he used to be in a rage about it, and all the servants in the house disowning the fault, he resolved to watch, and see who it was that plaid him such a trick: wherefore leaving his work early one evening, he was no sooner gone from his place but he saw a monkey take his pencils, and would have daubed what he had been doing, if Bufalmaco had not hindered him.

A friend of his, whose name was Bruno, consulting him how he might give more expression to his subject, Bufalmaco told him he had nothing to do but to make the words come out of the mouth of his figures by labels, on which they might be written: Bruno thought him in earnest, and did so, as several foolish Painters did after him, who refining on Bruno, added answers to questions, and made their figures enter into a sort of conversation. Bufalmaco died in the year 1340.

S T E F A N O, of *F L O R E N C E*,

A N D

PIETRO LAURATI of *SIENA*,

WERE disciples of Giotto, and the first Painters that took care to shew the naked under the draperies; and to observe perspective more regularly, than any other of their predecessors in the art. Stefano worked at Florence, Pisa, and Assisi; Laurati at Siena and Arezzo. Stefano died in the year 1350, in the 49th year of his age.

AMBROGIO LORENZETTI of *SIENA*,

A N D

PIETRO CAVALLINO

OF Rome, were disciples of Giotto. Lorenzetti joined the study of polite learning and philosophy to Painting, and was the first that painted rain, storms, and the effect of the winds. He died at 83 years of age. Cavallino, who was both Painter and sculptor, among other works, did a crucifix, which is in St Paul's church at Rome; and which talked to St Bridget, if one may believe the legend. This Painter was looked upon as a saint, on account of his humility and piety: he died at 85 years old, and was buried in the church of St Paul.

SIMONE MEMMI

OF Siena, considerably augmented the progress of design: he had a great deal of genius, and drew portraits well: he was Petrarch's particular friend, and painted the fair Laura for him: he died in the 60th year of his age, anno 1345. He had a brother, whose name was Lippo, who survived him twelve years.

TADDEO di *GADDO GADDI*,

A N D

ANGELO GADDI, his Son,

WERE disciples of Giotto, and painted after his manner. Angelo applied himself very strenuously to express the passions of the soul well, and was ingenious in his inventions: he was a good architect, he built the tower of Santa Maria del Fiore,

Fiore, and the bridge over the Arno in Florence: he died in the year 1350, being about 50 years old.

T O M A S O G I O T T I N O

WAS the son and disciple of Stefano, of whom we have spoken, and having been also the disciple of Giotto, he was surnamed Giottino. He was more skilful than his masters, but the too great vivacity of his wit weakning his constitution, hindered his following the flight he had taken. He worked much at Florence, and died of a consumption in the 32d year of his age.

A N D R E A O R G A N A

OF Florence, learned sculpture in his youth, and was besides a poet and architect. His genius was fruitful, and his manner much the same with that of the other Painters of his time. The greatest part of his works are at Pifa; and in his picture of the universal judgment, he painted his friends in heaven, and his enemies in hell. He died in 1389, at 60 years old.

L I P P O

OF Florence, applied himself late to Painting, yet by his sense and study he came to be a good Painter. He was the first that shewed an intelligence of colours: he had a law-suit in which he was very obstinate, and having given his adversary very bad words one day, he waited for him at night in the corner of a street, and ran him through the body, of which he died in the year 1415.

L E O N E

LEONE BATTISTA ALBERTI,

OF a noble family in Florence, had a soul of a great extent, which he cultivated by the knowledge of the belles lettres, and the mathematics. He was very well acquainted with the fine arts, and understood Painting, sculpture, and architecture perfectly well, having wrote of all three in Latin. His studies did not permit him to leave any thing considerable behind him in Painting; but being pope Nicholas Vth's friend, he was very much employed in his buildings, of which some are still to be seen with admiration. He wrote also of arithmetic, and some treatises of morality.

PIETRO della FRANCESCA,

OF the republic of Florence, delighted in representing night-pieces and battles. Pope Nicholas set him at work to paint the Vatican: he made, among other pieces, two pictures which were taken down by command of pope Julius II. to make room for two others, which Raphael had painted, the miracle of the Sacrament that happened at Bolsena, and of St Peter in prison. He drew several portraits, and wrote of arithmetic and geometry. Lorentino d'Angelo d'Arezzo, and Lucas Signorelli were his disciples. Under the pontificate of the same pope Nicholas, there worked at Rome, and other places in Italy, several Painters of reputation in those days, viz. Giovanni da Ponte, Agnolo Gaddi, Berna da Siena, Ducio, Jacopo Cassentino, Spinello, Antonio Venetiano, Gerardo Starnina, who went into Spain, Lorenzo, a monk of Cmaldoli, Taddeo Bartolo, Lorenzo Bicci, Paolo, surnamed Uccello, because he painted birds well: Masaccio, who distinguished himself by the good goût he shewed

shewed in Painting, and though he died at twenty two years of age, the works that he left behind him served to open the eyes of the men of art who came after him in his profession. He died in 1443. Lo-
rentino d'Angelo, as we have said, was his disciple, and several others, among whom

G I O V A N N I A N G E L I C O

WAS a frier of the order of St Dominic, and rendered himself considerable by his Paintings, but more by his piety, and so profound a humility, that he refused the archbishopric of Florence which Nicholas V. offered him. That pope employed him to paint his chapel, and obliged him to do something in miniature in the books of the church. There are some gross faults in his best pictures, which lessen the praise that otherwise they might have deserved: he never went to work before he had done all the duties of his office: he did a great many things in Rome and Florence; the subjects of his pieces are always divine; whenever he painted a crucifix, he could not refrain weeping. His skill and his good nature got him many disciples. He died in 1455, aged 68 years, and was buried at Santa Maria della Minerva, where his tomb and his portrait are to be seen.

F I L I P P O L I P P I

OF Florence, made a quite different use of a monastic life than Giovanni Angelico, of whom we have been treating; for after he had been bred up in a convent of Carmelites from the age of eighteen, and having been a monk at sixteen, it happened that Masaccio painted the chapel of that convent, and Lippi seeing him at work, conceived a violent passion for Painting: he applied himself industri-

industriously to designing. The great facility he found in it awakened the talent he had for the art, which hindered his study of the belles lettres, and the exercises of his convent. Masaccio's praises, who was surprized at the progress of this novice, increased his temptation to quit his habit; and being no longer able to resist it, he left his monastery, and went into Marca d'Ancona, where he found some of his friends, with whom he took boat to divert themselves on the water. A rover of Barbary bearing near the shore, saw the boat, and took them. Lippi lived in extreme misery for eighteen months together, when, to amuse himself one day, having designed on the wall the picture of his master, with charcoal, of whom he had a full idea in his head, he did it so well, that the likeness of it to the original, was mightily admired. This softened the heart of his patron, who, after having obliged him to draw several portraits, gave him his liberty. From Barbary, Lippi past over to Naples, where king Alphonso employed him; but the love of his country drew him back to Florence. He worked there for duke Cosmo di Medicis, whose affection he gained, and who made him abundance of presents. The love of women taking him off from his work; and making him lose his time, the duke, being impatient to have a picture he had set him about finished, locked him up in a chamber to force him to mind his business, allowing him plenty of every thing that was necessary. Lippi, after two or three days, cut his sheets, and tied the pieces together, by the help of which, he made his way down out at the window, and so got his liberty.

A citizen of Florence engaged him afterwards to draw a picture of the virgin Mary for a monastery, where a daughter of his, a very beautiful young woman, was a nun. Her father, and the nuns of the convent, were willing to permit him to take this
girl

girl for his model. As he was drawing her picture, having the opportunity of being alone with her, he debauched her by his lascivious talk, and, when the picture was finished, carried her off with her own consent. He had a son by her called Philip, who was also a Painter.

Some time after, as he was at work in a church of Spoleto, he again fell in love with a woman, and being obstinately bent to gain her, contrary to the advice that had been given him, her friends poisoned him in the year 1488, and in the 57th of his age.

The great duke ordered a marble tomb to be set up for him, and Angelus Politianus wrote his epitaph in latin verses.

All the foregoing Painters did not know the secret of Painting in oil; they painted in fresco, or in distemper, and for this last sort they tempered their colours with the white of eggs, or with water mixed with gum, or melted glue.

ANTONIO da MESSINA,

SO called from the place of his birth, was the first of the Italian Painters that understood Painting in oil. He had some business at Naples, where he saw a picture king Alphonso had sent him out of Flanders. He was surpris'd with the vivacity, the force and the sweetness of the colouring, and perceiving it might be wiped over with water without rubbing out any part of it, he left all his business to go to Bruges to find out John Van Eik, who was the author of that piece. He presented him with a great many Italian designs, and gained his good graces so far by his complaisance, that he got out of him the secret of Painting in oil. Antonio thought himself so much obliged to him for it, that he would not leave Bruges, as long as John Van Eik lived; but after the death of that Painter he resolv'd to
make.

make a tour into his own country, and went to settle at Venice, where he died, and where an epitaph is to be seen very much in his commendation.

A person, named Dominico, was, among others, one of his disciples, to whom, out of gratitude for the love he bore him, he communicated his secret. Some business in his art called this Dominico to Florence, where he found Andrea del Castagno, who, from a peasant, was turned Painter, and who seeing in what esteem this new fashion Painting was, made use of all sorts of flattery and complaisance to gain the good graces of Dominico, and by that means got out of him this new invention. He obtained his end. Dominico loved him, lived with him, told him what he knew, and took him into his business. Covetousness soon made Andrea uneasy: he began to imagine, if no body else knew the secret, he should get prodigiously by it, and all Dominico's gains would come into his pocket; wherefore, not considering that he wanted his benefactor's capacity, he resolved to make away with him. To this end he waited for him one night at the corner of a street, and having assassinated him, went home to his lodgings, and set himself to work, as if he had not stirred out: he wounded him so privately, that Dominico not suspecting who was his murderer, ordered himself to be carried to the house of his cruel friend to be relieved; and died in his arms. The murder had been buried with Andrea, had he not confessed it on his death-bed. It was the same Andrea, who, by the command of the republic of Florence, painted on the walls of the hall of justice, the execution of the conspirators who had conspired to destroy the Medici, which got him the name of Andrea degl' Impiccati. At the same time Vittorio Pisano was famous in Italy for striking medals. Also cotemporary with Antonio, were Gentile da Fabriano, whom pope Martin V. employed at

St John di Lateran. He lived till he was 88 years of age. Lorenzo Costa, who painted at Bologna and Ferrara, and whose disciples were Dosse and Hercules of Ferrara, and Cosmo Rosselli, who painted in the Vatican for pope Sixtus IV. and died in the year 1484, aged 68 years.

DOMENICO CHIRLANDAIO

OF Florence, was at first a goldsmith, but busying himself more in designing than in working at his trade, he at length gave himself up entirely to Painting. He was a great master; however, his reputation is not so much fixed by his own works, as by his having Michael Angelo for his disciple. He died at 44 years of age, anno 1493. He had three sons, and they were all of them Painters, *viz.* David, Benedict and Rhodolph.

ANDREA VERROCHIO

OF Florence, was a good goldsmith, a graver, a musician, a geometrician, a Painter, and a sculptor. It is true, his pictures are painted very drily, and his colouring is not artificial, but he understood designing well, and gave his heads, particularly womens, a graceful air. He designed very much with his pen, which he managed well, and was the first that found out the art of taking and preserving the likeness of any face, by moulding off the features in plaister, after which it became very much in use. He was not satisfied with the resemblance of a thing, he would go to the bottom of it; and to that end often made use of mathematical experiments, being famous for drawing of horses, and understanding casting. The Venetians would have employed him to have made a statue in brass of Bartolomeo di Bergamo on horseback: he drew a model of it in wax; but another being preferred before

H him

him to cast the statue, he was so mad, that out of spite he broke off the head and legs of his statue, and fled away. The senate, in vain, sent out orders to stop him, and giving out that they would have his head cut off if they could catch him, he answered, "If they should cut off his head, it would be impossible to make another; whereas he could easily make a head, and a finer one, for the model of his horse." This witty answer made his peace: but he had not the pleasure to put the horse in its place; for, overheating himself in casting it, he fell ill of a pleurisy, and died in the year 1488, aged 56 years. Leonardo da Vinci and Pietro Perugino were his disciples.

FILIPPO LIPPI

OF Florence, was the son of Filippo Lippi, of whom we have spoken, and the disciple of Sandro Boticelli. He had a great deal of vivacity and genius. He managed the ornaments of the *claro obscuro* after the manner of the antique, such as is to be seen in the frises of architecture, and elsewhere. He painted several things at Rome, and among the rest, a chapel in the church of the Minerva, for cardinal Caraffa. He drew some pictures also for Matthias Corvinus, king of Hungary. Lippi was a very honest man, and his life a great reproach to his father's. He died in the year 1505, aged 45 years.

BERNARDINO PINTURRICHIO

Would have distinguished himself by a new kind of Painting, for besides the living colours he made use of, he brought the *basso relievo* of architecture into his pieces, which is contrary to the art of Painting, that always supposes a flat superficies; for this reason no body followed his example. In the library at Siena is shewn, as a fine thing,

thing, the life of pope Pius II. which he painted. Raphael coming out of the school of Pietro Perugino, helped him in this piece. Pinturricchio painted several things in the Vatican for pope Innocent VIII. and Alexander VI. The cause of his death is worth knowing. When he was at Siena, the monks of the order of St Francis, who were fond of having a picture from him, gave him a chamber, that he might work with the more convenience; and that the room might not be encumbered with any thing that had not relation to his art, they took away all the furniture, except an old suit of armour, which seemed too troublesome to remove. Pinturricchio being naturally quick and impatient, would have it taken away immediately; but in removing of it a piece happened to break off, in which were hid 500 ducats of gold. This surprized Pinturricchio so much, and vexed him so heartily for letting the friers have the advantage of the treasure, that he died a little after of mere sorrow, in the 59th year of his age, anno 1513.

S A N D R O B O T I C E L L I

A Florentine, was disciple of Filippo Lippi, who was Domenico Ghirlandaio's competitor; he was learned, and writ notes upon Dante, to which he added figures. This work took up a great deal of his time, and he died without the satisfaction of seeing it printed. He departed this life in the 78th year of his age, anno 1515.

A N D R E A M A N T E G N A

WAS born in a village near Padua, and in his youth kept sheep; but it being observed, that instead of looking after his flock he amused himself with designing, he was put to a Painter, Giacomo Squarcione, who took such a fancy to

him, that he adopted him for his son, and made him his heir. He became so good a master in so little time, that he got a great reputation, and abundance of work: he was scarce seventeen years old, when he was set about Painting the picture of the altar in St Sophia's church in Padua, and the four evangelists. Giacomo Bellini was so touched with the picture, that he gave him his daughter in marriage. Squarcione, who was always jealous of Bellini, and who besides, resented that his adopted son should marry his rival's daughter without consulting him, was so far from continuing his praises and protection of Mantegna's works, that he cried them down for their driness, and for the too great liking which his disciple shewed for the antique statues, instead of following nature in his imitation. This reproach was of service to Mantegna, he corrected that fault; however, he never quitted the commendable inclination he had for the antique, saying, "It was to the fine things he found there that he owed his advancement, and that they had drawn him at once out of the poverty of nature." It is true, instead of adding to his goût of antique the truth and tenderness of nature, he contented himself to mingle some portraits among his figures. He painted for the duke of Mantua, and made that fine * piece of the triumphs of Julius Cæsar, which are engraved in the *claro obscuro* in nine sheets, and which for their beauty may be called the triumphs of Mantegna. Pope Innocent VIII. having invited him into his service; before he went to Rome, the duke of Mantua made him a knight of his order. Mantegna engraved several of his designs on tin plates; and the Italians say, he was the inventor of the art of graving. He died at Mantua in the year 1517, aged 66.

* This picture is at Hampton-court.

FRANCESCO FRANCIÀ

OF Bologna, was born with so many rare qualities of body and mind, that he was esteemed and beloved by persons of the highest rank. At first he was a goldsmith, afterwards a graver of coins and medals, in which he was excellent; but his genius finding itself too much confined in that exercise, turned to that of Painting, to which his inclination led him. The facility he found in it, gave him so much courage, that by constant application and study, he became one of the greatest masters of the art in his time. He drew several pieces for several places in Italy; chiefly for the duke of Urbin. Raphael's reputation made him desirous to see his works, but his age would not suffer him to take a journey to Rome; wherefore he contented himself to write his mind to his friends, who telling Raphael of it, it began a friendly correspondence between these two Painters, the latter having heard talk of Francia's merit and skill. Raphael was then painting the picture of St Cecilia, for a church in Bologna; when he had finished it he sent it to Francia, and by letter prayed him to place it for him, and to be so kind as to correct its faults. Francia was transported at the opening of the letter; he took the picture out of the case, admired it, and was sensibly touched with it; yet, at the same time, his heart failed him so much upon the sight of a piece so far above his own, that he grew melancholy, and fell into a consumption, of which he died some time after, in the 68th year of his age, anno 1518.

L U C A S I G N O R E L L I

OF Cortona, was disciple of Pietro della Francesca, and imitated his manner so exactly, that their works are often taken the one for the other. Luca was an artful designer, and Michael Angelo esteemed him so much, that he made no scruple in his piece of the day of judgment, to borrow some things from that of Luca, which he painted at Orvieto with a great deal of fancy and capacity. He painted also at Loretto, Cortona and Rome.

His son, who was a handsome young man, and one of whom he had great hopes, was killed at Cortona. The news of his death was a terrible affliction to him; but arming himself with constancy, he ordered his corps to be carried into his work-house, and without shedding a tear, drew his picture to preserve the memory of him; finding no consolation but in his art, which gave him what death had ravished from him. He went afterwards to Rome, whither pope Sixtus IV. had sent for him, and having painted several stories out of Genesis for his holiness, he returned to Cortona; and being very rich, worked only for his pleasure. He died in the year 1521, at 82 years of age.

P I E T R O C O S I M O,

SO called from Cosimo Roselli, whose pupil he was, and for whom he worked a long time, chiefly in the Vatican, where Roselli was employed by Sixtus IV. and it was observed that the scholar's Painting was better than the master's. His ability got him many disciples, and among others, Andrea del Sarto and Francesco da Sangalla. He loved solitude, and his way of living was very extraordinary. He was so eager about his business, that he would

would often forget to eat or drink. He was so fearful of thunder, that a great while after the clap was over, he would be found shrunk up in a corner, and wrapt up in his cloke. Nothing was more uneasy to him than the noise of children crying. He hated also to hear those cough that had a cold, the ringing of bells, and monks singing psalms. He delighted in rain above all things, and died delirious of a paralesy, in the 80th year of his age, anno 1521.

LEONARDO da VINCI

WAS of a noble family in Tuscany, and did not degenerate from the honour of his ancestors. His morals were good, and his body and mind beautiful. He had so many talents for all the arts, that he knew the very bottom of them, and practised them with care and exactness. His great variety of knowledge, instead of weakning that which he had of Painting, strengthened it to such a degree, that there never was a Painter before him that came near him, and there never will come any after him, who will not look on him as a fountain, from whence several good things are to be drawn. He and Pietro Perugino were disciples together of Andrea Verrochio, who gave him an opportunity to awaken his talent; for the master and the scholar were both born with the same genius, except that Leonardo's was the more extensive. He painted at Florence, at Rome, and at Milan, and a great many of his pictures are dispersed up and down throughout all Europe. Among other things, he drew a picture of our Saviour's last supper, for the refectory of the Dominicans at Milan, which is of exquisite beauty. He did not finish the head of Christ, because he could not find out a model answerable to the image he had formed in his mind,

before the war broke out in that dutchy, and obliged him to leave Milan. He did the same by Judas also, but the prior of the convent being impatient to see the piece finished, pressed Leonardo so earnestly to have it done, that he drew the head of the importunate frier, and put it upon Judas's shoulders. He was incessantly busied in reflections about his art, and spared for no care or study to arrive at perfection in it, which he at last attained. He was chiefly solicitous to express the passions of the soul, which he believed the most necessary thing in his profession, especially for those who would have the approbation of men of sense. The duke of Milan made him director of an academy of Painting erected by him in the capital of his dutchy. It was in that city he wrote the book of Painting, which was printed in Paris in 1651, and for which Pouffin made the figures: He wrote several other treatises that are lost. When Francis I. took Milan, Leonardo retired to Florence, where he painted the great hall of the council, and found Michael Angelo's reputation very well established, which raised a mighty emulation between them. Leonardo going to Rome at the election of pope Leo X. Michael Angelo did the same, and their jealousy grew to such a height, that Leonardo left Italy, and went to Paris, where he was very well received by Francis I. By his presence and works he supported the reputation he had acquired, and the French king gave him all possible tokens of esteem and friendship. The king had such a particular kindness for him, that going to visit him in his last sickness, Leonardo would have raised himself up to thank his majesty for the honour done him, and the king embracing him to oblige him to lie down in his bed again, he was taken speechless in the very moment, and expired in the arms of that monarch, in the 75th year of his age, anno 1520.

Reflections *on the works of* LEONARDO
da VINCI.

THE pictures of this Painter, which are to be seen in the cabinets of princes and private men, contain but very few figures; and I confess that I have not seen clearly enough into what remains of his great compositions to judge of the extent of his genius. However, what historians have written of his works, which are now almost entirely ruined, is sufficient to inform us, that his vein was rich, his movements lively, his sense solid, adorned with variety of knowledge, and his inventions very beautiful: we may see that by his designs, which are still in the hands of the curious, and what we have left of his productions shews that he was a great Painter.

His designs were very correct, and of a great goût, though he seems to have formed it rather from nature, than the antique; yet so as the antient sculptors did, that is, by judicious enquiries into the effects of nature, and attributing to her, not so much her common productions, as the perfections of which she is capable.

Leonardo da Vinci's expressions are very lively and sensible. I have in my custody a design of his own hand, of the famous supper which he painted at Milan; which design only is a sufficient proof of his having penetrated far into the heart of man; of his vivacity, and with what variety and justness he represented all kinds of actions: but rather than speak my own opinion in this matter, it will be more to the purpose to give the reader Rubens's on the merit of this great man.

He writes thus of him in a Latin manuscript, the original of which I have by me, and which I have faithfully translated as follows :

“ **L**eonardo da Vinci began by examining all
 “ things according to the rules of an exact
 “ theory, and then applied them to nature as it
 “ was for his purpose. He observed decorum, and
 “ avoided all affectation. He knew how to give
 “ every object the most proper, the most specula-
 “ tive, and the most agreeable character that was
 “ possible, and exalted that of majesty even to di-
 “ vinity. The order and measure of his expressions
 “ were managed so as to set the imagination at
 “ work, and to raise it by the essential parts, rather
 “ than fill it by the minute; in which, however,
 “ he was neither prodigal nor covetous. He was so
 “ careful to avoid the confusion of objects, that he
 “ chose rather to leave something in his works to be
 “ desired, than to surfeit the eyes with a scrupulous
 “ exactness. But his chiefest excellence was, as we
 “ have said, to give every thing its proper character
 “ and to distinguish them one from another. He
 “ began by consulting several authors, out of whose
 “ writings he made a common-place of what was
 “ most remarkable, and nothing escaped him that
 “ related to the expression of his subject: and by
 “ the heat of his fancy, 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 which he has
 “ left us, is our Lord’s Supper, which he painted
 “ at Milan, wherein he has represented the apostles
 “ in places that suit with them, and our Saviour in
 “ the most honourable, the midst of all, having no
 “ body near enough to press or incommode him.

“ His

“ His attitude is grave, his arms are in a loose and
 “ free posture, to shew the greater grandeur, while
 “ the apostles appear agitated from one side to the
 “ other by the vehemence of their inquietude, and
 “ in which there is, however, no meanness, nor
 “ any indecent action to be seen. In short, by his
 “ profound speculations he arrived to such a degree
 “ of perfection, that it seems to me impossible to
 “ speak so well of him as he deserves, and much
 “ more to imitate him.”

Rubens, after this, enlarges on Leonardo's skill in anatomy. He adds a particular relation of his studies, and of all the designs that he made, which Rubens had seen among the curiosities of Pompeo Leoni at Arezzo. He talks of the anatomy of horses, and the observation that Leonardo had made on phisiognomy, of which Rubens had also seen his designs; and ends his discourse by the method which this Painter took in measuring a human body.

If I may be allowed to add any thing to what Rubens has said, I would take notice, that he has not spoken of Leonardo's colouring, because having carried his remarks no farther than to things relating to the perfection of his profession, and finding nothing good in Leonardo's colours, he passed by that part of Painting. Leonardo's carnations have too much of the lees-colour in them, and the union in his pictures is too much tinctured with the violet, which is there predominant: this, in my opinion, proceeded from the Painters of his time not knowing well enough the use of oil, and from the negligence of the Florentines in the part of colouring.

P I E T R O P E R U G I N O,

BORN at Peroufa. His parents were poor, and put him at first to a Painter of that town, who taught him very little, and used him very ill. His poverty

poverty made him patient, and his desire to get something to bring him out of his misery, put him upon designing night and day, to advance himself. As soon as he found he was able to get his living, he went to Florence to find out a better master, and placed himself with Andrea Verrocchio. Leonardo da Vinci was his disciple at the same time. Perugino became skilful, and acquired a graceful manner in the airs of his heads, which his master practised, especially the heads of women. He drew a great many pictures, and almost all of them for churches and convents. One day as he was working in fresco for the monks at Florence, whose monastery is near the Pindane gate, the prior, who supplied him with azure or ultra-marine, would give him no more than he used in his presence. Perugino seeing him so mistrustful, dipped his pencil in a pot of water, even before the prior himself, and washed off the ultra-marine, which sunk to the bottom. The prior wondered to see his azure go away so fast, and fearing he had not enough to hold out, was going to get more, but Perugino emptying the water out of the pot, and drying the ultra-marine that was at the bottom, gave it to the prior; saying, "He should not another time mistrust a man of honour." Nevertheless, he was himself very covetous and mistrustful, and being also very laborious, he got money at Florence and Rome, where he worked for pope Sixtus IV. and retired to Peroufa, in which city he made abundance of pictures, by the help of Raphael and his other disciples. Perugino had a very handsome wife, by whom he drew all his pictures of the virgin Mary; he loved her passionately, but he loved his money no less; and when he used to walk in some fields which he had purchased near Peroufa, he always carried the box with him in which he kept his gold. A rogue perceiving it, robbed him of his treasure, and Perugino

Perugino was so grieved at it, that he died of sorrow in the 78th year of his age, anno 1524.

RAPHAEL SANZIO

WAS born at Urbin on Good-Friday, in the year 1483. His father was an ordinary Painter, and Pietro Perugino his master. His chief works are in fresco in the hall of the Vatican, and his easel-pieces are dispersed up and down in several parts of Europe. Having an excellent understanding, he knew that the perfection of Painting was not confined to Perugino's capacity, and therefore he went to Siena to seek out some other means of advancing himself. Here his friend Pinturricchio got him to be employed to make the cartoons for the pictures of the library; but he had scarce done one before he was tempted to remove to Florence, by the great noise which Leonardo da Vinci, and Michael Angelo's works made at that time. As soon as he had considered the manner of those two illustrious Painters, he resolved to alter his own which he had learnt of Perugino. He returned to Perugia, where he had opportunity enough to exercise his pencil; but the remembrance of Leonardo da Vinci's works put him upon a second journey to Florence, and after having worked there some time to strengthen his hand, he went to Rome, where Bramante, his kinsman, prepared the pope by a good opinion of his merit, for his favourable reception, and he was set at work to paint the Vatican. Raphael began by the picture, which is called the school of Athens, the dispute of the holy Sacrament, and the other pieces which are in the chamber of the apostolic signature. His pains and care were incredible, and they were successful, answerable to his industry, for the reputation of his work carries the name of Raphael throughout the world. He
formed

formed the delicacy of his goût after the antient statues, and basso relievos, which he designed a long time with extreme application. To this delicacy he added a grandeur of manner, with which the sight of Michael Angelo's * chapel at once inspired him. It was his friend Bramante who brought him into the chapel, contrary to the general order Michael Angelo had given him when he trusted him with the keys. Besides the pains that Raphael was at in working after the ancient sculptures, he hired people in Greece and Italy to design for him all the antique pieces that could be found, which, as opportunity offered, he made use of. It is observable, that he has not left many, if any at all of his works, imperfect, and that he finished his pictures to a nicety, though he did them very quick. He was extremely careful to give them such perfection that there might be nothing to be said against them, and on this account it is that we see still some drawings of pieces of pictures, as hands, feet, and bits of drapery, which he has designed three or four times for the same subject, and out of which he chose that for his purpose which was most perfect. Though he was very laborious, yet there are few pictures to be seen done by his own hand. He spent most of his time in designing, that he might find business for the

* Pietro Bellori, in his book intituled, *Descrizione delle Immagini da Rafaele nelle Camere del Vaticano*, denies this story with all his might; and pretends, that Raphael did not owe his great goût to any thing but his study of the antique; yet Vasari, who knew Michael Angelo and Raphael, and was never contradicted by any author of those times; on the contrary, three other authors, who have particularly writ the life of Michael Angelo, have confirmed what he says; affirms, that he learned it of Michael Angelo: and what renders it very probable, that Raphael made his advantage of Michael Angelo's works, is a design that I have of his own hand, on the back of which is a drawing of his designed after one of the figures which Michael Angelo painted in the pope's chapel.

great number of disciples that executed his designs in several places, chiefly in the lodgings and apartments of the Vatican, in the church of our Lady of Peace, and in the palace of Chigi; which were all done by his pupils after his designs, except the gallery and one angle only, where the three goddesses are painted, which was done by himself. His good nature got him the love of all people, especially of the popes his cotemporaries. Cardinal Bibiano offered him his niece in marriage, and Raphael was engaged to her. But pope Leo X. having given him hopes of a cardinal's cap, he made no haste to marry her.

His passion for the fair sex destroyed him in the flower of his age. For one day, after he had abandoned himself to women with excess, he was taken very ill of a burning fever, and the physicians, from whom he concealed the true cause of his distemper, having dealt by him as if he had a pleurisy, quite extinguished the little fire that was left in his body. He died on the same day that he was born, Good-Friday, anno 1520, in the thirty seventh year of his age. Cardinal Bembo wrote his epitaph, which is to be seen upon his tomb in the church of the Rotunda at Rome, where he was buried. I will mention only two verses of it which are admirable.

*Ille hic est Raphael, timuit, quo sospite, vinci,
Rerum magna parens, & moriente mori.*

His disciples were Julio Romano, Giovanni Francesco Penni, surnamed Il Fattore, Pellegrino di Modena, Pierino del Vaga, Polidoro, Caravaggio, Matturini, Bartolomeo da Bagna-cavallo, Timotheo d'Urbino, Vincente di San Gemmiano, Giovanni d'Udinne, and others. Several skilful Flemings also were his disciples, and helped him in the execu-

execution of his great works, *viz.* Bernard van Orlay of Bruffels, Michael Coxis of Mechlin, and others, who going back into their own country, had the care of executing his designs for tapestry: besides his disciples, he had a vast number of students and friends who frequented his house, and often waited upon him abroad. Michael Angelo meeting him one day thus attended, told him, *en passant*, "That he marched like a provost with his serjeants about him;" Raphael answered, "And you alone like a hangman:" these two great Painters were always jealous of each other, as it is usual among persons of the same profession, when modesty is not mistress of their sentiments.

Reflections *on* R A P H A E L's *Works.*

TH E R E has been no Painter since the restoration of the art in Italy, who acquired such a reputation as Raphael: his genius was sublime, his thoughts fine, his vein fruitful, and would have appeared much more so, had it not been moderated by the nicety with which he finished his pieces.

He was rich in his inventions, and his manner of disposing of the things he invented was very delicate. If his figures were not grouped by lights and shadows, they were so ingeniously done by their actions, that the groupes were always viewed with pleasure. His attitudes are noble according to their condition, contrasted without affectation, expressive, natural, and such as always expose the beautiful parts. His designs were very correct; to the justness, the grandeur and elegance of the antique, he added the simplicity of nature, without affecting a particular manner. There is a great deal of variety to be seen in his figures, and more in the airs of his heads, which he copied from nature, the mother of diversity, and always accompanied with a noble character in design. How

His expreffions are juft, ingenious, elevated and touching; they are moderate without coldnefs, and lively without exaggeration. The manner of his draperies was poor at firft, but had a great goût at laft, and were fet with beauty and artifice; the order of his folds are fine, and fhews the naked where it appears to the beft advantage, and chiefly about the joints.

However, he may be blamed for dressing almoft all his figures in the fame ftuffs, whereas he might have changed them with reafon, and for the ornament of his fubjects: I fpeak of hiftorical ones, for as to fabulous and allegorical, in which divinities are introduced, the Painter ought to have more regard to the majesty of the folds, than to the richnefs of the ftuffs.

Raphael being nicely careful to design correctly, and if we may fo fay, jealous of his out-lines, he has marked them fomewhat too hard. His pencil though light and united, is however dry. His landfkips are neither handfome, nor of a great goût.

His local colours are neither fhining nor fhocking; they are neither very true, nor very falfe, but his fhadows are a little too black; he never had a clear underftanding of the *claro obfcuro*, though it appears by his laft pieces, that he fought after it, and endeavoured to acquire it, as may be feen in his tapeftries of the Acts of the Apoftles, and in his pictures of the Transfiguration: but whatever Raphael wanted in colouring, was over-looked in the abundance of the other parts of Painting of which he was mafter; and he has even done fome portraits with refpect to lights and colours fo well, that they may enter into the comparifon with Titian's, as well as the St John in Monsieur the Prefident's cabinet, which for all the parts of Painting, deferves to be reckoned the author's mafter-piece.

Poussin said of Raphael, " That he was an angel compared with the modern Painters, but an ass in comparison of the ancients." His judgment of him relates only to his thoughts, his goût, his justness of design, and his expressions: the thoughts of the ancients are simple, sublime and natural, so are Raphael's: the antique design is correct, varied according to decency, and of a great goût; Raphael's is the same. The antique way of the collocation of the muscles is learned, exact, and delicate in their offices. Raphael was not ignorant of this part; yet we must confess, that those who have studied anatomy, as it relates to Painting, may observe more exactness in the antique, and more delicacy in the actions of the muscles in the ancient pictures, than in, not only Raphael's, but in any other modern Painter's whatsoever.

I allow that this great justness, and great delicacy in the action of the muscles, regulates the exactness of the out-lines, but I do not see that Raphael was so much out of the way as to be reckoned an ass in comparison of the antiques. It is true, Raphael formed the grandeur of his goût from the fine statues of antiquity, and that when he came from his master Perugino, they put him into a right way; he followed them implicitly at first; but at last, perceiving that the road of painting was different from that of sculpture, he took from them no more than was just proper for his art, and as he grew older and wiser, he left off the rest. This difference is easily to be perceived in the pictures which he painted at different times, the latter of which came nearest the character of nature.

On the contrary, Poussin and Annibal Caracci, quitted their character of nature according as they grew more and more fond of the antique; they should have done as Raphael did, do one, and not omit the other; for this excellent man not only retained

retained the good goût of the antique, its grandeur and beauty, but also spied out one thing which neither Poussin nor the Caracci ever saw, and that was grace; which gift of nature was given him so plentifully, that he spread it over every thing that came out of his hands, and no body can dispute the preference with him in it, except Corregio, who wanted his regularity of design. Raphael made use of grace to set off all the other parts of Painting which he possesseth, the possession of which acquired him the reputation of the best Painter in the world.

GIROLOMO GENGA

OF Urbin, was a disciple of Pietro Perugino at the same time with Raphael. He particularly applied himself to architecture, and died in the year 1551, aged 75.

JULIO ROMANO

WAS the favourite disciple of Raphael, as well on account of his skill in Painting, as for the agreement there was in their manners. He entirely followed his master's goût, not only in the execution of the designs he gave him, but also in those he made himself. Raphael treated him like a father, and left him his heir jointly with Giovanni Francesco Penni il Fattore. After Raphael's death these two Painters finished several pictures which their master had left imperfect. Julio Romano was not only an excellent Painter, but also understood architecture perfectly well. The cardinal di Medicis, who was afterwards pope Clement VII. employed him to build the palace which is at this day called la Vigne Madame; and when he had finished the architecture, he did the Painting and other decorations.

The death of Leo X. was a blow to Julio Romano, for had his successor Adrian VI. reigned above a year, the fine arts in Rome would have been extinguished, and all the artists had starved; but Clement VII. succeeding him, Painting and Painters began to revive. As soon as he was chosen pope, he set Julio Romano at work to paint the hall of Constantine, where Raphael had begun the history of that emperor, which he had designed. This work being finished, he drew several pictures for churches and private persons: his manner began to change at last, his colouring into black and red, and his design into the severe.

Frederico di Conzaga, marquiss of Mantua, hearing of Julio's capacity, invited him to that city: his good fortune directed him thither, for having made the designs of twenty lewd prints, which Marc Antonio engraved, and for which Aretine made the inscriptions in verse, he had been severely punished for it had he stayed in Rome; as the treatment Marc Antonio met with sufficiently proves: He was thrown into goal, where he suffered a great deal, and it had cost him his life, if the interest of the cardinal di Medicis, and Baccio Bandinelli, had not saved him. In the mean time Julio Romano followed his business at Mantua, where he has left eternal proofs of his great ability. He built the palace T. and made the city of Mantua finer, stronger, and healthier than before. As to his Painting we may affirm, it was at Mantua chiefly that Julio Romano's genius took wing, and he shewed himself to be what he was. He died there in the fifty fourth year of his age, anno 1546. to the great grief of the marquiss, who loved him as his brother. He had a son and daughter, who survived him; the son's name was Raphael, the daughter married Hercules Malatesta. Among his disciples the best are Primaticcio, who came into
France,

France, and one of Mantua, named Rinaldi, who died young.

Reflections *on the works of* JULIO ROMANO.

Julio Romano was the first, the most learned, and the most persevering disciple of Raphael. His imagination, which was, as it were, buried in the execution of the designs of his master, as long as he was his disciple, when she saw herself free, took wing at once; or rather, as a torrent, that being penned up breaks over its banks, and runs with an impetuous course, so Julio Romano, after having produced several easel-pieces, and painted great works in the Vatican-hall from Raphael's designs, before and after the death of his illustrious master, presently changed his manner when his genius was at liberty, and suffered it to take its rapid course, as is to be seen in his Paintings at Mantua: however, it was not that graceful vein, nor that soft fire of fancy which, though borrowed before, yet made it doubtful to decide, whether some of the pictures were his, or his master's. When he was entirely free, and the piece all his own, he animated it with ideas more severe, more extraordinary, and even more expressive, but less natural than the works of Raphael. His inventions were adorned by poesy, and his dispositions uncommon and of a good goût.

His studies of polite learning were of great service to him in his Painting; for in designing the antique sculptures, he drew those proofs of learning which we observe in his pictures.

It seems by his works, that his thoughts were wholly taken up with the grandeur of his poetical ideas; and that to execute them with the same fire that he conceived them, he contented himself with the practice of design, which he had chosen, with-

out varying the airs of his heads, or his draperies. It is visible also, that his colouring; which was never very good, became worse at last; for his local colours, which were composed of brick-colour and black, were not supported by any intelligence of the *claro obscuro*. His fierce way of designing, and his terrible expressions, became so habitual to him, that his works are easy to be known. This manner is very great, it is true, being formed after the antique *basso rilievo*'s, which he had carefully studied, and especially the Trajan and Antonine pillars, which he designed throughout; yet these fine things, which are sufficient of themselves to make a skilful sculptor, must be accompanied with the verities of nature to form a great Painter. The draperies, which commonly contribute to the majesty of figures, are the shame of his, being poor, and of an ill goût.

There is little variety to be seen in the airs of his heads; that which is to be found in his works, consists only in the different kinds of objects, of which his compositions are full, and in the adjustments which enrich them, and proceeds from the universality of his genius for all sorts of Painting; he did all well alike, landskips and animals: by which means his productions, for what they contain, will always be admired by the judicious.

GIOVANNI FRANCISCO PENNI,

Surnamed

Il FATTORE.

THIS last name was given him for his good husbandry in managing Raphael's expences, when he lived with him, which was to the time of his death, Julio Romano being his fellow disciple. He was very skilful, especially in designing. He has done a great many things from Raphael's thoughts, which

which pass for Raphael's own doing, particularly in the palace of Chigi, as one may observe by examining them with attention. He had a particular inclination for landskips, which he painted very well, and enriched them with fair buildings.

After his master's death, he associated himself with Julio Romana, and Pierino del Vaga. These three together finished what Raphael left imperfect, as well the history of Constantine, as other works in the palace of Belvedere. They separated on occasion of a copy that the pope would have done of the picture of the transfiguration, which was designed for the court of France; and Fattore went to Naples, intending to work for the marquiss del Vasto; but his constitution was so delicate, that he did not live long, for he died in the fortieth year of his age, anno 1528.

L U C A P E N N I

WAS Giovanni Francisco's brother, whom we have been speaking of: he worked a while with Pierino del Vaga, his brother-in-law, at Genoa, and other places of Italy. He went thence into England, where he did several things for king Henry VIII. and for some merchants. He was also employed by Francis I. at Fontainbleau, and at last applied himself to graving.

A N D R E A del S A R T O

OF Florence, was a taylor's son: his father put him to a goldsmith, with whom he lived seven years, during which time he minded designing more than his own trade. From the goldsmith he removed to an ordinary Painter called Giovanni Barile, whom he soon left to go to Florence, and enter himself with Pietro Cosimo. While he lived with

him he set apart all Sundays and holidays to design after the best masters, especially Leonardo da Vinci, and Michael Angelo; which, in a few years, taught him his art. He thought his own master too slow in the execution of his works, for which reason he left him, and became acquainted with Francisco Bigio. They lived together, and painted several things in Florence, and thereabouts, for the monasteries. He drew a great many Madonna's. He is censured for making use of Albert Durer's prints in a piece which he did for the Carmelites. Baccio Bandinelli would have learned to paint of him, but Andrea putting him upon difficult works at first, it disgusted Bandinelli, so that he applied himself wholly to sculpture. Andrea's reputation increasing, he made pictures for several places, and among others, one which got him the praises of the judicious, and is one of the best things he ever did, I mean, a St Sebastian, for the church of St Gal.

He came into France upon the invitation of Francis I. He painted several things there; and though he had begun the picture of St Jerom for the queen, he left that work, and got leave of the king to return to Florence, pretending to fetch his wife, from whom, he said, he had received a very pressing letter to come to her; but instead of returning at the time appointed, he spent the money he brought out of France, and even that he had received of the king to buy pictures. At last, having worked some time with Francisco Bigio for subsistence, he died of the plague at Florence, abandoned even by his wife and his friends, in the year 1530, aged 42 years. He left several pupils, *viz.* Giacomo da Pantormo, Andrea Squazzella, who worked in France, Giacomo Sandro, Francesco Salviati and Giorgio Vasari. The same Vasari reports, that * Andrea del Sarto copied

* The author has told this story more at large, and in another manner, in the 27th chapter of the first book.

so perfectly, that Frederic marquis of Mantua, having on a time made him copy the picture of Leo X. with some cardinals, because Clement VII. had desired that prince to give him the original, he did it with so much justness, that Julio Romano, who drew the drapery of that piece under Raphael, took his copy for the original, and told Vasari who disabused him, “ Do not I see the strokes that I “ struck with my own hand?” but Vasari shewing him del Sarto’s mark, he was convinced of his mistake.

G I A C O M O da P A N T O R M O,

OF Tuscany, was at thirteen years of age put to learn the art of Painting of Leonardo da Vinci: he was afterwards removed to Mariotto Albertinelli, from him to Pietro di Cosimo, with whom he staid not long, leaving him to place himself with Andrea del Sarto.

At nineteen years old he set up for himself, and followed his studies so successfully, that upon seeing some of his first works, Michael Angelo said of him, “ He would raise Painting to the skies.” Pantormo was never satisfied with what he did, but the praises that were given him kept him in heart. He did several things at Florence that got him reputation. Having undertaken to paint the chapel of St Laurence for the duke of Florence, and aiming in that work, which lasted twelve years, to excel all others, he on the contrary came short of himself. He was a man of honour, and very humble; he had one quality, and the most commendable one in the world, which is rarely to be met with in his profession, which was, that he would never suffer any one to speak against those that were absent. All his pieces were done in Florence, where he died of a dropsy, anno 1556, aged 63 years.

B A C C I O

BACCIO BANDINELLI

WAS born at Florence; his name was Bartolomeo, which was turned into the diminutive Baccio. His father was a goldsmith, and his master, Giovanni Francisco Rustico, a good sculptor, whom Leonardo da Vinci used often to visit, for Rustico was bred up by Andrea Verrocchio as well as Leonardo; Verrocchio being a sculptor, Painter and architect, and understanding the mathematics very well. Though Baccio Bandinelli had gone through all the studies necessary for an excellent Painter, his pictures were not liked, on account of the colouring, which was worth nothing. His ill success occasioned his abandoning Painting, and following sculpture, in which he became very skilful. He had so great an esteem for his own works, that he compared them with Michael Angelo's, whose reputation was a great grief to him. His productions are at Rome and Florence, where he died in the 62d year of his age, anno 1559.

POLIDORO da CARAVAGGIO,

SO called from the place of his birth, a village of that name, in the dutchy of Milan. He came to Rome at the time when pope Leo X. was raising some new edifices in the Vatican, and knowing not how to get his bread otherwise, for he was very young, he hired himself to carry stones and mortar for the masons, who were at work about that building. He did this till he was eighteen years of age. At the same time Raphael employed several young Painters in the same place to execute his designs, Polidoro, who often carried them the mortar, with which they made their fresco, was touched with the sight of the Paintings, and solicited by his genius to turn Painter. He at first tied himself to the works of Giovanni d'Udine, and the pleasure he took to
 fee

see that Painter work, stirred up the talent which he had for Painting. He was very officious and complaisant to the young Painters, and made an acquaintance with them, to whom communicating his intention, they gave him lessons, which emboldened him to proceed. He heartily set himself to designing, and advanced so prodigiously that Raphael was astonished, and some time after set him to work with the other young Painters; but he distinguished himself so much from all of them, that as he had the greatest share in executing his designs in the Vatican, so he had the greatest glory. The care which he had seen his master take in designing the antique sculptures, shewed him the way to do the like. He spent whole days and nights in designing those beautiful things, and studied antiquity to a nicety. The works with which he has enriched the frontispieces of several buildings at Rome, shew the pains he took in studying the antique.

He did very few easel-pieces; most of his productions are in fresco, and of the same colour, in imitation of the basso relievo's. In this sort of Painting he made use of the manner, called *scratched*, consisting in a preparation of a black ground, on which is placed a white plaister, and taking off this white with an iron bodkin, we discover through the holes the black which serves for shadows. Scratched work lasts longest, but being very rough is unpleasant to the sight. He associated himself at first with Maturino, and the conformity of their genius's made them companions in their studies and business: they lived together like brothers, and their friendship lasted till the death of Maturino, who died of the plague, anno 1526. Polidoro, after having, by Maturino's assistance, filled Rome with his pieces, thought to have enjoyed his ease, and the fruit of his labours, when the Spaniards, in the year 1527 besieged that city, and all the men of

art were forced to fly, or else were ruined by the miseries of war. Polidoro resolved to retire to Naples, where he was obliged to work for ordinary Painters, and had no opportunity to make himself taken notice of; for the Neapolitan nobility were in those days more solicitous to get good horses than good pictures. Seeing himself therefore without business, and forced to spend what he had got at Rome, he went to Sicily, and understanding architecture as well as Painting, the citizens of Messina employed him to prepare the triumphal arches, for the reception of Charles V. coming from Tunis: which work being finished, Polidoro finding nothing to be done there answerable to the grandeur of his genius, and having no temptation to stay, but the caresses of a woman he loved, he thought of returning to Rome. To that end he drew his money out of the bank of Messina; which his man understanding the night before his intended departure, he confederated himself with other rogues, seized him in his bed, strangled him, and stabbed him. After they had committed this murder, they carried the body to the door of his mistress, that it might be thought he was killed there by some rival: yet God in his providence so ordered it, that the murder was discovered. The assassins fled, and every body pitied Polidoro's untimely fate; his man, who did not fear any one's mistrusting he had a hand in his master's death, came to make his lamentations over him as well as the rest. A Sicilian count, one of Polidoro's friends, observed his grief was not at all natural, and suspecting him to be concerned in the crime, had him apprehended. He defended himself very ill: He was put to the torture, confessed all, and was condemned to be drawn to pieces by four horses. The citizens of Messina were mighty sorry for Polidoro's death, and honourably buried him

in their cathedral church. He was in his eight and fortieth year when this fate befel him, anno 1543.

Reflections on the works of POLIDORO.

Polidoro, as desirous as he was to learn, thought he could not do better than tread in his master's steps; and knowing Raphael had formed his goût of design after the antique statues, he assiduously applied himself to study them; and the principal business of his life was to imitate them, as may be seen by some beautiful remains of his works on the frontispieces of several houses in Rome, were he has painted some basso relievo's of his own invention.

His genius, which was extraordinary lively and fruitful, and his studying the antique basso relievo's, made him incline to represent battles, sacrifices, vases, trophies, and those ornaments which are most remarkable in antiquities.

But, what is altogether surprizing, is, that notwithstanding his great application to antique sculptures, he perceived the necessity of the *claro obscuro* in Painting, and was almost the only Painter of the Roman school, who made it a principle of the art, and put it in practice: Indeed the great masses of lights and shadows which are in his pictures, shew he was convinced, that the eyes of the spectator wanted repose to view a picture with ease.

It is from this principle that in the *fræzes* which he painted with white and black, his objects are grouped so artfully, that it is impossible for any to be more beautiful.

His love of the antique did not hinder his studying nature; and his goût of design, which was very great, and very correct, was a mixture of the one and the other. His hand was easy and excellent, and the airs of his heads bold, noble and expressive.

His thoughts were sublime; his dispositions full of attitudes well chosen; his draperies well set, and his landskips of a good goût. His pencil was light and soft; but after the death of Raphael, who employed him in the paintings of the Vatican, he very seldom coloured his pieces, applying himself altogether to work in fresco with the *claro obscuro*.

Polidoro's genius was very much like Julio Romano's; their conceptions were lively, and formed after the goût of the antique. Their design was great and severe, and their way new and extraordinary: The difference between them was, that Julio Romano animated his poetical compositions by the impetuosity of his vein only, and Polidoro always made use of the contrast, as the most powerful means to give life and motion to his works. Polidoro's genius appears also to be more natural, more pure, and more regulated than Julio Romano's.

ANDREA COSIMO

AND

MORTUO da FELTRO,

WERE the first that brought ornaments in use in the modern Painting: They were both very skilful, and worked in the *claro obscuro*, in the manner which the Italians term *sgrafitti*, scratcht-work. Andrea lived 64 years, and Mortuo for want of business turned soldier. He was killed in a battle between the Venetians and the Turks, at 45 years of age.

R O S S O

WAS born at Florence, and had no master to teach him the art of Painting. He applied himself to the study of Michael Angelo's works,

works, but formed to himself a particular stile. His genius was servile, and his manner of designing, though learned, was a little wild. He did several things at Rome and Peroufa in Raphael's time. His misfortunes brought him into France, where Francis I. gave him a pension, and the superintendency of the buildings at Fontainbleau. He was also made a canon of the chapel-royal, and by the king's favour, and his own merit, acquired a great reputation. We may see what a master he was by his performances in the gallery of Fontainbleau.

Rosso was handsome, and had improved himself by the knowledge of the sciences; but he sullied all his rare qualities by his death, which he shamefully brought on himself; for having caused his intimate friend Francesco Pellegrino to be apprehended on suspicion of having robbed him of a considerable sum, he was delivered over to the magistrates, who put him to the rack, which Pellegrino endured, and was declared innocent. Being cleared, he published a pamphlet against Cosso; who thinking he could never appear afterwards with honour, sent to Melun for poison, pretending to want varnish, and taking the dose it killed him at Fontainbleau, in the year 1640, in the 45th year of his age.

FRANCESCO MAZZUOLO,

Surnamed

PARMEGIANO

FROM the place of his birth. He was born in the city of Parma, anno 1504. He learnt Painting of two of his cousins, and by the vivacity and readiness of his wit, in a little while advanced greatly in the art. The character of Raphael and Michael Angelo's works, incited him to go to Rome at twenty years of age. He studied the best things, and

and particularly Raphael's Painting, with great earnestness: he drew several pieces which got him reputation, and the favour of pope Clement VII. He minded his business so strenuously, that the very day on which the Spaniards entered Rome, and pillaged it, the soldiers found Parmegiano working quietly, as Protogenes was of old at the siege of Rhodes. This security surprized the Spaniards who first entered his house, and they were so touched with the beauty of his Painting, that they left him without doing him any harm; but some of their comrades came afterwards, and took away all he had. Upon this he returned into his own country, and passing through Bologna was stopped there a good while by business that fell in his way; which having finished, he went to Parma, and painted there very much. He played well on the lute, and often spent more time on it than on his Painting. He was justly blamed for giving himself over so much to chymistry, that he not only left off his profession, but also the care of his person, and became a perfect savage. He engraved some of his designs in wood with the *claro obscuro*; and some he etched, being the first that practised that sort of graving, at least in Italy. He kept one Antonio Frontano, a graver, in his house, who robbed him of all his plates as well of copper as of wood, and also of all his designs, which made Parmegiano run almost mad; though the best part of them were recovered. At last he so abandoned himself to chymistry, that he wasted his time, his money, and his health; and died in a miserable condition of a diarrhœa, accompanied with a fever, in the 36th year of his age, anno 1540.

Reflections on the works of *PARMEGIANO*.

PArmegiano's genius was altogether gay and elegant, and though he invented things with ease, yet he did not strive so much to fill his compositions with agreeable objects, as to design his figures with a graceful air, and to give them attitudes which might show the beautiful parts, and infuse life and action into the whole. But his understanding being of no great extent, his intentiveness to finish every particular figure, lessened very much the beauty of his expression in general. His thoughts were besides too common, and we do not find that he had penetrated very far into the heart of man, or understood the passions; however, though the grace of his works is but superficial, yet it is, nevertheless, surprising and charming.

His invention was ready: his attitudes were very graceful, so were his heads; and it is visible that he endeavoured more to please this way, than by the just expression of his subject. He did not consult nature much, who is the mother of variety. He reduced her to a habit which he contracted; graceful, it is true, but it was his own, and sunk into what we call manner. The Painter, who looks upon nature as his object, ought to consider her in the variety, as well as in the number of her effects; and if we forgive him any reiteration in the same piece, it must be only in his designs, for which there is no need of consulting nature so exactly, nor to take the same care as in a picture. I know also, that whatever drafts the Painters in their studies make after nature, their particular goût confines them to certain things, which they fall upon insensibly; it cannot be denied, but Parmegiano has often reiterated the same airs, and the same proportion, yet his choice is so fine, that what has

pleased us in any one of his works, will always please us wherever we meet with it.

His goût of design is loose and learned, but has too much of Idea and manner in it. He affected to make the extremities of his members delicate, and somewhat lean. His attitudes are noble, lively, and agreeably contrasted. His airs of the head rather graceful, than of a great gusto. His expressions general, and without character. His draperies light, and well contrasted. It is true the stuff is almost always the same, and the folds are very careless, yet being but a few they give a goût of grandeur to the parts they cover. They are often loose and flowing, which adds a great deal of motion to his figures, but the cause of it is not always just.

Notwithstanding the vivacity of his wit, and the agility of his pencil, he drew very few pictures; spending most of his time in making designs, and engraving them upon plates. The little I have seen of his Painting, gives me a clear idea of a tolerable *claro obscuro*, but his local colour is very ordinary and common. It was this Parmegiano, who by the means of two copper plates found out the secret of printing on mezzotinto paper, the black and white, and thus to give more roundness to his prints. Yet he did not continue the use of this invention long, it requiring too much care; besides, his ordinary prints were so much valued by every body, and even by several able masters of Painting, that he did not think it worth his while to be at the trouble of making others.

PIERINO del VAGA

WAS born in Tuscany, where he was poorly bred, and was hardly two years old when his mother died. His father was a soldier, and his nurse a she-goat. He came young to Florence, and was

was put to a grocer, who used to send him to the Painters with colours and pencils. He learned of them, at times, to design, and in a little while became the most skilful of all the young Painters in Florence. An ordinary Painter, whose name was Vaga, took him with him to Rome, and from his living with him, he was called del Vaga, for his right name was Buonacorfi. At Rome he worked half the week for Painters, and the other half, together with all Sundays and holidays, he spent in study and designing. He had something of every thing that was good in his compositions; sometimes he might have been found among the ruins, seeking after the antique ornaments, or designing the basso relievos, sometimes in Michael Angelo's chapel, and sometimes in the halls of the Vatican. He also studied anatomy, and other sciences necessary to his profession. He got so much knowledge by his industry, that he was soon known to the best masters; and Raphael employed him jointly with Giovanni d'Udine and others, to help him in the execution of his designs. Of all his cotemporary artists, none understood the ornaments and decorations of Painting so well as he, nor more boldly followed Raphael's gusto, as is to be seen by the pictures in the Vatican lodgings, which were performed by him, *viz.* The passage of the river Jordan; the fall of the walls of Jericho; the battle in which Joshua commanded the Sun to stand still; our Saviour's nativity, baptism and last supper. Raphael's friendship for him procured him other considerable works in the Vatican, and Pierino shewed his gratitude by his particular affection to him; but the plague driving him out of Rome, he returned to Florence, where having painted some pieces he went back to Rome. Raphael being dead, he joined with Julio Romano, and Francesco il Fattore, to finish the works in the Vatican, which were left

imperfect by their master: and to confirm their friendship, he married Francesco's sister in the year 1525; yet they were separated two years afterwards; when the Spaniards besieged Rome. Pierino was taken prisoner, and forced to pay a large sum for his ransom. He went to Genoa, where he was employed by prince Doria to paint a palace which he was then building. In this work he made use of cartoons, the convenience of which he discovered to one Geronimo Trevifano, a Painter who had laughed at them, and to others who came to him to learn the advantage of them. From thence he removed to Pisa, intending at his wife's request to settle there, but after he had drawn some pictures, he returned to Genoa, and worked again for prince Doria. He then went a second time to Pisa, and from thence to Rome, where pope Paul III. and cardinal Farnese gave him so much work, that he was forced to commit the execution of it to others, and content himself with making the designs.

At the same time the pope sent for Titian to Rome, which made Pierino so jealous, and grieved him so much, that he did what he could to oblige him not to stay there long, and to hasten back to Venice; in which he succeeded. The multiplicity of Pierino's business, and his vivacity in his performances, drained his spirits in the flower of his age. At two and forty years old he spent his time wholly in visiting his friends, and lived pleasantly till his forty-seventh year, when he died of an apoplexy, anno 1547.

*Reflections on the works of P I E R I N O del
V A G A.*

OF all Raphael's disciples, Pierino del Vaga kept the character of his master longest, I mean his exterior character, and as we say, his manner of design-

designing, for he wanted very much of the fineness of Raphael's thinking. He had a particular genius for the decoration of places, according to their customs. His invention in this kind of Painting was very ingenious; grace and order are every where to be met with, and his dispositions, which are ordinary in his pictures, are wonderful in his ornaments: some of them he has made little, and some great, and placed them both with so much art, that they set off one another by comparison, and by the contrast. His figures are disposed and designed according to Raphael's gusto; and if Raphael gave him, at first, some light sketches of ornaments, as he did to Giovanni d'Udine, he executed them to admiration, and by the habit he contracted, and by the vivacity of his wit, he acquired in this sort of Painting an universal reputation. The tapestries of the seven planets in seven pieces, which Pierino designed for Diana de Poitiers, and which are now at monsieur the first president's, is a sufficient confirmation of what I have said.

G I O V A N N I D'U D I N E,

WAS so called from Udine in Friuli, where he was born, anno 1496. When he was very young he went to Venice, and his inclination leading him to Painting, he put himself to Giorgione, whose disciple he was several years. From thence he went to Rome, where Balthazar Castiglioni, secretary to the duke of Mantua, presented him to Raphael. Giovanni d'Udine did figures very well, yet his master-piece was animals, especially birds, to the study of which he particularly applied himself, and wrote a treatise of the latter. He carefully examined the antique ornaments, and took delight in Painting after nature, those inanimate objects that serve for the decoration of pictures;

which was the easiest and readiest way to glory. For this reason Raphael employed him about the ornaments of his pictures; especially those in stucco, which he understood very well. The musical instruments in Raphael's picture of St Cecilia at Bologna, were done by d'Udine; as also all the decorations of the Paintings of the pope's lodgings, and those of la Vigne Madame. We are indebted to him for reviving the art of stucco, and the way of using it. He found out the true matter which the antients made use of in this sort of work, being a composition of lime and marble powder, very fine, which the modern artists have ever since put in practice. He was in hopes that pope Leo X. who was very well pleased with his labours, would have rewarded him, but seeing himself disappointed by his holiness's death, he took a distaste to Painting and retired to Udine. Some time after he quitted his profession, he had a mind to go to Rome out of devotion, and though he was disguised like a pilgrim, and mingled among the rabble, Vasari meeting him by chance at the Pauline gate, knew him, and persuaded him to paint for pope Pius IV. for whom Giovanni d'Udine afterwards did the decorations of several pieces. He loved sports so well, that he is thought to have been the inventor of the stalking-horse, which poachers now use to come at birds with. He died anno 1564, aged threescore and ten, and was buried, according to his desire, in the Rotunda, near Raphael his master.

PELLEGINO da MODENA

Worked with Raphael's other disciples in the Paintings of the Vatican, and made several pictures of his own at Rome. After his master's death he returned to Modena, and followed his business with industry and success. He died of some wounds

wounds he received in endeavouring to rescue his son, who had committed a murder in one of the public streets of that city.

DOMENICO BECCAFIUMI,

Otherwise called

MICARINO da SIENA,

WAS a peasant's son, and born in a village near Siena. His father's name was Pacio, and he used to call his son Micarino. His first employment was keeping of sheep, and it happened that a citizen of Siena, whose name was Beccafumi, coming by one day as he was sitting by a river, his flocks grazing about him, observed that he drew figures on the sand with a stick, which gave him a good opinion of him, and he resolved to improve the talent which he discovered in him. He took him into his service, and had him taught to design: Domenico's genius assisting him in his studies, he soon became a master. He at first copied some pieces of Perugino, and then went to Rome, where he increased in the knowledge of his art, by studying Raphael and Michael Angelo's works. Believing he was now able to stand by himself, he returned to Siena, did several pictures in oil and distemper, and some considerable pieces in fresco, which brought him into credit. But what supported his reputation a long time, was his work of the pavement of the great church in Siena. This performance was of the kind of *claro obscuro*, and was done by means of two sorts of stones, the one white for the lights, and the other brown for the shadows; and these stones being thus joined in the dimensions, agreeable to the *claro obscuro* of the objects which were to be represented, the artist, by making deep holes, and filling them up with black pitch, could

draw lines, and give union, roundness, and force to his pictures. One Duccio, a Painter in Siena, invented this sort of work in the year 1356; but Beccafiumi brought it to perfection. He engraved several of his designs in wood, was a good sculptor and founder, of which he gave sufficient proofs in Genoa, whither he went towards the latter end of his life, and having left many proofs of his industry and capacity, died there in the 65th year of his age, anno 1549.

BALTHAZAR PERUZZI

OF the same city of Siena, was famous at the same time. He painted in the palace of Ghigi, in the churches, and on the frontispieces of several houses in Rome. He understood perfectly the mathematics and architecture, and revived the ancient decorations of the stage, as he shewed in the reign of Leo X.

When cardinal Bernardo da Bibiena had the play called *La Callandra*, one of the best Italian dramatic pieces, represented for the entertainment of the pope, Balthazar made the scenes, and adorned them with so many places, streets, and several sorts of buildings, that they were admired by all the world; and, indeed, it was he that shewed the way to all the engineers and makers of machines that came after him in his business. He was employed about divers things, as well at St Peter's as elsewhere, and prepared the magnificent ornaments for the coronation of pope Clement VII. He had the misfortune to be at Rome when Charles Vth's army sacked that city. The soldiers plundered him, used him ill, and to get out of their hands he was forced to draw the picture of Charles duke of Bourbon, the imperial general, after he was dead. As soon as he got his liberty, he took shipping at port Hercules,

Hercules, and went to Siena, whither he came, after having been robbed by the way. The citizens of Siena set him at work to fortify their city, which he did, and then returned to Rome, where he drew designs for some palaces. He there began his book of the Antiquities of Rome, and a comment on Vitruvius, for which he made the cuts, according as he proceeded in the work, which death put a stop to in the year 1536, being scarce thirty six years of age. It is thought he was poisoned by his competitors. Sebastian Serli had his writings and designs, which he made great use of in the treatise of architecture that he published.

MICHAEL ANGELO BUONAROTI,

SON of Lodovico Buonaroti Simoni, of the ancient family of the counts of Canoses, was born in the year 1474, in the castle of Chiusi, in the territory of Arezzo in Tuscany, where his father and mother then lived. He was put to nurse in the village of Settignano, a place noted for the resort of sculptors, of whom his nurse's husband was one, which gave rise to the saying of him, that Michael Angelo sucked in sculpture with his milk. His violent inclination to designing, obliged his parents to place him with Domenico Ghirlandaio. The progress he made raised the jealousy of his fellow-disciples so much, that Torrigiano, one of them, gave him a blow on the nose, the marks of which he carried to his grave. He thought the best way to be revenged on him was to overcome him in his profession, and by his studies and productions, to put an end to the competition of his companions, and acquire the esteem of persons of the best quality and interest, which he did effectually.

He erected an academy of Painting and sculpture at Florence, under the protection of Lorenzo de Me-

Medicis, who was a lover of the fine arts. He was bestowing his care and application upon it when the troubles of the house of Medicis obliged him to remove to Bologna, from whence he went to Venice, and from thence returned in a little while to Florence. It was about this time he made an image of Cupid, carried it to Rome, broke off one of its arms, and buried it, keeping the arm by him. He buried it in a place which he knew was to be dug up, and the Cupid being found, was sold to the cardinal of St Gregory for antique: Michael Angelo discovered the fallacy to him, by shewing him the arm he had preserved for that purpose.

The works he performed at Rome, and Bramante's advice, whom Raphael had instigated to it, put the pope on Painting his chapel, and employing Michael Angelo about it. Michael sent for several Florentine Painters to assist him, among whom were Graunachio Bugiardino, and Giuliano di San Gallo, the latter understanding fresco very well, which Michael Angelo knew little of. The Painting being finished, most of the Painters, and particularly Raphael's, expectations were baulked; for he had never desired his friend Bramante to procure that employment for his competitor, had he not thought the task greater than he could go through with. Bramante, as we have said in the life of Raphael, was entrusted by Michael Angelo with the key of the chapel, and an order to let no body whosoever see his work: however, he once admitted Raphael, who found the Painting to be of so great a gusto of design, that he resolved to make his advantage of it, and, indeed, in the first picture which Raphael produced afterwards, and that was the prophet Isaiah for the church of St Austin, Michael Angelo immediately discovered Bramante's treachery. This passage is the greatest praise that can be given to Michael Angelo's works, and is, at the same time, a proof of Raphael's

Raphael's love of his art; that he would make use of what was good, even in the works of his enemies, not so much for his own glory, as for the glory of his profession.

Upon the death of Julius II. Michael Angelo went to Florence, where he made that admirable piece of sculpture, the tomb of the duke of Florence. He was interrupted by the wars, the citizens obliging him to work on the fortifications of the city; but foreseeing that their precautions would be useless, he moved from Florence to Ferrara, and thence to Venice. The doge Gritti would fain have entertained him in his service, but all he could get out of him was a design of the bridge Rialto; for Michael Angelo was an excellent architect, as one may see by the palace of Farnese, by his own house, and by the capitol, which is an edifice of a great goût.

When he returned to Florence, he painted the fable of Læda, with Jupiter turned into a swan, for the duke of Ferrara, which piece being not enough esteemed, he sent it by Minio his disciple into France, together with two boxes of designs, the best and greatest part of his thoughts. Francis I. bought the Læda, and put it up at Fontainbleau, and the designs were dispersed up and down by the sudden death of Minio. The amorous passion of this Læda was represented so lively, and so lasciviously, that monsieur de Noyers, minister of state, ordered it to be burnt out of a scruple of conscience.

By the command of Paul III. Michael Angelo painted his famous piece of the last judgment, which is an inexhaustible store of science, for all those that would dive to the bottom of it. The design is of a great gusto. He took an incredible deal of pains to reach the perfection of his art. He loved solitude, and used to say, "that Painting
" was jealous, and required the whole Man to her-
" self."

“ self.” Being asked, why he did not marry? he answered, “ Painting was his wife, and his works “ his children.” Michael Angelo had great ideas, which he did not borrow from his masters: His studying after the antique, and the elevation of his genius inspired him with them. His designs were learned and correct, and the gusto, if I may use the phrase, terrible; and if some persons cannot find in them the elegance of the antique, they must allow, that his gusto is rich, and that common nature in comparison with it is poor.

Raphael, as we have observed, was obliged to him for the alteration of his manner, which he learned at the sight of pope Sixtus’s chapel, for before that he had still too much of Perugino’s in his compositions. There are several persons, who though they confess Michael Angelo’s thoughts are great, yet will not allow them to be natural, and think they are sometimes extravagant. They say also, that though his designs are learned, they are overcharged; that he has taken too many licences against the rules of perspective, and that he did not understand colouring; of which we shall say more in our reflections on his works. It is enough to let the world know that this great man was beloved and esteemed by all the sovereign princes of his time, and that he will be still the admiration of posterity. He died at Rome, anno 1564, at 90 years of age. Cosmo di Medicis ordered his body to be secretly unburied, and brought to Florence, where he was interred in the church of Santa Croce, in which magnificent obsequies were performed for him, and his tomb is to be seen in marble, consisting of three figures, Painting, Sculpture and Architecture, all of his own hand.

Reflections on the works of MICHAEL ANGELO.

MICHAEL ANGELO was one of the first that banished the little manner, and the remainders of the Gothic out of Italy. His genius was of a vast extent, and his temper made his gusto incline to severity and caprice; yet among his capricious imaginations, if there are some things extravagant, there are others singularly beautiful; and of what kind soever his thoughts were, they were always great.

The critics of that age preferring the excellence of design to all the other parts of Painting, Michael Angelo studied it with incredible assiduity, and arrived to a great knowledge of that art, as may be seen by his pictures and sculptures; yet he did not join the purity and elegance of the contours or out-lines, to his grand gusto, for having made his observations on the body of a man, as it is in its greatest force, he drew the members of his figures too powerful, and, as we say, loaded his design; not that he neglected the antique, but he was not willing to be indebted for his art to any thing but himself. He also examined nature, whom he looked upon as his object more than the antique statues, which he did not think fit to copy. He understood perfectly well the knitting of the bones, the joining of the members, the origin, insertions and offices of the muscles; and, indeed, he was so conscious of his own skill, that he took too much care to let the spectator see it; for he express the parts of the body so strongly, that he seemed to forget that there was a skin above the muscles which softened them: however, he has observed this more in his sculpture, than in his Paintings.

His attitudes are, for the most part, disagreeable, the airs of his heads fierce, his draperies not open enough, and his expressions not very natural; yet, as wild as his productions are, there is elevation in his thoughts, and nobleness in his figures: in short, the grandeur of his gusto is a proper remedy for the meanness of the Flemish. It was even of use to Raphael, as we have said already, to cure him of that dryness which he learnt of Pietro Perugino.

Michael Angelo knew very little of colouring; his carnations have too much of the brick-colour for the lights, and of black for the shadows; though it is not certain whether he coloured his pictures himself, or whether he employed some Florentine Painters, whom he sent for to help him in his great undertakings. The pictures which Fra. Bastiano drew after Michael Angelo's designs, are not like the others; the colouring is better, and has something of the Venetian gusto. To return to the designs of Michael Angelo, which are the most valuable part of his productions, if they are not entirely perfect, there is so much science in them, that his works will contribute a great deal towards making students masters, if they have discernment enough to use them as they ought; nevertheless it would be matter of wonder if Michael Angelo's reputation had lived till now, in case his knowledge of sculpture, and of civil and military architecture, had not been more celebrated than his skill in Painting.

SEBASTIANO da VENETIA,

commonly called

Frà BASTIANO del PIOMBO,

TOOK his name from an office given him by pope Clement VII. in the lead-mines. He was born at Venice, and his first master was Giovanni

vanni Bellino, whom he left on account of his age, to place himself with Giorgione, of whom he learnt a gusto of colouring which he never quitted. He had got a good reputation at Venice, when Augustini Chigi carried him to Rome, where he applied himself to Michael Angelo, who liked him so well, that he took extraordinary care to teach him design, that he might justify the choice Fra. Bastiano had made of him for his master, rather than Raphael; for the Painters of Rome were at that time divided, some werè for Raphael, and some for Michael Angelo. Fra. Bastiano would not only not make choice of Raphael for his master, but he set up for his competitor, to which end he drew the picture of the transfiguration at the same time that Raphael made his for Francis I. In this picture he represents the resurrection of Lazarus. The piece is at Norbonne.

After Raphael's death, Fra. Bastiano, by his own merit, and the protection of Michael Angelo, became the chief Painter in Rome. Julio Romano only disputed that title with him. Certain it is, Fra. Bastiano's manner was grand, and it is enough to say, that his works were like Michael Angelo's for the design, and like Giorgione's for the colouring. He was a long time about his pictures, which was the reason he left many of them imperfect. There is a very fine one of his, the visitation of the Virgin, in the chapel royal at Fontainbleau.

Fra. Bastiano, notwithstanding his preference of Michael Angelo to Raphael, quarrelled with the former, who was angry with him for attempting to paint a picture in oil, contrary to his opinion. His master said that sort of Painting was proper for women, and that fresco was really the work of a man. His office in the lead-mines bringing him in sufficient to subsist him handsomely, and being naturally a lover of ease, he bent his thoughts only

to make his life easy, sometimes exercising himself with poetry, and sometimes with music, for he play'd very well on the lute. He found out the way of Painting oil upon walls, so that the colours should not change, which was by a plaister composed of pitch, mastic and quicklime. He died in the year 1547, aged 62 years.

DANIELE RICCIARELLI
da VOLTERRA.

THIS last name, by which he commonly was called, was given him from the place of his birth, Volterra in Tuscany. He was disciple first to Antony de Verceil, and afterwards to Balthazar of Siena: but in the end he applied himself wholly to Michael Angelo's manner, who, on several occasions, was his protector. His finest pieces are at Rome, in the church of the Trinity on the Mount. He left Painting to follow sculpture, and made the horse in brass which is in palace royale at Paris. This horse was intended for the statue of Henry II. but Daniel had not time to finish it. His extraordinary application to his business, and his melancholy humour, hastened his death, which put an end to his labours in the 57th year of his age, anno 1566.

FRANCESCO PRIMATICCIO

WAS of a noble family in Bologna. His friends perceiving he had a violent inclination to design, permitted him to go to Mantua, where he was six years a disciple to Julio Romano. He became so skilful in that time, that he made battles in stucco, and basso relievo, better than any of the young Painters of Mantua, who were Julio Romano's pupils.

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He assisted Julio Romano in executing his designs, and Francis I. sending to Rome for a man that understood pieces in stucco, Primaticcio was the person chosen for this service. The king put such a confidence in him, that he sent him to Rome in the year 1540, to buy antiques. He brought back with him one hundred and fourscore statues, with a great number of busto's. He had moulds made by Giacomo Baroccio di Vignola, of the statues of Venus, Laocoon, Commodus, the Tiber, the Nile, the Cleopatra at Belvidere, and Trajan's pillar, in order to have them cast in brass.

After Rosso's death he had the place of superintendant of the buildings given him, and in a little time finished the gallery which his predecessor had begun. He brought so many statues of marble and brass to Fontainbleau, that it seemed another Rome, as well for the number of the antiques, as for his own works in Painting and stucco. Roger of Bologna, Prospero Fontana, Giovanni Battista, Bagnacavallo, and Nicholas of Modena, were those he employed most under him. The skill and diligence of the latter were very extraordinary.

Primaticcio was so esteemed in France, that nothing of any consequence was done without him, that had relation to Painting or building. He directed the preparations for all festivals, tournaments, and masquerades. He was made abbot of St Martins at Troyes, and lived so great, that he was respected as a courtier, as well as a Painter. He and Rosso taught the French a good gusto; for before their time, what they had done in the arts was very inconsiderable, and had something of the gothic in it. Primaticcio died in a good old age, having been favoured and carested in four reigns.

PELLEGINO TIFALDI,

Called otherwise

PELEGRINO da BOLOGNA,

WHERE he was born. He was the son of an architect of Milan, and had such a genius for the sciences, that of himself he designed several things at Rome and Bologna, and became one of the best masters of his time in the arts of Painting and architecture, both civil and military. He first shewed his capacity at Rome, and acquired a reputation there: but whatever success his works had, the workman was very unfortunate, either for that he did not know what price to set on his pieces, or that he could never be contented. He was so chagrined at his ill fortune, that he would often bemoan it; and one day pope Gregory XIII. going out at the gate Angelica to take the air, and happening to leave the common road, heard a complaining voice, which seemed to come from behind a bush; he followed it by little and little, till he saw a man lying on the ground under a hedge. The pope came up to him, and finding it was Pellegrino, asked him why he complained so; "You see," says "Pellegrino, a man in despair; I love my profession, I spare no pains to understand it; I work with assiduity, and endeavour to finish my pieces so much, that I am never satisfied with what I have done; yet all my pains is to no purpose, I am so little rewarded for it, I have scarce wherewithal to live. Not being able therefore to bear this hard hap, I wandered hither with a full resolution to strave myself rather than endure so great misery any longer." The pope chid him severely, and having at length brought him to himself, promised

mised him his assistance in all things. And Painting not turning to account with him, his holiness advised him to apply himself to architecture, in which he had already shewn his skill, giving him assurances he would employ him in his buildings. Pellegrino followed his advice, and became a great architect, a great engineer, and built several stately palaces which might have contented him, had he been more out of love with the world than he was.

Returning into his own country, cardinal Borromeo sent for him to Pavia, where he built the palace da Sapienza, and was chosen by the citizens of Milan to be superintendant of the building they were about to add to their cathedral church. From thence Philip II. invited him into Spain, to direct the Painting and architecture of the Escorial. He painted very much there, and so pleased the king, that he gave him one hundred thousand crowns, and honoured him with the title of marquiss. Pellegrino, loaden with riches and honour, returned to Milan, and died there in the beginning of the pontificate of Clement VIII. being about threescore and ten years old.

FRANCESCO SALVIATI,

A Florentine, was at first a disciple of Andrea del Sarto, in whose house he became acquainted with Vasari, who was also Andrea del Sarto's disciple. They both of them left Andrea to place themselves with Baccio Bandinelli, where they learnt more in two months, than they had done before in two years. Francesco being grown a master, cardinal Salviati took him into his service, and it is on that account that he had the name of Salviati given him. His manner of designing came very near Raphael's, and he performed well in fresco, distemper and oil. He went to Paris in the year 1554,

and did several things for the cardinal of Lorrain, who was not over well pleased with them, which disgusted Salviati as much as the favour and reputation of Rosso, at whose works he had, it seems, railed plentifully, when fearing the consequences of it, he returned to Italy, where having finished several pictures at Rome, Florence and Venice, his restless, splenetic, inconstant humour threw him into a distemper, of which he died in the 53d year of his age, anno 1563.

TADDEO ZUCCHERO,

BORN at Agnolo in Vado, in the dutchy of Urbin, was the son of an ordinary Painter, who knowing his own weakness, and preferring the reputation of his son to his own profit, at fourteen years old, carried him to Rome, to learn of the best Painters. But he was ill recommended; for he placed him with Giovanni Pietro Calabro, whose wife almost starved Taddeo, and by her covetousness, forced him to look out for another master. However, he went to no other, contenting himself with studying Raphael's works, and the antique sculptures, which, added to his own genius, soon rendered him a master of his art. He was easy, abounding, and graceful in every thing he did, and tempered the vivacity of his wit by great prudence. He never worked out of Italy, living most part of his time in Rome and Capraiola, where he left many things unfinished, being taken away in his prime, the 37th year of his age, anno 1566. His brother Frederic perfected his pieces after his death.

GIORGIO VASARI,

BORN at Arezzo in Tuscany; was at first a disciple of William of Marseilles, who painted upon glass, afterwards of Andrea del Sarto, and at last of Michael Angelo. One cannot say of him as of some other Painters, that he was hurried on to Painting by a violent inclination, for it is most likely that he made choice of that profession, through good sense and reflection, which led him to it more than his genius. When the troubles of Florence where over, he returned into his own country, where he found his father and mother dead of the plague, and two brothers and three sisters left upon him, whom he was forced to maintain by the profits of his labour. He painted in fresco in the towns about Florence; but fearing he should not get enough by Painting to maintain his family, he quitted his profession and turned goldsmith, which was no more beneficial to him than his own art.

For this reason he again applied himself to Painting, with an earnest desire to become a master. He was indefatigably diligent in designing the antique sculptures, and studying the best pieces of the most noted masters; and though he very much improved his design, by copying entirely Michael Angelo's chapel, yet he joined with Salviati, in designing all Raphael's and Balthazar da Siena's works. And not thinking the day-time enough for him, he spent a good part of the night in copying what he and Salviati had designed. He thought, after all this pains and care, he was qualified to undertake any thing, and to perform it with success. He did not mind colouring, having no true idea of it; and though he was an artful designer, his works were never in the reputation he expected they would be, which proceeded from his not understanding colours, or

neglecting the softness of the pencil. But his great use of designing made it very easy to him, and by this means his performances were very numerous. He was a good architect, and understood ornaments very well. The works which he finished at Florence, as well in Architecture as Painting, procured him the favour of the house of Medicis, by which he got money, and married off two of his sisters. He was a very moral man, and had such polite qualities, as acquired him the esteem of persons of the highest rank. The cardinal of Medicis was his particular patron, and engaged him to write the lives of the Painters, which he published at Florence in three volumes, about the year 1551, a work, in the opinion of Hannibal Caro, written with great exactness and judgment. He is taxed with flattering the masters of his own country, the Florentine Painters. But be it as it will, Painting is indebted to him for an eternal monument, in having transmitted to posterity the memory of so many skilful men, whose names would have been forgotten had he not taken such pains to eternize them. Besides his lives of the Painters, he published reflections on his own pictures, of which the chief are at Rome, Florence and Bologna. He died at Florence in the year 1578, being sixty four years old. His body was carried to Arezzo, where he was buried in a chapel adorned with architecture, which he had built in his life-time.

FREDERICO ZUCCHERO

WAS born in the dutchy of Urbin, in a village called Agnolo in Vado. His parents carried him to the jubilee at Rome, in the year 1550, and put him to his brother Taddeo, who was then one of the most famous Painters in Italy. Frederico, not liking his brother's corrections, and finding
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he was strong enough in his art to stand by himself, set up for a master Painter. They both did a great deal of work at Capraiola, and Frederico finished the pieces which his brother, who died in his thirty-seventh year, had left imperfect. Pope Gregory XIII. employed him about his Paintings, in whose service having a difference with some of his holiness's officers, to be revenged on them, he drew the picture of slander, engraved afterwards by Cornelius Cort, wherein he represented all those that had offended him, with asses ears. He exposed it publickly over the door of St Luke's church, on St Luke's day, and left Rome to avoid the pope's wrath. He worked in France for the cardinal of Lorrain, and in the Escorial for Philip II. without giving content to either the one or the other. He was more fortunate in England, where he drew the picture of queen Elizabeth, and did some others pieces that were very much commended. At last, returning into Italy, and having worked some time at Venice, pope Gregory recalled and pardoned him. Soon after, making his advantage of the pope's protection, he set up the Academy of Painting, for which his holiness had given him a brief. He was chosen Prince of the Painters, and out of love to his art, was at the charge of building a house for them to meet in. He went afterwards to Venice, to print some books he had written on Painting. From thence he past on to Savoy, and in a journey to Loretto, died at Ancona, at 63 years of age, anno 1602.

R A P H A E L da R H E G I O

WAS the son of a peasant, who put him to look after his geese; but he ran away from his father, and went to Rome, where he followed the motions of the extraordinary genius he had for
 L 4 Painting,

Painting, and placed himself with Frederico Zuccherò, under whose discipline he was scarce a year before he made such a wonderful progress in his art, that he was almost equal to his master. He did several fine things in the Vatican, at Santa Maria Maggiore, and other places of Rome. He was fair and handsome; and it is said, that falling in love with a young woman, his passion was so violent, that it killed him. He had a companion whose name was Paris, whose assisted him in his works.

R I C H A R D,

A Native of La Bresso, was one of the Painters whom Raphael employed under him in the Vatican, and who was not much talked of for any thing else. Having on a time made a picture for the Florentines church, wherein he represented Pontius Pilate shewing Jesus Christ to the people, he asked of Raphael, which of the heads he liked best, supposing he would have answered that of Christ; but Raphael replied, it was one that was in the hindmost part of the picture; by which he meant, that all his expressions were not proper to the subject he represented, though his heads were otherwise good.

F R E D E R I C O B A R O C C I,

BORN at Urbin, went to Rome in his youth, where he painted several things in fresco for pope Paul III, and then returned to Urbin, living there the rest of his days. He was one of the most graceful, judicious and skilful Painters that ever was. He drew a vast number of portraits and history pieces, and his genius was particularly for religious subjects. One may in his works perceive a great inclination towards Corregio's manner; and though he designed more correctly, his out-lines are not of so grand a gusto, nor so natural as Corregio's,

regio's. He express the parts of the body too much, and designed the feet of a child after the same manner as he would have done those of a man. He made his first drawings generally in pastello, and with the same stile that he drew his pictures.

He drew his Madonna's after a sister of his, and the infant Christ after a child of hers. He etched several of his pieces himself, and died at Urbin in the year 1612, at 84 years of age. Vanni was his disciple.

FRANCESCO VANNI

OF Siena, was disciple, and not inferior to Barocci. He had an extraordinary talent for religious subjects, and died in the 47th year of his age, anno 1615.

GIOSEPPINO,

SO called, by contraction, from Gioseppe d'Arpino, a castle of that name in the kingdom of Naples, where he was born in the year 1570. His father, Mutio Polidoro, was so ordinary a Painter that he had nothing to do but to paint *ex voto's* of the village for the country people. Gioseppino went to Rome, where he learnt a light and agreeable manner of designing, which in practice degenerated into something that neither bordered on the antique, nor on refined nature. Having a great deal of wit and genius, he became in favour with the popes and cardinals, from whom he had business enough. But he had a warm competitor in Caravagio, whose manner was quite opposite to his. His battles, in the capitol, are the most esteemed of all his pieces, In his other pictures he is superficial, and has not dived to the bottom of his art. He died in the year 1640, at fourscore years of age. Most of the Painters of his time followed his manner, the rest imitated Caravagio's.

PASCHALINO della MARCA,

IS only named here, because he made such a progress in Painting in one year, that he is looked upon as a prodigy. There are some of his pictures in the Carthusian church near Dioclesian's baths.

The example of this man may encourage those who, though advanced in years, yet find they have genius, right understanding, and health enough to run the race of Painting in a little time.

PIETRO TESTA,

A Native of Sacca, was, from his youth, carried away by a violent inclination to design. The renown of the Roman Painters tempted him to visit Rome: he went thither in a pilgrim's habit, and not being well enough versed in the profession he was desirous to follow, he lived miserable to the last degree, spending his time in designing the ruins, statues and pictures at Rome. Sandrart tells us, that meeting him one day designing the ruins about Rome in a wretched condition, having scarce wherewithal to cover his nakedness, he took pity of him, carried him to his house, clothed him, fed him, and employed him to design several things in the gallery of Justiniano; after which he recommended him to other masters, who set him to work. He was such a man-hater, and so wild, that Sandrart could hardly have any of his company. He had designed the antiques so often, that he had them by heart; but his genius was so fiery and licentious, that all the pains he took served him to little purpose, and the trouble he gave himself about his pictures succeeded as ill, as may be seen by the few pieces that are left of his, by the little value that is set on them through his bad colouring, and the hardness

ness of his pencil. Indeed he was only commendable for his designs and prints, of which he engraved part himself; part was done by Cesare Testa, and the rest by other gravers. There is a great deal of fancy, gait and practice in them, but little intelligence of the *claro obscuro*, little reason, and little justness. Being on the banks of the Tiber designing a prospect, the wind blew off his hat into the river, and as he was endeavouring to regain it, he accidentally fell in, and was drowned about the year 1648.

PIETRO BEREETINI,

OF Cortona in Tuscany, was bred up in the house of Sachetti at Rome, and proved to be one of the most agreeable Painters that ever was. His genius was fruitful, his thoughts full of flowers and graces, and his execution easy. His talent being for grand compositions, and his imagination lively, he could not put that constraint upon himself as to finish a picture entirely; for which reason, his little pieces, when they are examined nearly, seem to want very much of the merit of his great productions.

He was not correct in his designs, expressive in the passions, or regular in the folds of his drapery, but every where a mannerist: yet there is grandeur, nobleness and grace in all his works; not that grace which was the portion of Raphael and Corregio, which touches the minds of men of sense to the quick. His was a general grace that pleased every body, and that consisted rather in a habit of making the airs of his heads always agreeable, than in a singular choice of expressions suitable to each subject; for, as I have said, he did not care to look back upon what he had done, nor to enter into a detail of each thing in his pieces. He endeavoured
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only to make them fine all together, and was highly applauded for the magnificence of his works in the churches and palaces of Rome and Florence. He has given undoubted proofs of his capacity in the new church of the fathers of the oratory at Rome, in the palaces of Barberini and Pamphilio, and in other places.

There was nothing ill in his colouring, especially his carnations, which would have been better had they been more varied, and more studied. As for his local colours, he never went out of the Roman school, but in giving them a union among themselves, and that agreement which the Italians call *Uagezza*. The ornaments of his works were admirable, his landscapes of a good gusto, and he understood Painting in fresco better than any one who went before him.

His temper was mild, his conversation agreeable, and his manners sincere. He was charitable, officious, a good friend, and spoke well of every body. He was so laborious, that the gout, with which he was very much troubled, could not hinder his Painting; but his sedentary life, and too much application to his business, increased the distemper so far, that it killed him in the 60th year of his age, anno 1669.





THE
L I V E S
 OF THE
V E N E T I A N
P A I N T E R S.

B O O K IV.

G I A C O M O B E L L I N O,



GF Venice, was disciple of Gentile Fabriano, and competitor with that Domenico, who was assassinated by Andrea del Castagno. He is not so famous by his works, as by the good education which he gave to his two sons Gentile and Giovanni Bellino, who were the founders of the Venetian school. He died about the year 1704.

G E N T I L E B E L L I N O,

OF Venice, eldest son of Giacomo, of whom we have been speaking, was the most skilful of all the Venetian Painters, his cotemporaries. **Gentile**

tile painted the hall of the great council, and did some other pieces at Venice, most part of them in distemper, for Painting in oil was not then much in use. Mahomet II. emperor of the Turks, having seen one of his pictures, mightily admired it, and desired to entertain the author in his service. He wrote to the senate for him, and they accordingly sent him to Constantinople, where Gentile was very well received by the Grand Signior. He painted several things for his highness, which were extremely liked, especially his portraits; and as the Turks have a great veneration for St John Baptist, Gentile painted the decollation, and shewed it to the emperor to have his approbation of it: but the grand signior found fault that the skin of the neck, which was separated from the body, was too high, and to convince him that his criticism was just, he ordered a slave to be brought to him, and commanded his head to be immediately struck off in the presence of Bellino, that he might see, that presently after the head is separated from the body, the skin of the neck shrinks back. The Painter was so frightened at this demonstration, that he could not be at rest while he was at Constantinople; wherefore inventing some excuse, he desired leave to return home, which the emperor granted. The Grand Signior made him several noble presents, put a gold chain about his neck, wrote recommendatory letters to the senate in his favour, and on this account he had the order of St Mark conferred on him, with a considerable pension for life. He died at fourscore years of age, anno 1501.

GIOVANNI BELLINO,

Gentile's brother and disciple, laid the foundation of the Venetian school by the use of oil, and the care he took to paint every thing after nature.

nature. There are several of his pieces to be seen at Venice: his last work was a bacchanal for Alphonso I. duke of Ferrara; but dying before he had finished it, Titian did it for him, and added a fine landskip to it. As skilful as this his disciple was, he had such a respect for his master, that to give him all the glory of the picture, he wrote on it these words: *JOHANNES BELLINUS M CCCC XIV.*

Giorgione was his disciple at the same time with Titian. Bellino died in the year 1512, aged 90 years. His and his brother's portraits are in the king's cabinet.

Reflections on the Works of GIOVANNI BELLINO.

GIOVANNI and Gentile Bellino had an ill gusto in designing, and painted very drily; but Giovanni having learnt the secret of Painting in oil, managed his pencil with more softness, and though there appears a great deal of driness in his productions, yet he did better than his predecessors of the profession, and deserved to be distinguished from them, not only because he transmitted freely to the Painters that succeeded him, the use of oil in Painting, but also because he was the first who endeavoured to join union to the vivacity of colours, the latter being till his time the greatest part of the merit of the Venetian Painters; but in Giovanni's we see at once a propriety of colours, and the beginning of an harmony, which was enough to rouse the talent of Giorgione, so famous for his colouring.

The wonderful progress of this disciple, as well as Titian, opened even the eyes of their master: for Bellino's manner, in his first pieces, was too dry,

dry, and that of his latter pictures is good enough; both for design and colouring, for which they are admitted into the cabinets of the curious; and there are some at Vienna, among the emperor's collections, which have something of the boldness of Giorgione's lights and colouring.

The gusto of Bellino's designs is a little gothic: his attitudes are not well chosen, but the airs of his heads are noble.

There are no lively expressions in his pieces, and the subjects of which he treated, being, for the most part Madonna's, gave him no occasion for them. However, he did his utmost to copy nature exactly, and finished his pictures so servilely, that he had not time to apply himself to give them a great character.

The D O S S O's

OF Ferrara, made themselves famous by the good gusto of their colouring, and especially by their landships, which are very fine. Alphonso, duke of Ferrara, employed them very much, and honoured them with his favour. They were not so happy in the court of Francesco Maria, duke of Urbin, who set them to work in fresco in the new palace, which the architect Genga had built for him; but that prince not being satisfied with their Painting, destroyed it. It is true it deserved the least commendation of all their productions, whatever care they took about it; so certain it is, that let a man be at never so much pains in the execution of his work, he shall not succeed, if the first conception of it was bad. They kept up their reputation, notwithstanding this disgrace, and produced several beautiful pieces. The elder of them being grown old, and his eyes bad, was not fit for business, wherefore the duke of Ferrara allowed him

a pension for his subsistence. He died at a great age, and his younger brother, whose name was Battista, surviving him, performed many good pieces after the death of his elder brother.

G I O R G I O N E,

SO called by reason of his courage and noble aspect, was born at Castel-Franco, in Trevisano, a province in the state of Venice, anno 1478, and though he was but of indifferent parentage, yet he had a great soul. He was gallant, loved music, had an agreeable voice, and played well on several instruments. At first he applied himself industriously to design the works of Leonardo da Vinci, and then placed himself with Giovanni Bellino to learn to paint. But his genius having formed a gusto superior to that of his master Giovanni, he cultivated it by the sight and study of nature, whom he afterwards faithfully imitated in all his productions. Titian was extremely pleased with his bold and terrible gusto, and intending to make his advantage of it, frequently visited him, under pretence of keeping up the friendship they had contracted at their master Bellino's. But Giorgione being jealous of the new manner he had found out, contrived an excuse to forbid Titian his house as handsomely as he could; upon which Titian became his rival in his art, and was so careful to copy the life exactly, that by his care and reflections he excelled Giorgione, in discovering the delicacies of nature: however, Giorgione was still in reputation for a gusto to which no body had hitherto arrived. The most part of his performances are at Venice; and having painted very much in fresco, and not living long enough to do many other pictures, his cabinet pieces are extremely rare. He died in the year 1511, when he was scarce 32 years of age.

Reflections on the works of *GIORGIONE*.

GIORGIONE being but thirty two years old when he died, and having done few grand compositions, one cannot well judge of the greatness of his genius. The best of his performances is at Venice, on the front of the house wherein the German merchants have their meetings, on that side which looks towards the grand canal. He did this piece of Painting in competition with Titian, who painted another side of that building: but both of these two pieces being almost entirely ruined by age, it is difficult to make a right judgement of them, or of Giorgione's talent by that performance, so we must rest satisfied with a few easel-pieces, and some portraits that he drew. Every man painting himself in what kind of picture soever he employs his pencil about, we may perceive by those of Giorgione, that he had a facility of understanding, and a vivacity of imagination.

His gusto of design is delicate, and has something in it like the Roman school, though it is not so much expressed as is necessary for the perfection of his art, he always being more careful to give a roundness to his figures, than to make them correct.

His gusto was grand, picquant, and his hand easy. He was the first who found out the admirable effects of strong lights and shadows, and made use of bold colours; and it is a matter of wonder to consider how, all of a sudden, he soared from the low manner of Bellino's colouring, to the supreme height to which he raised colours in his art, by joining an extreme force with an extreme sweetness.

He understood the *claro obscuro* very well, and the harmony of the tout ensemble, or the whole-together of a picture. For his carnations he used four capital colours only, the judicious mixture of which
made

made all the differences of ages and sexes in his pieces. But in these four colours we ought not to comprehend either the white, which serves instead of light, nor the black, which is the privation of it.

It appears by his works, that the principles of the art which he had found out, were simple; that he was perfect master of them; and that his greatest artifice was to shew the value of things by comparison.

The gust of his landskips is exquisite, both for the colours and the oppositions; and besides giving a force to his colours unknown before his time, he had a way to keep them fresh, especially his greens. Titian observing to what degree of elevation Giorgione had carried his art, thought he had passed beyond the bounds of truth, and though he imitated, in some things, the boldness of his colouring, yet, as one may say, he tamed the fierceness of his colours, which were too savage. He tempered them by the variety of tints, to the end that he might render his objects the more natural, and the more palpable: but notwithstanding all his efforts to excel his rival, Giorgione still maintained his post, of which no body has hitherto been able to dispossess him; and it is certain, that if Titian has made several Painters good colourists, Giorgione first shewed them the way to be so.

TITIANO VECELLI

WAS born at Cadore, in Friuli, a province in the state of Venice, anno 1477. He was of noble extraction, being descended from the ancient family of the Vecelli. At about ten years old his parents sent him to one of his uncles that lived at Venice, who taking notice of his inclination to Painting, put him to Giovanni Bellino. He studied mostly after nature, whom he copied servilely,

without adding to her, or taking from her: but in the year 1507, observing the great effect of Giorgione's works, he followed his manner so far, that without making lines, he imitated the living beauties of nature, whom he looked on with other eyes than before, and studied her with extraordinary application: yet this did not hinder his designing carefully at other times, by which he also became an able designer.

Giorgione perceiving what progress Titian had made in his profession, by following his manner, broke off all correspondence with him, and ever after they were professed rivals: their jealousy of each other lasted till death took off Giorgione at thirty two years of age, and left the stage clear to Titian. In his eight and twentieth year he published his print of the Triumph of Faith in wood; wherein are represented the patriarchs, the prophets, the apostles, the evangelists and martyrs. This piece gave vast hopes of him, and it was said upon it, that if he had seen the antiquities he would have surpassed Raphael and Michael Angelo.

He painted a portico at Vicenza in fresco, representing the history of Solomon. He painted also the palace of Grimani at Venice, and some passages of the story of St Anthony at Padua. The three bacchanals, which are in the custody of cardinal Aldobrandino, were drawn for the duke of Ferrara. She of the three bacchanals, that has a naked woman asleep near her on the fore-part of the picture, was begun by Giovanni Bellino. When Titian painted these three bacchanals, his mistress Violenta served him for a model. Besides this, he drew the portraits of the duke Alphonso, and his dutchess, which were graved by Giles Sadeler.

In the year 1546, cardinal Farnese sent for him to Rome, to draw the pope's picture. He made some other pictures and pieces of Painting, which were

were admired by Michael Angelo, and Vafari, who says he pitied the Venetian Painters, in that they minded designing no more than they did. Titian performed a great number of pieces, both public and private, as well in oil as in fresco; besides an innumerable quantity of portraits. He drew the emperor Charles V's picture three times; and that monarch used to say on this occasion, "that he had thrice been made immortal by the hands of Titian." To reward him, he knighted him, created him a count palatine, and assigned him a considerable pension. Henry III. coming from Poland to France, could not go through Venice, without visiting Titian; and all the poets of his time sung his praises. His easel-pieces are scattered up and down throughout Europe. The finest of them are at Venice, in France and Spain. There never was a Painter who lived so long as Titian, nor so easily and happily, excepting only his jealousy of Porde- none, which nevertheless turned to his advantage. He was universally beloved and esteemed; and, full of years, honours and wealth, he died at last of the plague, anno 1576, being fourscore and nineteen years of age.

He had a great many disciples; the chief of them were his brother Francesco Vecelli, his son Horatio Vecelli, Tintoret, and other Venetians; besides whom he had three Flemish disciples, that he valued, *viz.* John Calcar, Diteric Barent, and Lambert Zustrus, who all died young.

Reflections on the works of TITIAN.

THough Titian's genius was not brilliant and lofty, it was, however, fruitful enough to treat of great subjects of all kinds. There never was a more universal Painter, nor one who knew better how to give each object its true character. He was

bred up in the school of Giovanni Bellino, where his education, his frequenting Giorgione's company, his resolute study of nature for ten years together; and above all, the solidity of his understanding and reflections, discovered to him the mysteries of his art, and made him penetrate farther than any other Painter into the essence of Painting. If Giorgione shewed him the end that he ought to aim at, he laid the way to it on a solid basis, wherein all that have followed him have acquired esteem, and are indebted to him for their science and reputation. Had there never been a Titian, there had never been a Bassan, a Tintoret, a Paolo Veronese, nor abundance of Painters, who have given glorious marks of their capacity, in all parts of christendom.

Yet, though Titian was very faithful in his imitation of nature, he wanted fidelity in his representations of history; having hardly done any thing of that kind, wherein he has not committed some fault or other.

There is not, it is true, much fire in his dispositions, yet they are well filled and very regular. He was very exact in giving those attitudes to his figures, which might shew the most beautiful parts of the body.

He was so careful to have the whole-together of his pieces judiciously concerted, that he often repeated them, to save himself the trouble of thinking again. Thus there are several Magdalens of his, several Venus and Adonis's, wherein he has only changed the Ground, to have it believed that they were all originals. We may suppose that he was helped sometimes by his disciples, especially the three Flamands, who were excellent Painters, and of whom Diteric Barent was his favourite. After these disciples had done their best to make their copies like the originals, and their master had touched them over again with fresh views, why should not they

they be valued as much as if they had been all of Titian's hand? and why are not the copies as estimable as the originals? Titian formed his gust of designing after nature. He did, as Polycletus of old, search after what was fine in her; and he succeeded in women and children. He designed them with a delicate gusto. He imprinted on them a noble air, accompanied with a certain pleasing negligence of the head-dresses, the draperies and ornaments of habits, that are wholly peculiar to him. He was not so happy in the figures of men, which he did not always design with correctness or elegance. However, in this he did like Michael Angelo. He proposed in his gust of designing them, to imitate nature in her greatest vigour, and made the muscling strong, to give the greater character to his figures. The difference between him and Michael Angelo, is, the latter was more profound in his designs, and mingled a sensible expression of the muscles, with a gust of the antique; whereas Titian neglected the antique, and in his works rather increased than diminished the tenderness of nature, whom he only imitated.

There is no exaggeration in his attitudes; they are simple and natural; and in his heads he seems to busy himself rather in a faithful imitation of exterior nature, if I may be allowed the phrase, than in a lively expression of the passions.

His draperies are sometimes mean, and savour of a little gusto; and if he has imitated the stuffs perfectly, he has often disposed of them ill. The folds seem rather to fall by chance, than to be set by a good order and a good principle of art. All the Painters allow, that none of their profession ever came up to Titian for landskips, his figures are composed of few objects, but those are admirably well chosen, the forms of his trees are varied, their touches light, mellow, and without manner. But

he carefully observes in all his landfkips, to fhew fome extraordinary effect of nature, and moves one by its fenfiblenefs, fingularity and truth. His colouring in all parts of it is wonderful; and though he is not quite fo bold in it as Giorgione, he is more exact and more delicate. He was very faithful in his local colours, and placed them always fo, as to raife the merit of one object, by comparing it with another; and thus he, in fome meafure, by the force of his art, fupplied the defect of colours, which of themfelves cannot answer to all the effects of nature. The truth that is to be found in his local colours is fo great, that they leave no idea of the colours which are on the pallet, and when we look on his pieces, we ought not to fay his carnations are made of fuch and fuch colours, but rather that they are really flesh, and that his draperies are the real ftuff: fo nicely does every thing maintain its character, and not one of the colours in the compofition of them all is to be diftinguifhed from the other.

We cannot deny but that Titian underftood the *claro obscuro*, and when he did not fhew it by groups of light and fhadows, he did it fufficiently by the nature of the colours of his draperies, and the diftribution of his objects, whofe natural colour always agreed with the place where it was laid, whether forward or backward, or wherever he thought it moft advantageous to place it.

His oppofitions are at once bold and fweet, and he learnt of nature the harmony of the colours, rather than from the participation of the *claro* and the *brown*, as Paolo Veronefe did.

He finifhed his pieces extremely, and had no very particular manner in the managing of his pencil, becaufe his ftudies, and the care he took to temper one colour by another, took away the appearance of a free hand, though his hand was really free. It is cer-
tain

tain the sensible marks of that freedom have their merit; they are gay and pleasant to the sight, when they are the result of a refined habit, and a warm imagination. But there are in Titian's works such lively touches, so agreeable to the character of the objects, that they flatter the taste of the true critics much more than the sensible strokes of a bold hand.

Titian had in his time four manners; the first that of Giovanni Bellino, his master; the second that of Giorgione, his competitor; a third, which was very much studied, and was properly his own; and a fourth which degenerated into a habit, and was always solid. His first manner was a little dry, his second very bold, as is to be seen by his picture of St Mark, which is at Venice in the vestry of the La Salute; by that of the five Saints in St Nicholas's church, and by others. His third manner consisted in a just and beautiful imitation of nature, and was very much laboured by his exactness in touching his pieces over again here and there, and sometimes with virgin tints, in the lights, and sometimes with glazing in the shadows. His manner, on account of these things, as trival as they are, seemed the less free, but it was the more strong, and the more finished.

The fourth was a free manner, which he practised towards the latter part of his life; either not being able to fatigue himself so much as he could before, or believing he knew a way how to spare himself the trouble, and do as well without it. Of this last manner are his pictures of the Annunciation, and the Transfiguration, which are at San Salvador; the St James of San Lio, the St Laurence at the Jesuits church, the St Jerome of Santa Maria Nova, the Pentecost of La Salute, and several others. There are fifty pictures to be seen in public at Venice, in which Titian has shewn all the manners I have spoken of.

To conclude, if the Painters of the Roman school surpassed Titian in vivacity of genius, in grand compositions, and in a gusto of design, no body will dispute with him the excellence of colouring; and he has been always in that part of Painting a guide to all true Painters.

FRANCESCO VECELLI,
TITIAN'S *Brother,*

WAS at first a soldier in the Italian wars, but peace being restored to Italy, he went to his brother Titian at Venice, where, applying himself to Painting, he became so great a master of design, that Titian grew jealous of him, and fearing he might in time eclipse his reputation, he set him against his profession, and put him upon taking up another. He fell to making of ebony cabinets, adorned with figures and architecture, which, however, did not hinder his Painting a portrait now and then for a friend. His first pictures, and those which alarmed his brother Titian, are of Giorgione's gusto, and pass for his, even with several men of sense.

HORATIO VECELLI,

TITIAN'S son, painted portraits after his father's manner. He did very little, being more taken up with Chymistry than Painting. He died of the plague in the flower of his age, and in the same year with his father, anno 1576.

GIACOMO ROBUSTI,

CALLED

TINTORETTO,

BECAUSE a dyer's son. The quickness of his wit was visible in his youth, by his performances in Painting and Music; but Painting being what he
took

took most delight in, he resolved to apply himself wholly to it. Michael Angelo was his guide for design, and he learnt colouring of Titian. He did not lose his time whilst he was with his master, for he penetrated so far into Titian's principles, that he raised his jealousy. His disciple perceived it, and left him. He got a particular manner by his continual exercise in his profession, which had very much of Michael Angelo's gust of designing, and Titian's way of colouring. Tintoretto continuing, with a great deal of warmth and application, the study and exercise of Painting, became as it were a prodigy in his art, as well for his extraordinary thoughts, as for his good taste, and for dispatch in his business. He did his pieces so fast, and solicited work so much, that there was little for any one else to do. He worked very cheap, taking what was given him for pictures, without making words about the price. By this means Venice was filled with his productions; and as there are some among them, which must needs be in such a number, that are but indifferent, there are also others that are excellent. His pieces are finished or unfinished, according to the price that he had for them. The fine crucifix of his, which is in the chamber of the school of St Roque, was made on this occasion: The brotherhood of St Roque being willing to have a crucifix of the best master's hand, Gioseppe Salviati, Frederico Zuccherò, Paolo Veronese, and Tintoretto, were each to give them a design in concurrence. A day was appointed by the brotherhood for receiving their designs; but Tintoretto, instead of a design brought the picture quite done, and very frankly hung it up in the place where it was to hang. It was to no purpose for the other Painters to complain of this, or to say they were not required to bring a picture, but a design. The picture was in its place, and there was no more for them

them to do but to be satisfied with it. The brotherhood of St Roque were willing to have a piece of another manner than that of Tintoretto's, and told him, "That if he did not take it down they would never pay him for it. Very well, replied Tintoretto, then I present it to you;" so the picture remains there to this day. It is a wonder that Tintoret, who worked so hard, should live so long as fourscore and two years, for he was of that age when he died, anno 1594. The distemper which at last carried him to his grave, was a pain in his stomach, occasioned by his over-great application to his business. He was buried in the church of Madonna del Horto at Venice.

Reflections on the works of TINTORETTO.

NONE of the Venetian Painters can be compared to Tintoretto, for fruitfulness and facility of genius. He had penetration enough to comprehend all Titian's principles, which he practised industriously, but had too much fire to do it exactly: from the inequality of his mind came the inequality of his productions; upon which Hannibal Carrach writing to his brother Lodovico at Venice, says of Tintoret, that he is sometimes equal to Titian, and at other times inferior even to himself.

Out of love to his profession, he studied every thing that could help to make him a master of it. His carefulness to design after the best things, and particularly Michael Angelo's works, taught him a good gusto of designing, but through the vivacity of his imagination, he is often incorrect. His attitudes are almost all contrasted to excess, and sometimes extravagant, those of his women excepted, whose attitudes he always painted graceful.

In the disposition of his figures, he rather minded to give motion to every thing, than to follow nature
and

and verisimilitude, which he on certain occasions practised with success. His subjects are for the most part well enough characterized. His heads are designed with a great gusto, but his expressions are seldom fine and piquant.

He understood the necessity of the *claro obscuro*, which he usually performed by great gleams of lights and shadows, that disentangled themselves by opposing one another, the cause of which is supposed to be out of the picture. This is a great help in grand compositions, provided the transition of the opposites are managed with understanding, and their extremities are sharp.

His local colours are good, and his carnations, in his best pieces, come up very near to Titian's: in my opinion, they are of a better character than those of Paolo Veronese, I mean, more true and more sanguine.

He drew abundance of pictures of different merit, according to the time he spent about them, or the money he received for them. The best of them do not fall very short of Titian's. His penciling is very firm and very vigorous, his work easy, and his touches lively. In a word, Tintoretto is a pattern for those young Painters, who would have a good gust of colouring, and an expeditious manner.

M A R I A T I N T O R E T T A,
T I N T O R E T ' S Daughter,

WAS taught to paint by her father, and drew a great number of portraits, both of men and women. She delighted in musick, and played well on several instruments. Her father married her to a German; yet he loved her so tenderly, that he would not let her leave his house, but had the affliction to lose her in the thirtieth year of her age, when she died, anno 1590.

PAOLO CAGLIARI VERONESE,

WAS born at Verona in 1537. Gabriel Cagliari, a sculptor, was his father, and Antonio Badile his uncle, his master, whose manner was not bad. He drew his first pieces at Mantua, and some other cities of Italy, but meeting with more employment at Venice, he settled there.

He studied and imitated nature very much, and did what he could to regard her with the eyes of Titian.

As he knew where to have patterns for his carnations when he wanted them, so he had stuffs of different sorts which he made use of on occasion. Most of his public pieces were painted in concurrence with Tintoret, and the critics were divided in their opinion of the excellence of these two masters productions: however, it was always allowed, that there was more force in Tintoretto's, and more grace and magnificence in Paolo Veronese's. His pictures are to be seen all over Europe, there being a vast number of them.

There is scarce a church in Venice which has not some piece or other of his. But the main proofs of his capacity are in St Mark's palace, at St George's, and at St Sebastian's.

The senate sending Geronimo Grimani, procurator of St Mark, to Rome, to be their ambassador in his holiness's court, Paolo waited on him thither, but did not stay long there, having left several pictures at Venice unfinished.

He was an honest, pious, civil, friendly man; faithful to his word, and careful in the education of his children; magnificent in his mien, and his dress; and though he had got a great deal of money, his only ambition was to be master of his art. Titian loved and esteemed him very much. Philip II. King of Spain,

Spain, sent for him to paint the Escorial, but Paolo excused himself on account of his employment in the palace of St Mark, and Frederico Zuccherò was sent to Spain in his place.

He had a great idea of his profession ; he used to say it was a gift from heaven ; that to judge of it well, a man ought to understand abundance of things ; that no Painter would ever do any thing perfectly, if he had not nature present before him ; that none but master's pictures should be placed in churches, because admiration only excites devotion ; and that the sovereign quality of a true Painter is probity and integrity of manners. He died of a fever at 58 years of age, anno 1588. His tomb and statue in brass are in the church of St Sebastian.

Reflections *on the works of* P A O L O
V E R O N E S E.

LET a Painter's genius be never so fine, and his vein never so abounding ; let him execute his thoughts with never so much facility, if he does not seriously consider the subject he is to treat of, and warm his fancy by reading good authors, he will often produce trivial things, and sometimes even such as are impertinent. Paolo Veronese is a lively instance of this assertion : he had a marvellous talent, he worked easily, and his genius was sufficient to have produced rare things, if it had been seconded by care. He did an infinity of pieces, and according to the places or persons for which he worked, he the more or the less studied his compositions. St Mark's palace at Venice, the high altars of the principal churches, and some noblemens houses, preserve still what he did that was most fine. But for the altars of the common churches, and the pieces he did for private persons who were fond of having something of his in their houses, instead of being careful

careful to maintain his reputation, by taking the necessary pains about them, one would think he minded only to get them out of his hands as soon as possible; by which means, his inventions are sometimes flat, and sometimes ingenious.

He had a particular talent for grand compositions. He performed them agreeably, and gave them spirit, truth and motion: whatever his imagination furnished him with that was grand, he brought it into his performances, as also every thing he could think of surprizing, new and extraordinary: in short, he was more studious to adorn the scene of his picture, than to render it agreeable to times, customs and places. He often introduced architecture, which was painted by his brother Benedetto; and the magnificence of these buildings gave a grandeur to his works.

He does not shew any great intelligence of the *claro obscuro* in his dispositions. He did not understand it as a principle of his art, and succeeded well or ill in it, according to the different motions of his genius. The same thing might be said of his attitudes, which are, for the most part, ill chosen.

Nevertheless there is a great deal of fire and tumult in his grand compositions; but to examine them nearly we shall find little delicacy in his expressions, either of the subject in general, or of the passions in particular, and it is rare to see any thing very moving in his productions. He had the common fault of all the Venetian Painters, who wasted their time and application in imitating the exterior part of nature. His draperies are all modern, and according to the fashions in vogue in his time, or else according to the modes he saw in the eastern people, there being great numbers of them always at Venice, of whom he made use for the airs of some of his heads, as well as for the dresses. His draperies

ries are generally of different sorts of stuffs, and the folds large and regular, and indeed, they are a good part of the beauty of Paolo Veronese's pictures. He was so careful to imitate the stuffs from the natural cloth, silk or linen, that he acquired such a habitude in his draperies, as would make one believe he drew all of them after the real stuffs.

Though he liked Parmegiano's designing, and endeavoured to fall into the same manner, his own is of an ill gusto, excepting that of his heads only, whose airs are sometimes great, noble and graceful. His figures look well enough together under their cloaths, but the out-lines of the naked have little gusto or correctness, especially those of the feet; yet he seems to be careful to design women elegantly, according to his idea of beautiful nature, for as to the antique he never knew any thing of it.

I never saw any considerable lankships of Paolo Veronese. He has painted the heavens in some of his grand compositions, and has done them admirably well, but his distances, and his earth, have an air of distemper.

He did not at all comprehend the art of the *claro obscuro*, and if it is sometimes to be found in his pictures, it is the happy effect of his genius, and not the product of any principle; but as for the local colours he understood them well, and made them valuable by the comparison of one object with another. Though his inclination led him to a loose and lightsom manner, though he often made use of strong and dark colours, and his carnations are natural, they are, however, neither so fresh as Titian's, nor so vigorous and sanguine as Tintoretto's, and it seems to me that a great many of them have a tincture of the lead: yet, notwithstanding all this, there is in general a harmony in his colouring, chiefly in his draperies, which are brilliant, diversified, and magnificent. The harmony of his colours

proceeds commonly from glazing and broken colours which he made use of, and which imparting their mutual influence one to the other, infallibly produces union; yet there are some pictures which are said to be his, wherein the colours are rough and unharmonious, but I will not warrant that all the pieces which are attributed to Paolo Veronese are really his, for he had a brother and a son who imitated his stile.

We see every where in his works a great capacity. His execution is firm, his pencilling light, and his reputation, in several parts of his art, sufficient to maintain his rank among the first order of Painters.

I must not omit to relate here, that his picture of the marriage at Cana, in the church of St Giorgio Maggiore at Venice, is to be distinguished from his other works, for it is not only the triumph of Paolo Veronese, but it wants very little of being the triumph of Painting itself.

BENEDETTO CAGLIARI,

a Painter and Sculptor,

WAS Paolo Veronese's brother, and helped him considerably in his works, for he was very laborious. His stile in painting was like his brother's, and being not ambitious of fame, his productions are confounded with Paolo's. He died at threescore years old, anno 1598.

CAROLO and GABRIELA CAGLIARI

WERE Paolo Veronese's sons: the elder had a very fine genius for Painting, and at 18 years of age had done some rare pieces. It is thought he would have excelled his father had he lived, but being of a tender constitution, and applying himself to his profession with too much intentness, he contracted an impostume in his breast, and died of it in his 26th year, anno 1596. His
brother

brother Gabriel exercised himself in Painting, but having no extraordinary talent, he quitted the profession of a Painter, and turned merchant: However, in the intervals of his business, he made a considerable number of portraits. He died of the plague, anno 1631, aged 61 years.

GIOVANNI ANTONIO REGILLO
da PORDENONE,

WAS born at Pordenone in Friuli, 20 miles from Udine. He was descended from the ancient family of the Sacchi, and his true name was Licinio; but the emperor having knighted him, he took the opportunity to change his name out of hatred to one of his brothers, who would have assassinated him, for which reason he called himself Regillo. His love of Painting was his only master, and his genius, together with his studying the works of Giorgione, his friend and competitor, guided him to that perfection in his art to which he arrived. After he had learnt as much as he could from Giorgione's works, he, like him, set himself to imitate the beautiful effects of nature; which, joined to the force of his genius, and his ambition to excel in his profession, rendered him one of the most celebrated Painters in the world.

He disputed the superiority with Titian, and their jealousy of each other was so great, that Pordenone fearing to be insulted by his rival, was always upon his guard, and when he painted the cloyster of St Stephen in Venice, he worked with a sword by his side, and a buckler tied about him, as was the fashion of the bravo's in his time. He had a fruitful vein, a good gust of designing, and a manner of colouring not far inferior to Titian's. He produced several pieces in fresco. He worked with facility, and gave a great force to his productions.

His principal public pieces are at Venice, at Udine, Mantua, Vicenza, Genoa, and Friuli. He was sent for to Ferrara by duke Hercules II. to finish some designs for tapestry, which he had begun at Venice, but he was scarce arrived at that city, before he fell ill and died, leaving this work unfinished, which was the travels of Ulysses. He was in his 56th year when he departed this life: some say he was poisoned. The duke of Ferrara was at the charge of his funeral, which was pompous and magnificent. He had a nephew of his own name, Pordenone, who was his disciple, and another disciple, Pomponio Amalteo, who married his daughter.

C I R O L A M O M U T I A N O,

A Native of Brescia in Lombardy, studied some time under the disciple of Romanani, whom he left to apply himself to Titian's manner, but endeavouring to strengthen his knowledge of design, he went to Rome, and worked with Taddeo Zuccheri. He there designed much after the antique, and good pictures, and made a considerable number of portraits. He finished the designs of the basso relievo's of Trajan's column, which Julio Romano began. He had them graved, and Ciaconius assisted him in it. Pope Gregory XIII. employed him, and it was out of favour to him, that his holiness founded the academy of St Luke at Rome, which was confirmed by a brief of pope Sixtus V.

Though Mutiano understood historical Painting, he was more fond of landskips, and was more a master of them. His manner had something of the Flemish in it, in the touches of his trees, which the Italians have not studied so much as the Flamands, though they are very ornamental in landskips. He accompanied the trunks of his trees with every thing which he thought would render them agreeable. He

com-

commonly imitated the chefnut tree, and was wont to fay, that no trees were fo proper to be painted. Cornelius Cort graved after his designs feven great landfkips, which are very fine. Mutiano died in the year 1590, aged 62 years. By his will he left two houfes to St Luke's academy in Rome, and ordered, that if his heirs died without iffue, all his eftate fhould go to that academy to build an hospital for the benefit of fuch young ftudents as came to Rome, and wanted relief.

G I A C O M O P A L M A,

C A L L E D

P A L M A V E C C H I O.

THE old Palma was born in the territory of Bergamo, in the year 1548. In his Paintings he fhewed a great ftrength of colouring, and a good guft of defigning. Though he was born in Lombardy, yet having been Titian's difciple, I thought it proper, rather to place him in the Venetian than in the Lombard fchool. His manner was fo like his mafter's, that the latter leaving a defcent from the crofs unfinished at his death, Palma was chofen to put the laft hand to it, which he did out of refpect to Titian's memory, as he fhewed by the following words that are ftill to be read on the picture.

*Quod Titianus inchoatum reliquit,
Palma reverenter perfecit,
Deoque dicavit opus.*

Among his works which are fhewn at Venice, the fineft is the St Barbara in the church of Santa Maria Formofa. He died in the forty eighth year of his age, anno 1569. by which we may fee he was not called old on account of his age, but to diftinguifh

him from Palma the younger, his nephew, and Tintoretto's disciple, whose stile very much resembled that of his master Tintoret. He painted a great many pictures at Venice, and died in the year 1623.

*G I A C O M O da P O N T E, da
B A S S A N O,*

THE son of an indifferent Painter called Francesco da Ponte, who first lived at Vicenza, from whence he removed to Bassano, being charmed with the situation of the place where he settled, and was very careful to give his son Giacomo a good education. The youth having learnt the rudiments of Painting of his father, went to Venice, and was Bonifacio's disciple. Here he copied Titian and Parmegiano's works, after which he returned to Bassano, and followed the natural bent of his genius, that inclined him to draw every thing after nature, whom he had always before him in the execution of his pieces. Though he designed figures very well, he particularly applied himself to the imitation of beasts and landskips, because those things were more common, and more advantageous for Painting, in the place of his abode, than others. Accordingly he succeeded in them to perfection, especially in subjects that treated of the fields, and if there are not so much nobleness and elegance as one could wish in his history-pieces, there is at least, a great deal of force, temper and fidelity. His love of his art, and his facility in his performances, made him produce a vast number of pictures which are dispersed up and down throughout all Europe. He worked commonly for merchants, who exported his pieces into several countries. He died in the year 1592. at fourscore and two years old, and left four sons, Francesco, Leandro, Giovanni Battista, and Girolamo.

FRANCESCO da BASSANO,

THE eldest, settled at Venice, and excelled his brothers in his profession. He was very thoughtful, and his melancholy was so great, that at last it crazed him: he fancied often that bailiffs were at his heels to arrest him; and hearing somebody knock at his door when he had one of these mad freaks upon him, he thought they were come to take him, and therefore leaped out of the window to escape them, as he imagined. By the fall his brains were beat out against the pavement, and he died in the forty fourth year of his age, anno 1594.

LEANDRO da BASSANO,

HIS brother, followed his father Giacomo's manner, as well as Francesco, but he did not give so much force to his pieces as his elder brother. He had an excellent talent for Face-Painting, and made it his chiefest business. He drew a portrait of the doge, Marini Grimani, for which he was knighted. He loved to dress well, to live freely, and keep the best company, but it was always running in his head that somebody or other would poison him. It is said, that all the four brothers, sons of Giacomo da Ponte, were subject to such fancies, their mother being somewhat inclined to madness. He died at Venice, anno 1623.

Giovanni Battista and Girolamo, the two other brothers, employed themselves in copying their father's works: Giovanni Battista died in the year 1613, and Girolamo, who, from a physician had turned painter, in the year 1627.

Reflections on the works of the BASSANS.

Giacomo da Bassano, the father of the four brothers, is the only person I shall speak of, because I look on his sons but as his copists, for they imitated him in all their pictures; and if they did any thing more, it was rather the effect of their memory, than of their genius. In a word, if they had merit, it was purely an emanation from their father's.

Giacomo da Bassano, was, without doubt, born with a talent for Painting, for of all the Painters whose productions I have seen, I never met with one who followed less their master's manner, than this Giacomo. He quitted it to give himself up intirely to nature, who gave him what he had of genius, and, in the place of his abode, the means for him to cultivate it. Bassano considered this mistress of arts, by the characters which make her most sensible and most to be known. He studied her with great application in particular objects, and then composed pictures of singular worth. If his talent was not for the heroic and historical kind, which require dignity, he has treated his pastoral subjects well, and all such as was proportionable to his genius; for of whatever manner his objects were, he knew how to dispose of them advantageously, by the good effect of the whole-together; and if some particular things are ill adjusted and ill turned, he has at least rendered them like and probable. His designs were not noble or elegant, neither did the most part of his subjects require them to be so, but he was correct in his way. His draperies were dull, and there was more of exercise than truth in the execution of them.

His local colours maintained their character very well. His carnations are very fresh and very true.

His

His colours conform admirably well to those of nature. His landskips are of a good guſto. His proſpects are well choſen. He ſhews a good intelligence of the *claro obſcuro*. His touches are lively, and the colours of his diſtances always true, but ſometimes a little too black in the neareſt places, which fault he fell into by endeavouring to preſerve the character of his luminous objects. He has drawn a great many night-pieces, and the cuſtom he had acquired of making ſtrong ſhadows, perhaps contributed to the ill uſe he ſometimes made of them in his day-pieces.

His pencil is firm and ſteady, and guided with ſo much juſtneſs, that no man ever touched animals ſo artfully and exactly. I do not know whether there are many of his pieces in France, but I am ſure thoſe that I ſaw of his in the churches of Baſſano, have a freſhneſs and a brilliant, that appeared to me to be extraordinary, and ſuch as I have not ſeen elſewhere.

J U L I O L I C I N I O,

C A L L E D

P O R D E N O N E *the* Y O U N G E R,

OF Venice, was a diſciple of the great Pordenone. His uncle was a good deſigner, and underſtood Painting in *frefco* to perfection. The uncle's and the nephew's works are often confounded through the conformity of their names. Julio was employed in ſeveral places. He painted the front of a houſe in Augſburg, in *frefco*, wherein monſieur Chanterell now lives. This piece is very well preſerved, and in honour of the author's memory, the magiſtrates have placed this inſcription on it.

“ Julius

“ Julius Licinius civis Venetus & Augustanus,
 “ hoc ædificium his Picturis insignivit, hicceque
 “ ultimam manum posuit, anno 1561.” That is to
 say: “ Julius Licinius, a citizen of Venice and Aug-
 “ burg, made this house famous by this Painting,
 “ which he finished in the year 1561.” He was
 contemporary with Bassano, and we know no more
 of him, neither Vasari nor Ridolfi having mention-
 ed him, we suppose on account of the resemblance
 between his name and merit and his uncle’s.

We should have placed Giovanni d’Udine, of
 whom we have spoken, page 134, and Fra. Bastia-
 no del Piombo, p. 142, in the Venetian school;
 but the lives of those two Painters have such rela-
 tion to Raphael and Michael Angelo’s, that we
 thought we could not reasonably separate them.





THE
L I V E S
OF THE
L O M B A R D
PAINTERS.

B O O K V.

ANTONIO da CORREGGIO,



SO called from the place where he was born, a town in the dukedom of Modena, anno 1472. When Painting revived in Italy, in the days of Cimabue; its beginning was but weak, and it did not arrive at perfection on a sudden; it reached it by degrees. The disciples always added something to the progress their masters made in it before them, and there is nothing in this which commonly does not happen to all arts. But we must here admire and respect a genius, that against the ordinary course of Painting, without having seen Rome, the antiquities, or the works of the most able Painters, without favour or protection, or going from home for it, in the midst of poverty, and

and without any other helps than the contemplation of nature, and the affection he had for his business, has produced works of a sublime kind, both for the thoughts and the execution. His chief pictures are at Parma and Modena, and his cabinet-pieces are very rare.

Raphael's fame tempted him to go to Rome. He considered attentively the pictures of that great Painter, and after having looked on them a long time, without breaking silence, he said, "Anch' Jo
"son Pittore, I am still a Painter." Yet all the fine pieces that he had made, could not draw him out of the extreme misery he was in, his family being very burthenfome, and his price small.

Going on a time to Parma to receive fifty crowns, he was paid in a sort of copper-money called *Quadrino's*. His joy that he had got it to carry home to his wife, made him that he did not mind the weight of his money, with which he loaded himself in the heat of the summer, and being to lug it twelves miles on-foot, the burthen, the walk, and the weather, threw him into a pleurisy, of which he died at 40 years old, anno 1513.

Reflections on the works of CORREGIO.

WE do not find that Corregio borrowed any thing from other men's works, every thing is new in his pictures, his conceptions, his design, his colouring, and his pencil; and this novelty has nothing but what is good. His thoughts are sublime, his colouring delicate and natural, and his pencil easy and delightful, as if he had been guided by the hands of an angel. His out-lines are not correct, but their gusto is great. He found out certain natural and unaffected graces for the airs of his heads, for his Madonna's, his saints and little children; add to this the union that appears in his works,

works, and his talent of moving the heart by the delicacy of his expressions, and we shall have no difficulty to believe that the knowledge which he had of his art was a gift of heaven, rather than an effect of his studies.

Francesco Francia, who ought to have been placed here, is put among the Roman Painters, page 102, as also Polidoro Caravaggio, p. 114, Parmegiano, p. 127, Pellegrino of Modena, p. 134, and Primaticcio, p. 144. The reason of our placing them there, was because we considered the manner they followed more than the country where they were born; and perhaps the reader will not be displeas'd to see Raphael's disciples coming after their master.

The CARRACH'S, viz. LODOVICO, AUGUSTINO, and ANNIBALE.

THE three Carrach's, who acquired so much reputation and glory by their pictures, were all born at Bologna.

Lodovico came into the world in the year 1555. and was cousin-german to Augustino and Annibale; being elder than they, and a Painter before them, they were his disciples. His master was Prospero Fontana, who, discovering but little fire in his Painting, would have dissuaded him from it, and reproved him so roughly, that Lodovico left his school. His talent kept him in heart, and he resolv'd to have no other master but the works of the great Painters. He went to Venice, where Tintoretto seeing something of his doing, encouraged him to proceed in his profession, and foretold he should in time be one of the top of it. This prophetic applause animated him in his resolutions to acquire the mastery of his art. He studied Titian's, Tintoret's, and Paolo Veronese's works at Venice;

nice; La Passignano's, and *Andreo del Sarto's* at Florence; *Parmegiano's* and *Corregio's* at Parma, and *Julio Romano's* at Mantua; but of all these masters, he who touched him most sensibly was *Corregio*, whose manner he ever after followed.

Augustino was born in the year 1557, and *Annibale* in 1560. Their father's name was *Antonio*, a taylor by trade, yet he was very careful to give his sons a good education. He bred *Augustino* a scholar, his inclination seeming to lead him to learning; but his genius afterwards carried him away more violently to the arts; wherefore *Antonio* put him to a goldsmith, whom *Augustino* quitted in a little while, and went home to his father's, where he busied himself about the knowledge of several things indifferently. He gave himself up to every thing that pleased his fancy; to Painting, graving, poetry, music, dancing, and the mathematics, with other commendable exercises, which adorned, but divided his understanding.

On the contrary, all *Annibale's* thoughts ran upon Painting. He studied it in company with his brother, but the difference of their tempers made them quarrel perpetually, and hindered the fruit of their studies. *Augustino* was fearful and studious, *Annibale* bold and venturous. *Augustino* loved the company of men of sense and quality. *Annibale* was always for conversing with his equals, and avoided the society of those that were better born than himself. *Augustino* pretended to domineer by his right of seniority, and the variety of his learning; *Annibale* despised it, and minded only designing. *Augustino* was very solicitous to profit by his studies, and not to let any punctilio of science escape him; *Annibale* was more lively, and made his way every where easy. Thus it being almost impossible to make them agree, their father parted them, and sent the elder to *Lodovico Carracci*, who would also have his brother

Annibale

Annibale with him, when by the example of his zeal to reach the perfection of his art, by inspiring them with the same love for his profession, by promising to communicate all he knew of it to them, and his knowledge was now very well spoken of; and in short, by the sweetness of his deportment and his prudence, he moderated the antipathy that was naturally between them, and their ambition to excel in the art encreasing every day, they all three entered into a very strict friendship, forgetting every thing but their care to become masters.

However, Augustino's studies of Painting were often interrupted by those of graving, which he learnt of Cornelius Cort, not being willing to quit an exercise which he had shewn a genius for ever since he was fourteen years old: yet, though he acquired an excellence in graving, his love of and his talent for Painting, recalled him always to this art as to his center.

Annibale, who never wandered from his profession, to inform himself of all things necessary to it, went through Lombardy to Venice. He could not contain his raptures at the sight of Corregio's works in Parma. He wrote to Lodovico, and prayed him to excite his brother Augustino to come and see the wonders he had seen at Parma, saying, "He could never find out a better school; that neither Tibaldi, Gicolini, nor even Raphael in his St Cecilia, had done any thing comparable to the extraordinary things he saw in Corregio's pictures; that all was great and graceful; that Augustino and he should with pleasure study those beautiful pieces, and live lovingly together."

From Lombardy Annibale went to Venice, where the new charms which he found in the works of Titian, Tintoret, and Paolo Veronese, put him upon copying the pictures of those great men with care.

At last these three Painters having made the utmost advantage of their reflections on the works of others, united themselves so perfectly, that they continued almost always together. Lodovico communicated his discoveries to his cousins, and they received them with all possible eagerness and gratitude. He proposed to them to unite all their sentiments, and their manner; and upon their objecting to him, it would be difficult to penetrate into all the principles of so profound an art, and to be enlightened in all the doubts arising in so copious a science, he answered that there was no likelihood that three persons who fought after the truth, and had seen and examined thoroughly so many different manners, should be deceived.

They resolved therefore to pursue and augment the method they had begun. They had performed several things in several places, which, in spite of the open and under-hand dealing of those that envied them, got them reputation and friends: and thus finding their credit to encrease, they laid the foundation of that celebrated school, which ever since has gone by the name of the Carracci's academy.

Hither all the young students who gave great hopes of their becoming masters, resorted to be instructed in the rudiments of Painting. Here the Carracci taught freely and kindly those things that were proportionable to the qualifications of their disciples. They established certain models well chosen, for men and women. Lodovico's charge was to make a collection of antique statues, and basso relievo's. They had designs of the best masters, and curious books on all subjects relating to their art. One Antony de la Tour, a great anatomist, taught what belonged to the knitting and motion of the muscles, with reference to Painting. There were often disputations in the academy, and not only Painters but men of learning proposed difficult questions

questions to be decided, and Lodovico's judgment was, in all cases, their oracle. Every body was well received, and youth being excited by emulation, the young men spent whole days and nights in study there: for though hours were allotted to treat of different matters, yet, at all times, they might improve themselves by the antiquities, and the designs which were to be seen there. The Conde di Malvasia says, "that the principles of Lodovico, the cares of Augustino, and the zeal of Annibale, supported this academy." The reputation of the Carracci reaching Rome, cardinal Edvardo Farnese, who was going to have the gallery of his palace painted, sent for Annibale to Rome to execute his design. Annibale was the more willing to go thither, because he had a great desire to see Raphael's works, with the antique statues, and basso relievo's.

The gusto which he took there for the ancient sculpture, made him change his Bolognian manner, which had very much of Corregio's in it, to follow a method more learned, and more exprest, but more dry, and less natural in the design, and in the colouring. He had occasion to put it in practice in several works which he performed there; and among others in the Farnese gallery, whither Augustino came to assist him, both in the disposition and in the execution: but Annibale, either uneasy at Augustino's pretending to direct the work, or willing to have all the glory of it, could not endure to have his brother continue with him, or be further concerned in the performance of it, though Augustino was very submissive, and would have done any thing to bring him into a good humour.

Cardinal Farnese perceiving the misunderstanding between them, sent Augustino to Parma, intending to have him employed by duke Ranuccio, his brother. He painted one chamber in the duke's
○ palace,

palace, but had such frequent vexations given him there, that he could not bear them, so he retired into a monastery of Capuchins, to prepare himself for death, which he was sensible was approaching; and it happened in the year 1605, he being no more than 45 years old.

He left a natural son called Antonio, of whom Annibale took care, set him to study, and instructed him in the art of Painting. This Antonio has given so many proofs of his capacity, even in the few pieces which he left behind him in Rome, that it is thought he would have surpassed his uncle if he had lived longer. He died at 35 years of age, anno 1618.

The Conde di Malvasia writes, that Annibale had a great deal of reason to repent of his treating his brother so ill at Rome; for having some pictures to do afterwards, wherein his brother's advice and learning were necessary for him, he would have been embarrassed without the assistance of his cousin Lodovico Carracci. But this is not probable, for Aguechi, who always assisted Annibale with his advice in all the compositions he made, would not have failed him on this occasion; and the fruitfulness and beauty of his genius, are to be seen elsewhere by his designs.

Augustino was buried at Bologna with extraordinary pomp, the particulars of which may be seen in the Conde di Malvasia's description of his funeral. In the mean while Annibale continued working in the Farnese gallery. He took incredible pains and care about it; and though he was a perfect master of his art, he did not do the least thing without consulting nature, nor paint the least part of his figures, till he had made a model of it on the scaffold, and had exactly designed all the attitudes.

Bonconti, one of his disciples, being astonished at his uncommon care, and the little notice that was
taken

taken of it, among other things, wrote to his father, that Annibale had but ten crowns a month, notwithstanding his performances deserved a thousand; that he was at work from morning till night, and almost killed himself with working. His words are, as I have taken them from the Conde; “Di Malvasia, voglio ch’egli sappia che messer Annibale Carracci, non altro ha del suo che scudi dieci di master il mese, & parte per lui è servitore; & una stanzietta ne’ i tetti dove lavora & tira la caretta tutto il di come un cavallo, e fa loge camare e fale equadri & ancone & clavori da mille scuti estenta e crepa & ha poco gusto ancora di tal servitu ma questo, di gratia non si dica ad alcuno.” At last after inconceivable pains and care, having finished the Paintings of that gallery, in the perfection we now see them, he hoped cardinal Farnese would have rewarded him proportionably to the excellence of the work, and to the time it took him up, which was eight years; but one Don Juan de Castro, a Spaniard, who had a mighty influence over the cardinal, insinuated to him, that according to his calculation, Annibale would be well paid if he gave him 500 crowns of gold. The money was brought him, and he was so surprized at the injustice done him, that he could not speak a word to the person that brought it.

This ill usage made a terrible impression on his mind; his chagrin threw him into a consumption, and shortened his days. His melancholy did not hinder his amours; and his debauches at Naples, whither he was retired for the recovery of his health, helped him forward to his grave in the 50th year of his age, anno 1609.

While Annibale worked at Rome, Lodovico was courted from all parts of Lombardy, especially by the clergy, to make pictures for their churches; and we may judge of his capacity, and his facility,

by the great numbers of pictures he made, and by the preference that was given him to other Painters.

In the midst of his occupations, Annibale solicited him to come to Rome, and assist him with his advice about his work in the Farnese gallery; and he entreated him so earnestly, that Lodovico could not put off the journey. He arrived at Rome, and after having corrected several things in that gallery, and painted himself one of the naked figures, which supports the Medaillon of Sirinx, he returned to Bologna, making a very short stay at Rome. When he had established and supported the reputation of the Carracci, and fixed it to all posterity, he died at 63 years of age, anno 1618.

Lodovico was born in 1555, and died in 1618.

Augustino was born in 1557, and died in 1605.

Annibale was born in 1560, and died in 1609.

The Carracci had abundance of disciples, the most famous of whom were Guido, Domenichino, Lanfranco, Sisto Badalocchi, Albani, Guercino, Antonio Carracci, Mastelletta, Panico, Battista, Cavdone, Taccone, &c. Had the Carracci had no reputation of their own, the merit of their disciples would have rendered their name illustrious in succeeding times.

Reflections on the works of CARRACCI.

WHEN Michael Angelo da Caravaggio, and Il Cavaliere Gioseppino were at the helm of Painting, when the former, who design'd ill, got a great many pupils on account of his being an excellent colourist, and the latter fell into a manner for expedition without gusto and exactness, the good genius of Painting raised the school of the Carracci for the support of so fine an art, which was in danger

ger of falling into decay, both in composition and design.

Nature gave the Carracci a wonderful ardor for their profession, as well as furnished them with a fine genius. They followed it by their talent, and perfected it by the assiduity of their studies, by the indefatigableness of their labour, and by the docility of their understanding. The same principles, on which they founded the celebrated school we have mentioned, were their guide in the execution of all their works. Their manners resemble each other, and all the difference that is to be found in them, proceeds from the diversity of their tempers: Lodovico had less fire, but more grandeur, more grace, more sweetness than Augustino or Annibale; Augustino had more gaiety, and Annibale more boldness and singularity of thought, than either of the other two. His designs were more profound, his expressions more lively, and his execution more firm.

The Carracci took from the ancient sculptures, and the best masters of their art, as much as they could to form a good manner; but they have not drained the fountain dry, they have left more in the antiquities, in Raphael, in Titian and Corregio, than they have taken from them.

Though Annibale's character was more for profane than pious subjects, he has, however, treated some of the latter kind very pathetically, especially the story of St Francis. But Lodovico succeeded in these pictures better than Annibale; he gave graceful airs to his Madonna's after Corregio's manner. Annibale's genius inclined him rather to fierceness than delicacy, and more to gallantry than modesty. As for Augustino, his studies of Painting were often interrupted by those of gravestone, of which he was a perfect master. He also diverted himself with other exercises, by which means he made few pieces

of Painting, and the greatest part of those he did make, pass for his brother's.

Annibale having studied very little, and applying himself wholly to Painting, he in his grand compositions frequently made use of his brother Augustino's assistance, and that of Monsignor Agucchi; by the instructions they gave him, informing and confirming his genius.

All the three Carracci designed with a good gusto. Annibale's gusto mended and increased by his abode at Rome, as one may see by his performances in the Farnese gallery. The design is loaden, we must confess, but that load is so fair, and so learned, that it pleases even those who condemn it; for his gusto is a composition of the antique of Michael Angelo's manner, and of nature: his affection for new beauties making him forget the old ones, he quitted the Bolognian manner for the Roman: the former was soft and mellow, and according as he encreased his gust of designing, he diminished that of colouring; thus the design of his last works came to be more exprest, but his penciling is not so tender and agreeable as in his first.

This fault is common to almost all the Painters that designed correctly; they imagined they lost the the fruit of their labours, if they did not let the world see how far they were masters of that part of their art; and that the spectators would forgive them for what they fell short in other parts, satisfying themselves with the regularity of their design. They were afraid it should be overlooked, and to prevent it, have made no scruple to offend the sight by the crudity of their out-lines.

Annibale had an excellent genius for landskips. The forms of his trees are exquisite. The designs that he made of them with a pen, are wonderful for their character and sense. His touches are well chosen; they consist of a few strokes; but those

that are there exprefs a great deal; and what I have faid of the landfkips agrees with all his designs. In all his vifible objects of nature there is a character which diftinguifhes them, and makes them appear more fenfibly to be what they are. Annibale knew how to take his character, and has made ufe of it in his designs with equal fenfe and judgment. Notwithftanding he had a great efteem for Titian and Corregio's works, his colouring is not extraordinary. He did not underftand the doctrine of the *claro obfcuro*, and his local colours are not much to be valued. Thus, if there is any thing good in the colouring part of his pictures, it is not fo much the effect of the principles of art, as the happy movement of his genius, or the remembrance of Titian and Corregio's works.

However, there never was a Painter who was more univerfal, more eafy, and more certain in every thing he did; nor that was more generally approved, than Annibale.

G U I D O R E N I

WAS born at Bologna in the year 1574, the fon of Daniel Reni, an excellent mufician. He learnt the rudiments of Painting under Denis Calvert, a Flemifh mafter, who had then a good reputation; but the academy of the Carracci at Bologna beginning to be talked of, Guido left his mafter, and entered himfelf in that fchool. In his firft pieces he followed entirely the manner of his new mafters, and chiefly imitated Lodovico, becaufe he found more grace and grandeur in his compositions than in thofe of his kinfmen. He afterwards endeavoured to find out a manner on which he might fix. He went to Rome, and copied all forts of things there. He was charmed with Raphael's pictures, and pleafed with the fpirit of Caravaggio's.

He tried every stile, and at last hit upon one against which nobody had any thing to say. Indeed, it was great, easy, graceful, and got him vast riches, and an equal reputation. Michael Angelo da Caravaggio, being angry that he had suddenly changed his manner, which was strong and brown, for one quite opposite to it, spoke very contemptibly of his pictures; and his insolent expressions might have had ill consequences, had not Guido prudently avoided disputing with a man of his impetuous temper.

Guido returning to Bologna grew famous for the care he took in finishing his pieces: and perceiving that the persons of quality were eager to have them; he set a price upon them according to the number of figures in each picture, and every picture he valued at one hundred Roman crowns.

By these high prices Guido found himself, in a little while, very well at ease, and lived nobly, till an immoderate love of gaming seized him. He was unfortunate, and his losses reduced him to necessities that he could not go through. His friends used all imaginable arguments to dissuade him from play, but he would not give it over. He sent his pictures to be sold under-hand at a sorry rate, and took it for such as he had before refused large sums for. As soon as he had got the little money he had for them in his pocket, he immediately went to look out for his gamesters to have his revenge. At last, as one passion weakens another, his love of gaming lessened that of Painting so far, that he never thought of his reputation in what he did, but only to rid his work, and get subsistence-money. His chief pictures are in the cabinets of the great. He performed alike well in oil, and fresco. The most noted of his pieces is that which he painted in concurrence with Domenichino in the church of St Gregory. Except his vice of gaming, he was a
man

man of good morals, and could he have corrected that fault, would have been an accomplished person. He died at Bologna, anno 1640, in the 67th year of his age.

Reflections on the works of GUIDO.

THOUGH there appears no great capacity in Guido's productions, yet one may see by them, that his making but few grand compositions, was rather for want of opportunity than genius: however, it must be owned, that his talent was not equally proper to treat of all sorts of subjects; such as were devout and pathetic suited best with his temper; grandeur, nobleness, sweetness and grace, were the character of his mind. He has spread them so much over all his works, that they are the principal marks which distinguish him from other Painters.

His thoughts are delicate, and the disposition of his objects in general, and of his figures in particular, is good.

Guido being the first and favourite disciple of the Carracci, he, for a while, imitated their gusto of design, and their manner; but at last he formed one of his own, which was neither so firm, so express'd, nor so learned as Annibale's, yet it came nearer to nature, especially in the extremities, being the head, feet and hands.

He had particular tender strokes for certain parts, which he designed in a particular way; as, the eyes great, the mouth little, the nostrils somewhat close, the hands and feet rather plump than sensibly articulated. He made his feet too short, and the toes too close. It was not that he did not know what he did, which was the occasion of his not expressing exactly the articulation of the members, but to avoid a kind of pedantry, which he said
there

there was in specifying them too much : however there was a medium between the one and the other extreme, which he ought to have observed.

As for his heads, they yield no manner of precedence to those of Raphael, either for correctness of design, or delicacy of expression, especially the upper part of them ; though he did not commonly treat of subjects that were capable of furnishing him with so great variety of expressions, as are in Raphael's. His merit consisted in that moving beauty, which, in my opinion, did not proceed so much from a regularity of features, as from a lovely air which he gave the mouth, that had something in it between a smile and seriousness, and in the graces of the mouth, with a certain modesty which he put in the eyes.

His draperies are well set, and of a grand gusto. His folds are large, and sometimes broken. He employed them ingeniously to fill up the void places, and to agroup the members and lights of the figures, chiefly when they were alone. In a word, no body ever understood how to adjust the draperies better than Guido, nor to dress his figures more nobly than he, without the least affectation.

There are no landships of his to be seen : and when he treated of a subject which required any extent, he made use of another hand.

His colouring is like that of the Carracci, in the pictures he drew after his first manner. He has also painted some in the manner of Caravaggio ; but finding there was too much labour in it, and besides, that it did not please every body, he took to another manner, which the Italians call *Vaga*. Of this kind he drew several agreeable pieces, in which there is a great union of colours, though they are weaker than in his other manners ; for being by little and little accustomed to his weakness, he neglected his carnations, or, perhaps, endeavouring to
make

make them more delicate, he gave them a certain grey cast, which often fell into a livid colour.

He was absolutely ignorant of the *claro obscuro*, as was all the school of the Carracci; yet, like his chief master Lodovico, he sometimes practised it, more through the greatness of his gusto, than any principles of art, in retrenching from his objects all those minutiae which divide the sight.

His pencil was light and easy; and he was so well satisfied that a freedom of hand was necessary to please, that he gave some bold strokes to his work after he had laboured it, to take off all suspicion of what time and pains it cost him.

At the latter end of his life, he was reduced to such straits by gaming, that he had no need to use this artifice, being obliged to dispatch his work as fast as he could to get him subsistence; and this has left a natural freedom on his last pieces, which are not so finished as his former. In short, in whatever manner or time he painted his pictures, his thoughts are so delicate, his figures so noble, his expressions so sweet, his dresses so rich, and every thing so graceful, that he was, and ever will be universally admired.

DOMENICO ZAMPIERRI,

Commonly called

DOMENICHINO,

WAS born at Bologna, anno 1551, of an honourable family, and was a long time a disciple of the Carracci. His invention was slow, but excellent. What he designed while he was in the school of the Carracci for his exercises, was done with so much pains and circumspection, that his fellow-disciples looked upon him as a person that lost his time. They were wont to call him the Ox, and

and said he laboured as if he was at the plow. But Annibale, who knew his character better, told them, " This ox, by dint of labour, would in time make his ground so fruitful, that Painting itself would be fed by what it produced ;" a prophecy which proved very true, for there are many excellent things to be learned from Domenichino's pictures. His works in Rome, Naples, and the Farnesian grotto, are eternal proofs of his ability. His communion of St Jerom, in that saint's church at Rome, pleased Poussin, the French Painter so well, that he used to say, " Raphael's transfiguration, Daniele di Volterra's descent from the cross, and Domenichino's St Jerom, were the three best pictures in Rome." He added, that for the expressions, Domenichino was the only Painter he ever knew. Having worked in fresco very much, his pictures in oil are painted somewhat drily.

He was made chief architect of the apostolical palace, by pope Gregory XV. for his great skill in that art. He loved solitude ; and it was observed, that as he went along the streets, he took notice of the actions of private persons whom he met in his way, and often designed something in his table book. He was of a mild temper and obliging carriage, yet he had the misfortune to be cruelly persecuted by his enemies, who were only so out of envy to his perfections ; particularly, he was so ill treated at Naples, that it grieved him to death in the year 1648, being then about threescore years of age.

Reflections on the works of DOMENICHINO.

I Do not know what to say of Domenichino's genius, or whether he had any or not ; or if the goodness of his sense, and the solidity of his reflections, did not serve him instead of a talent, and enable him to produce things worthy posterity. He

was

was born with a thoughtful temper, by no means agreeable to the activity which Painting requires. The studies of his youth were obscure, his first works contemptible, his perseverance was condemned for loss of time, and his silence reckoned stupidity; yet this obstinacy of his in his studies, was the only thing that, spite of the advice and laughter of his fellow-disciples, heaped him up a hidden treasure of knowledge, which he in time laid open. In short, his soul, shut up like a silk-worm in her cocoon, after having for a long time worked in a sort of solitude, finding it had quite thrown off the ignorance that it laboured under, and warmed by the activity of his thoughts, took wing, and made itself admired, not only by the Carracci, who had supported him, but by their disciples, who had endeavoured to dishearten him, and dissuade him from a profession he would, as they thought, never be master of.

His thoughts were judicious from the beginning; they were afterwards elevated, and wanted but little of reaching the sublime, if he did not reach it in some of his works; as the Angels of the dome of St Andrew's church in Rome, the Communion of St Jerom, his David, Adam and Eve in the king's cabinet, our Saviour carrying his cross, in the custody of monsieur l'Abbe de Camps, and some other pieces, seem to testify.

His attitudes were well enough chosen, but he understood very ill the placing of his figures, and the disposition of the whole-together. In other parts of his art, as the correctness of design, the expression of his subject in general, and the passions in particular, and the variety and simplicity of the airs of his heads, he is not inferior even to Raphael. Like him he was very jealous of his outlines, and has expressed them still more drily; and though he has not so much nobleness and grace, he does not want either of those excellencies.

His draperies are very bad, very ill set, and extremely stiff. His landscapes are of the gusto of the Carracci, but executed with a heavy hand. His carnations have a grey cast, and have not the character of truth; and his *claro obscuro* is worst of all. His pencil is heavy, and his Painting dry.

The progress he made in his art increasing only by his labour and reflections, the merit of his works advanced with his age, and his last pieces are most commended: from which we may lawfully affirm, that as much as Domenichino possessed of his art, it was rather the reward of his fatigue, than the effect of his genius. But whether it was fatigue or genius, his pictures have been a pattern to all succeeding Painters.

GIOVANNI LANFRANCO,

WAS born at Parma, on the same day with Domenichino, in the year 1581. His parents were poor; and to ease themselves of him, carried him to Placenza, to enter him in the service of the count Horatio Scotti. While he was there, he was always drawing with coal upon the walls, paper being too small for him to scrawl his ideas on. The count observing to what the lad's disposition inclined, put him to Augustino Carracci; after whose death he went to Rome, and studied under Annibale, who set him to work in the church of St Jago, belonging to the Spaniards, and found him capable enough to trust him with the execution of his designs; in which Lanfranco has left it a doubt whether the work be his or his master's.

His genius was for Painting in fresco in spacious places, as we may perceive by his grand performances, especially the cupolo of St Andrea de Laval, wherein he has succeeded much better than in his pieces of a less size. The gusto of his designing he took

took from Annibale Carracci : and as long as he lived under the discipline of that illustrious master, he was always correct ; but after his death, he gave a loöse to the impetuosity of his genius, without minding the rules of his art. He joined with his countryman Sisto Badalocchi, in etching the histories of the Bible, after Raphael's Painting in the Vatican ; which work he dedicated, in conjunction with Badalocchi, to their master Annibale. Lanfranco painted the history of St Peter for pope Urban VIII. which was graved by Pietro Santi. He did other things to St Peter's church, and pleased the pope so well, that he knighted him.

Lanfranco was happy in his family. His wife, who was very handsome, 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 sung finely, and played well on several instruments. He died at 66 years of age, anno 1647.

Reflections on the works of LANFRANCO.

Lanfranco's genius, heated by his studying Corregio's works, and above all the Cupolo at Parma, carried him in his thoughts even to enthusiasm. He earnestly endeavoured to find out the means of producing the same things ; and that he was capable of great enterprizes, we may see by his performances at Rome and Naples. Nothing was too great for him ; he made figures of above twenty foot high, in the cupolo of St Andrea da Laval, which have a very good effect, and look below as if they were of a natural proportion.

In his pictures one may perceive that he endeavoured to join Annibale's firmness of design to Corregio's gusto and sweetness. He aimed also at giving the whole grace to his imitation ; not considering

dering that nature, who is the dispenser of it, had given him but a small portion of it. His ideas indeed are sometimes great enough for the greatest performances, and his genius could not stoop to correct them, by which means they are often unfinished. His easel pieces are not so much esteemed as what he painted in fresco; vivacity of wit, and freedom of hand, being very proper for that kind of Painting.

Lanfranco's gust of designing resembled his master's; that is, it was always firm and grand, but he lost ground at length in point of correctness. His grand compositions are full of tumult; examine the particulars, and you will find the expressions neither elegant nor moving.

His colouring was not so well studied as that of Annibale. The tints of his carnations are trivial, and his shadows are a little too black. He was ignorant of the *claro obscuro*, as well as his master; though, as he did, he sometimes practised it by a good motion of his understanding, and not by a principle of art.

Lanfranco's works came from a vein quite opposite to those of Domenichino. The latter made himself a Painter in spite of Minerva. The former was born with a happy genius. Domenichino invented with pain, and afterwards digested his compositions with a solid judgment; and Lanfranco left all to his genius, the source from whence flowed all his productions. Domenichino studied to express the particular passions, Lanfranco contented himself with a general expression, and followed Annibale's gust of designing. Domenichino, whose studies were always guided by reason, encreased his capacity to his death; and Lanfranco, who was supported by an exterior practice of Annibale's manner, diminished his every day after his master's death. Domenichino executed his works with a slow and heavy

heavy hand, and Lanfranco's was ready and light. To close all, it is difficult to find two pupils bred up in the same school, and born under the same planet, more opposite one to the other, and of so contrary tempers; yet this opposition does not hinder, but they are both to be admired for their best productions.

F R A N C E S C O A L B A N I

WAS born at Bologna in the year 1578. His father, who was a mercer, would fain have had him follow his trade, but Albani's inclination leading wholly to Painting, he was put at first to Denis Calvert, of whom Guido was then learning the rudiments of the art, and being far advanced in the knowledge of his profession, taught his companion the principles of designing. When he left his master Calvert, he took him with him to the school of the Carracci. Having made a considerable progress there, Albani went to Rome, where, by studying the best things, he became one of the most learned and agreeable Painters of Italy.

Returning to Bologna, he married a second wife, who brought for her portion a great deal of beauty and good humour. By this means he had quiet at home, and a perfect model for the women he was to paint. She had very handsome children, by whom he used to draw little Cupids playing and dancing, in all the variety of postures imaginable, and by his wife he drew all his naked Venus's and nymphs. He made use of his knowledge of the belles lettres ingeniously to adorn the subjects he treated of, with the fictions of poetry. He is censured for not varying his figures enough, and for giving almost all of them the same air and the same likeness, occasioned by his designing them after the same models with the ideas of which his mind was filled.

There are few great figures of his drawing extant ; and painting usually in little, his pictures are dispersed all over Europe, and valued as so many jewels. He was well paid for them, especially in his latter days ; they became very much in fashion, and being learned and agreeable, every one was taken with them. He lived peaceably and happily fourscore and two years, and then changed his life for a better, in the year 1660. His most famous disciples were Francesco Mola, and Giovanni Battista his brother.

Reflections on the works of ALBANI.

JOY being pleasing to the greatest part of mankind, and Albani's pictures inspiring that passion, they were as well received on that account, as for their ingenious thoughts. His talent, supported by the study of polite learning, enabled him to enrich his compositions with the ornaments of poetry. His vein was fruitful and easy, and he has done a great number of pictures full of figures. He understood design well ; and drawing always by the same patterns, he fell easily into the fault of repeating, chiefly in the airs of his heads, which were very graceful. By this means Albani's manner is the easiest to be known of any master's.

The subjects he treated of, did not give him occasion to shew how he could express different passions ; those that he has touched tend all to joy, and his expressions are not over delicate. We may be bold to say, the grace which we meet with in his pictures, is not so much the effect of genius, as the habit of his hand.

His attitudes and draperies are well enough chosen. He was a universal Painter, and his landscapes, which are more agreeable than learned, are like the airs of his heads of the same design, and the same touch.

His.

His colouring is fresh, and his carnations of a sanguine tint, but not very much studied. He was very unequal in the force of his colours, having drawn some of his subjects in the open field, some with a very strong colouring, and others with a very weak. As for the *claro obscuro*, and union of colours, though he did not know them to be principles of his art, yet good sense or chance, sometimes directed him to the use of them.

His works seem to be finished to the last degree; and though his pictures were drawn with facility, yet there are very few free touches to be seen in them.

FRANCESCO BARBIERI da CENTO,

Commonly called

G U E R C I N O,

WAS born near Bologna, anno 1597, and learned the principles of his art of a Bolognian Painter, whose capacity was not extraordinary. He left him and others afterwards, to enter into the academy of the Carracci, where he designed with a great manner, and great facility, but rather with a natural than with an ideal gust. When he was about to form to himself a manner of designing, he examined those of the Painters of his time. Guido's and Albani's seemed to him to be too weak, and without censuring theirs, he resolved to give his pictures more force, and come nearer to Caravaggio's stile, with which he was more pleased, than either with Albani's or Guido's. He thought a Painter could not imitate the relieve of nature, without the help of strong shadows and strong colours: nevertheless he was Guido's very good friend, and would never live at Bologna as long as Guido lived, to prevent their competition or rivalry, for which reason he always resided at Cento, till the death of his

friend. He painted for a long time after this strong manner, but in the declension of his age, he altered his stile, not out of his own judgment, but, as he said, to please the ignorant and get money; for, Guido's and Albani's reputation had drawn the multitude after their manner. Indeed, of all the Carracci's disciples, he was the least agreeable in his stile; and it is to be wished, that to the fierceness of his manner, he had joined more nobleness in the airs of his heads, and more truth to his local colours. His carnations have too much of the lead in them, though in general they do not want harmony; and whatever there seems to be wanting in his pictures, he will always be reckoned a great Painter by the critics.

He was as much to be esteemed for his moral virtues, as for his skill in Painting. He loved work and solitude; he was true to his word, an enemy to railing, humble, civil, charitable, pious, and eminently chaste. When he went abroad he was always accompanied with several Painters, who followed him as their master, and respected him as their father; for he assisted them with his advice, his credit, and his purse upon occasion. Though he was very humble, there was nothing mean in his behaviour; and joined to the uprightness of his morals a noble boldness, which made him be beloved by the great. Being laborious, he got abundance of money, which he laid out for the public use and diversion. He gave large sums to build chapels, and founded several fair hospitals at Bologna, and elsewhere. He died at threescore and ten years of age, anno 1667, and made two of his nephews his heirs, having lived a single and a chaste life.

Reflections on the works of GUERCINO.

GUERCINO studied a while in the school of the Carracci, yet it does not appear that he has any thing of their character in his works. His gusto was singular, his genius easy, but not elevated; neither were his thoughts fine. It is rare to meet with nobleness in his figures, and his expressions are not over moving.

His gusto of design is grand and natural, but not very elegant. His inclination led him always to a strong colouring. At first he was very willing to follow his friend Guido's stile, but seeing that Painter quitted one which he had then, for another more clear, and as the Italians say, more loose, he immediately took to Caravaggio's manner, which he tempered as he thought fit.

He gave union to his colouring by the uniformity of his red shadows, but his carnations were not very fresh, and yet his gusto naturally inclined him to imitate life, which he has often done with success, though sometimes too servilely and without choice. He drew his lights from above, and affected to make strong shadows, to attract the eyes, and give the greater force to his works. This is more remarkable in his designs than in his pictures, which keep up their reputation by the strength of the shadows, the harmony of the colours, by the great gust of design, by the softness of the pencil, and by a character of truth, which reigns every where through all of them.

MICHAEL ANGELO MERIGI,

Commonly called

MICHAEL ANGELO da CARAVAGGIO,

WAS born at Caravaggio, a village in the Milanese, in the year 1569, and made himself famous by a manner in Painting extremely

strong, true, and of a great effect, of which himself was the author. He painted every thing he did in a room where the light descended from on high. He followed his models so exactly, that he imitated their defects as well as their beauties, having no other idea than the effect of nature present before him. He used to say, "That those pictures
 " which were not drawn after nature, were but as
 " so many rags, and the figures of which they were
 " composed, but as painted cards."

His manner being new, was followed by several Painters of his time, and among others by Manfredi, and Valentine a Frenchman. We must own the likeness of this manner is very surprizing, and has a very powerful effect on the most judicious spectators. He drew after him almost the whole school of the Carracci.

For not to name Guercino, who never left his manner, Guido and Domenichino were tempted to follow it; but it was accompanied with such an ill goût of design, and the choice of his lights being the same in all sorts of subjects, they fell off from it in a very little time. His pieces are to be met with in most of the cabinets in Europe. There are several of them at Rome and Naples, and one picture of his drawing is in the Dominican's church at Antwerp, which Rubens used to call his master.

He often brought himself into danger by his contemptible discourse of his cotemporaries, especially of Gioseppino, whom he had made a jest of publicly. One day the dispute between them ran so high, that Michael Angelo drew his sword, and killed a young man called Tomasino, who being Gioseppino's friend, would have parted them. Upon this Michael Angelo was forced to fly to the marquis Justiniani, to protect him. While he lived in his house, he drew the picture of St Thomas's unbelief,

belief, and a Cupid, two admirable pieces, for the marquis.

Justiniani obtained his pardon, and reproved him severely for being so outrageous; but Michael Angelo, as soon as he was at liberty, being not able to command his passions, he went to Gioseppino and challenged him. The latter answered, "He was a knight, and would not draw his sword against his inferior." Caravaggio, nettled at this answer, hastened to Malta, performed his vows and exercises, and received the order of knighthood as a serving-brother. While he was there, he drew the decollation of St John Baptist for the great church, and the portrait of the grand-master de Vigna-Court, which is in the king's cabinet.

Being dignified with the order of Malta, he returned to Rome, intending to force Gioseppino to fight him; but, happily for his competitor, a fever took him and put an end to the dangerous dispute with his life, anno 1609.

Reflections on the works of MICHAEL
ANGELO da CARAVAGGIO.

CARAVAGGIO's ideas were like his temper, very unequal, and never lofty. His dispositions were good, and his designs of an ill goût. He had not understanding enough to choose well, or to correct nature. All his application was to colouring, and he succeeded wonderfully in it. His local colours are very much studied, and by the great knowledge he had of lights, joined to the exact variety with which he mingled his colours on his pallet, without breaking, or as we say, torturing them with his pencil, the truth that appears in all his works is equally perfect and surprizing.

His attitudes have no choice in them. His draperies are like, but ill set, and his figures are not

greeably adjusted, nor as becomes their characters. He knew nothing of grace or nobleness, and if either of them are to be met with in his pieces, it was not done out of choice but by chance.

However, he drew several pictures which deserved the name of grand compositions, and he finished them with extraordinary nicety. If he was not master of all the parts of Painting, we must own that his portraits at least are not to be censured. His expressions are not very lively. By his works one may easily perceive he did not so much consider what would contribute to make his pictures agreeable, as what would render his objects sensible, in which he was successful by the *claro obscuro*, by an excellent gusto in colouring, by a terrible force, an agreeable sweetness, and the mellowest pencil that ever was.

BARTHOLOMEO MANFREDI,

OF Mantua, was Caravaggio's disciple, and imitated his manner very exactly. The subjects of his pictures are generally persons playing at cards or dice. He died young.

G I O S. R I B E R A,

C A L L E D

S P A G N O L E T T O,

A Native of Valentia in Spain, was Caravaggio's disciple, and like his master had a strong manner, imitating nature very faithfully: but his pencil was not so mellow as Michael Angelo's. Spagnoletto delighted in Painting melancholy subjects. His works are dispersed over all Europe, but chiefly at Naples, where he lived a long time, and drew abundance of fine pieces



THE
L I V E S
OF THE
GERMAN and FLEMISH
PAINTERS.

B O O K VI.

HUBERT and *JOHN VAN-EYK,*

BROTHERS, natives of Maffeyk on the Meuse, were the first Painters in the Low-countries that did any thing worth taking notice of; for which reason we may reckon them the founders of the Flemish school. Hubert was the elder brother, he bred up John, and the latter studied so assiduously, that he equaled his master and elder brother, Hubert. They had both of them genius and skill; they worked together, and became famous by their performances; they drew several pictures for Philip the Good, duke of Burgundy; that which was set up in St John's church at Gaunt was universally admired. Philip I. king
of

of Spain, not being able to obtain the original, got a copy of it, which he carried into Spain with him. The subject of this piece was taken out of the Revelations, where the old men adore the Lamb. This picture is, to this day, looked upon as a wonder, and there being a great deal of care taken to preserve it, it is still very fresh. It is covered, and never exposed to view but on holidays, or at the desire of persons of the first quality.

After Hubert's death, which happened in the year 1426, his brother John removed to Bruges, and living altogether in that town, he was thence called John of Bruges. It was this John, who, in searching after a varnish that might give more force to his colouring, found out that linseed oil mingled with colours, had a very good effect without making use of any varnish at all. To him the art of Painting is indebted for the perfection to which it is arrived by means of this new invention: and thus John of Bruges's works encreasing in beauty, were bought up by the great, and had one of the first places in their cabinets.

The picture which he sent to Alphonso, king of Naples, was the occasion of the discovery of the secret of Painting in oil in Italy, as we have shewn in the life of Antonio da Messina. John of Bruges was esteemed as well for the solidity of his judgment, as for his skill in Painting. The duke of Burgundy had so good an opinion of his merit, that he made him a counsellor of state. He died in Bruges, anno 1441, and was buried in St Donatus's church. His sister Margaret would never marry, that she might be the more at liberty to exercise herself in Painting, which she passionately loved.

A L B E R T D U R E R

WAS born at Nuremberg on Good-friday, anno 1471, the same day of the year which gave birth to Raphael Urbin. Albert Durer, a curious jeweller and goldsmith of that town, was father of Albert whose life we write, and taught him his own art, and that of graving. At fifteen years of age he put him to Michael Wolgemuth, a good Painter in Nuremberg, Van-Mander being in an error when he says he was Martin Schon's disciple. It is true Albert would very fain have had him for his master, but Martin's death prevented it.

After having spent three years with Michael Wolgemuth, he travelled to Flanders, and from thence through Germany to Venice. At his return he married, being then near three and twenty years of age; about that time he began to publish some of his prints. He graved the three Graces, some Deaths-Heads, and other bones of dead men, and a Hell with diabolical spectres, after the manner of Israel of Mechlin. Above the three graces there is a globe, on which these three letters are to be seen, O. G. H. as much as to say in the German tongue, O Gott Hute! God defend us from enchantments! He was then about 26 years old, for it was in the year 1497, that he graved this piece. Having put his genius in motion, he applied himself to the study of design, and became so great a master of it, that all his cotemporary countrymen of the profession made his works their rule, and even several Italians benefited themselves by his prints, as they have done since, though with more address and disguise.

He was careful in all his plates to put down the year in which they were graved, a very commendable thing, for the curious may judge by that how old

old he was when he did them. In the picture of our Saviour's passion, he disposes the Lord's supper according to the opinion of Oecolampadius. That of Melancholy is his finest piece, and the things that enter into the composition of his subjects, are a proof of Albert's skill; his Madonna's are singularly beautiful.

Albert put down also on his pictures the year in which they were painted; and Sandrart, who saw more of them than any one else, says he did not see any one of an older date than the year 1504; by which he gives us to understand, that Albert did nothing of that kind till he was thirty-three years of age.

Maximilian the emperor, gave Durer for the arms of Painting three crowns, two in chief, and one in point.

The character of a man of honour, which he always maintained, his good sense, and his eloquence, gifts bestowed on him by nature, procured him a seat among the Counsellors of the city of Nuremberg. His genius was so universal, that he followed the business of his profession, and, at the same time, with ease minded the affairs of the public. He was laborious, of a sweet disposition, and his fortune so good, that he might have enjoyed a pleasant repose, if his wife had not disturbed his happiness. She was of such a covetous, greedy temper, that though they had no children, and were rich enough, yet she was always teasing him to get more. Her clamours were so troublesome to him, they distracted him in his labours, and made his life uneasy. To get rid of her he went into the Low-countries, where he contracted a close friendship with Lucas of Leyden. His wife's trouble, her tears, and promises to behave herself better for the future, prevailed on his friends at Nuremberg to advise him how much she was altered, and to invite him to return. He was persuaded

ed by them to try her once more, but she soon grew as bad as ever, and though he was one of the most prudent and best natured men in the world, she used him so ill, that he broke his heart with sorrow, in the fifty-seventh year of his age, anno 1528.

Albert himself wrote his father's life four years before he died; Sandrart has given an account of it after that of Albert the son, who wrote most of the things himself which we have said of him. He talks very freely, and with a great deal of humility of his father's poverty, how hard it was for him to get his bread, and of the misery he lived in while he was young. The most surprizing thing in his whole life is, that he could work so much, and finish such a vast number of pictures, when his circumstances were so low as they were at first, and his wife so great a shrew. He wrote a treatise of geometry, perspective, fortification, and the proportion of human figures. Several authors have spoken of him with honour, and among others, Erasmus and Vasari.

Reflections on the works of ALBERT DURER.

NO man ever shewed so vast and universal a genius for the arts as Albert Durer. After he had tried almost all of them, and exercised himself in them some time, he at last resolved to confine himself to Painting and Graving. Though by dividing his time between the one and the other art, one would think it would have hindered his perfection in either, yet he mastered them both by an extraordinary application, and became perfect in both Graving and Painting. But example, and the first things that present themselves to ours eyes when we apply to any profession, being apt to incline our goût to the same way, and to give the same turn to our thoughts, Albert suffered for want of being
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put into a right method at first, by the sight of the most beautiful pieces, by a good education, and by the study of the antique. His vein was fruitful, his composition grand, and though the Gothic gusto prevailed in his time and country, yet his productions afforded matter enough, not only for the German Painters, but even for the Italians to learn by.

He was bold in the execution of his designs. He did whatever he set himself about, and was so clean and so exact in all his performances, that one may perceive he was entirely master of the principles of his art, which he had laid down as such in his mind, and which related chiefly to design: however, it is surprizing, that having been at so much pains to know the structure of human bodies, he should make so little use of it; for in most of his works, except his virgins and virtues, which accompany the emperor Maximilian's triumph, his design is poor and of an ill gusto. He imitated nature only according to his own idea of her, and was so far from encreasing her beauty, or seeking out the graces that may be found in her, that he very rarely copied those beautiful places which fortune often furnishes a Painter with. He was more happy in the choice of his landskips, which are generally set off with agreeable and extraordinary prospects.

In short, his performances, as much as they were admired by his countrymen and cotemporaries, do not deserve now to be examined according to the rules of the several parts of Painting; for, if there is one good property in them, there are a great many bad ones. Nevertheless, we must do that justice to Albert's memory, to own, that though his designs were of a Gothic gusto, they were learned, and the novelty of his prints acquired him a great deal of reputation; upon which Vasari says of him, "If this excellent and exact artist, whose genius was so universal, had been born in Tuscany, as he was
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“ in Germany, and had had the opportunity of studying the beautiful pieces that are at Rome, as the rest of us have done, he would have been the best Painter of Italy, as now he is to be reckoned the most rare and most celebrated genius of the Flemish school.”

G E O R G E P E N S,

OF Nuremberg, studied Raphael's works very much, and understood the art of graving on copper, as well as that of Painting. He assisted Marc Antonio in divers of his performances, and when he returned to his own country, he drew a great many pictures, and graved several plates on subjects of his own invention, which are so many proofs of the beauty of his genius and of his skill. He put down the letters of his name on his pieces thus, G. P. and was an artist very famous in his time.

P E T E R C A N D I T O,

OF Munich, was a man of skill; he painted almost all the palace of Munich, for Maximilian, duke of Bavaria, who had taken him into his service. He drew the designs of the hermits of Bavaria, which were graved by Raphael and John Sadeler, as also several other things of his designing. The four doctors of the church, which he designed, were engraved by Giles Sadeler.

At the same time flourished Matthew Grunewalt, who painted after the manner of Albert Durer.

C O R N E L I U S E N G E L B E R T,

OF Leyden, was cotemporary with Candito and Grunewalt. Several very good pieces of his drawing

drawing are to be seen at Leyden and Utrecht. He had two sons, who imitated his manner very exactly, Cornelius Cornelii, and Lucas Cornelii. The latter finding there was nothing to be got by Painting, so little was it encouraged in his time and country, was forced to turn cook; but his genius would not let him abandon an art in which he might easily arrive to perfection, so he returned to his first profession, and became a master.

He went to England, and was employed by Henry VIII. who took him into his favour as well as into his service.

BERNARD Van ORLAY,

OF Brussels, was Painter to Margaret, governess of the Low-Countries, for whom he did several fine pieces, as also for the churches in that and other cities in Brabant and Flanders. When he drew any picture of consequence, he laid some leaf-gold for his ground, and painted upon it, which kept his colours fresh, and in certain places added a lustre to them, especially in a celestial light, which he painted in a picture of the day of judgment, that is in the chapel of the alms-house at Antwerp. He drew a great many designs for tapestries by order of the emperor Charles V. and the chief of the tapestry-work which was done for the pope, and other princes at that time, after Raphael's designs, was committed to his care to see them well executed. He was one of Raphael Urbin's disciples.

MICHAEL COXIS,

OF Mechlin, learnt the principles of his art of Bernard van Orlay, after which he went into Italy, was Raphael's disciple, and generally made use of his ideas in the pictures he drew, for his own invention

invention was barren and brought forth with difficulty. His design and colouring were of Raphael's goût. When he returned to Flanders, he had the management of the execution of some of Raphael's designs for tapestry. He died at Antwerp, anno 1592, being fourscore and fifteen years of age.

L U C A S of L E Y D E N

WAS taught the first principles of Painting by his father, but nature had bestowed on him so many advantageous qualities for the art, that at nine years old he began to engrave, and at fourteen published several plates, as considerable for their beauty as their number. His knowledge of Painting was as forward as that of graving, and his performances in both were exact and clean. He followed the studies necessary to his profession with extreme diligence; and if the time he spent in looking after the effects of nature, had been employed in studying the antique, what was said of Albert Durer on the like occasion, might have been said of him, viz. that his works would have been admired in all ages. He was magnificent in his way of living, dressed well, and spent his money freely.

Lucas and Albert carried on a friendly correspondence together, and were emulous of each other's works, without jealousy. When Albert put forth a plate, Lucas published another, and leaving it to the world to judge of their merit, they were the first that did justice to one another, praising each other's performance, without either envy or jealousy; "base passions in some men of art, for which no excellence can atone." The friendship between Albert and Lucas encreased very much at their interview in Holland, whither Albert went to visit his competitor and friend, two names which are very seldom to be reconciled. Some time after Albert's

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return to Nuremberg, Lucas made a tour to Zealand and Brabant, to visit the Painters of those provinces; which journey not only cost him a great deal of money, but his life also, for it is said a Flushing, of his profession, out of jealousy of his merit, poisoned him at an entertainment to which he had invited him. He lived in a languishing condition six years after, during which time he almost always kept his bed. What troubled him most was, that he could not work at ease; however, he had such a love to his art, that, ill as he was, he could not forbear working a-bed; and being told, that his application to it in the condition he was in would hasten his end, he replied, "Be it so; I will have my bed to be a bed of honour, and cannot die in a better posture than with my pencil in my hand." He was scarce forty years old when he departed this life, anno 1533; and perhaps the poison that did him most hurt, was following his business with too much earnestness in his tender age, when nature would have formed a better constitution for him, had she not been prevented by other employments, about which he set her to work.

QUINTIN MATSYS,

Otherwise called,

The FARRIER of ANTWERP.

AFTER having followed the trade of a farrier, or blacksmith, near twenty years, he fell sick of a distemper, which hindered his working so much that he could not get his bread, so he was forced to go home to his mother for subsistence; but she being both old and poor, had much ado to maintain herself. While he was at his mother's, a friend of his coming to see him, by chance shewed him a print, which a frier had just then given him. At the sight of it, he felt within himself a violent inclination to

copy it, which he did with some sort of success, and this begot in him a desire to learn the art of Painting. He began to study it, and finding himself, as it were, in another element, both natural and pleasant, he grew well, and made a considerable progress in his new profession. An accident happened soon after, which quickened his zeal to arrive to a perfection in the art. He fell in love with a Painter's daughter, who was very handsome, and beloved by a Painter much more a master than he was. Love and emulation pushed him on in the prosecution of his studies, and made him leave nothing undone that might contribute to render him more skilful, in order to supplant his rival.

This story is told in another manner by some who will have love to have been the sole agent in the matter, and that Cupid took the hammer out of his hand, and put the pencil into it. This is the common opinion, and his epitaph is much to the same purpose, as also several epigrams written on the same subject. There are a great many pictures of his drawing at Antwerp, and among others a descent from the cross, in our lady's church. He generally did half figures and portraits, by which means his works being to be removed with ease from place to place, are dispersed throughout all Europe. His manner was singular, and had nothing in it like that of other Painters. It was finished, and his colouring strong. He lived a long time, and died anno 1529.

JOHN of CALCAR, or CALKER,

Native of Calcar, a town in the dutchy of Cleves, was a very excellent man, but his untimely death hindred his shewing himself to the world as otherwise he would have done. In the year 1536, he entered the school of Titian, and

made such progress in it, that several of his pictures and designs have passed for Titian's, in which many good judges have been deceived, and it is probable many more will be so. From Venice he went to Rome, where, having made himself very well acquainted with Raphael's manner, he staid a while, and then proceeded to Naples, in which city he died, anno 1546. It was this Calcar who designed the anatomical figures for Andreas Vesalius's book of physic and anatomy, as also the portraits of the Painters, that are before the lives written by Vasari, which is enough to serve for an encomium upon him. Among other pieces he drew a nativity, representing the angels around the infant Christ, and has so ordered the disposition of his picture, that the light proceeds all from the child. It is an admirable piece. Rubens who was owner of it, would not part with it as long as he lived, but after his death Sandrart bought it, and sold it again to the emperor, who set a high value upon it.

P E T E R K O U C

WAS born in the town of Alost, and disciple to Bernard van Orley, who had lived with Raphael. He went to Rome, and having a happy disposition of genius, improved himself so much by the sight of the beautiful things he saw there, that he formed an excellent goût, and became a very correct designer. When he returned to his own country, he undertook the charge of directing the executing of some tapestry work after Raphael's designs; and burying his wife, after he had lived with her ten years without having any children, he was persuaded by some merchants of Bruffels, to undertake a voyage to Constantinople; but when he arrived there, finding there was nothing for him to do but to draw designs for tapestry, the Mahommedan

dan religion not allowing the Turks to represent any figure, he spent his time in designing the particular prospects in the neighbourhood of Constantinople, and the manner of the Turks living, of which he has left many wooden cuts, that may alone suffice to give an idea of his merit. In one of these pieces he has represented himself under the figure of a Turk, standing upright, and pointing to another Turk who holds a pike. After his voyage to Constantinople, he went and settled at Antwerp, where he drew several pictures for Charles V. and in the latter part of his life, he wrote a treatise of sculpture, geometry and perspective. He also translated Vitruvius and Serlio into the Flemish language, being himself a very good architect. He died in the year 1550.

ALBERT ALDEGRAEF,

OF the city of Zouft in Westphalia, where he painted a great many fine things for the churches, and among others, a nativity, worthy the admiration of the curious. He did very little elsewhere, busying himself more about graving than Painting, as we may guess by the vast number of prints which are every where to be seen of his, and by which one may see he was a correct designer, that his expressions were graceful, and that he would have made an excellent Painter, had he travelled into Italy.

J O H N of M A B U S E,

BORN in a village of Hungary called Mabuse, was the cotemporary of Lucas van Leyden. After having in his youth worked very much, he went to Italy, from whence he came to Flanders, and was the first that shewed the Flemish masters

how to treat of historical subjects in their compositions, and to expose the naked, which had not till his time been put in practice. His pieces are very common in the Low-countries and in England. He was in his younger days sober and studious, but in the latter part of his life, too much addicted to drinking. The marquis of Verens entertained him in his service many years; and this nobleman being informed that the emperor Charles V, intended to come and lodge with him; to receive him more magnificently, ordered that all his domestics should be dressed in white damask, and Mabuse among the rest was to be so arrayed: but Mabuse, instead of giving measure to have a sort of robe made for him, that he might make his appearance with other of the marquis's servants, desired to have the damask, pretending he would contrive a whimsical shape with it, for the diversion of the spectators; whereas his true meaning was to sell it, to raise money for the tavern, which he accordingly did; for knowing that the emperor was to come by night, he thought he could manage the matter well enough, by the help of the dark; wherefore when the day appointed by the emperor for his visit came, Mabuse, instead of silk, sewed white paper together, and painted it like damask, with great flowers, making it up as a robe should be made, and so took his place in the train of the marquis. He was put between a poet and a musician, whom the marquis kept also in his house.

Though the emperor saw his train of domestics by flambeau-light only, he was so pleased with it, that the next-day he would have them march before him again, to view them the more attentively. He stood at a window to see them pass by, the marquis standing near him: when Mabuse appeared between his comrades, the emperor took particular notice of the Painter's robe, saying he never saw so fine a
damask

damask. The marquis sent for him, and the cheat being discovered, the emperor laught heartily at it : however, the marquis fearing it would be thought he had dressed up his men in paper for the emperor's reception, was so angry with Mabuse, that he threw him into prison, where he remained a long while, minded his work very assiduously, and drew abundance of designs. He died in the year 1562.

J O H N S C H O R E L,

WAS born at a village called Schorel near Alkmaer in Holland. He was Mabuse's disciple, and worked some time with Albert Durer. While he was travelling up and down Germany he met with a frier, who was a lover of Painting, and then going to Jerusalem ; which made him desirous to accompany him. He designed in Jerusalem, on the banks of the river Jordan, and in several other places sanctified by the presence of Jesus Christ the Saviour of the world. His subjects were such as piety and curiosity suggested. In his way home he stopped at Venice, worked there a while, and having a desire to see Raphael's Painting, went to Rome, where he designed his and Michael Angelo's works, after the antique sculptures, and the ruins of the ancient buildings. Pope Adrian the IV, being about that time advanced to St Peter's chair, he gave Schorel the charge of superintendant of the buildings at Belvedere ; but after the death of this pontiff, who reigned little more than a year and an half, Schorel returned to the Low-countries. He staid a while at Utrecht, and drew several rare pieces there. He passed through France as he returned home, and refused the offers which were made him on the part of Francis I, out of his love to ease and a quiet life. He was endued with several virtues

and sciences, being both a musician, poet and orator. He understood four languages well, the Latin, French, Italian and German. His good humour and good qualities, got him the love and esteem of all that knew him. He died anno 1562, in the sixty-seventh year of his age. Two years before his decease, Anthony More, his disciple, drew his picture.

L A M B E R T L O M B A R D,

OF Liege, was very industrious to learn every thing that related to his profession. He studied the antique very much, and was the first that brought into his country a method very far from the Gothic and barbarous gusto, which was then predominant there. He set up a sort of academy at his house, where, among many more, Hubert Goltius, Frans Floris, and William Kay, were his disciples. The prints which were engraved after his works shew what his goût was. Sandrart and others pretend that Suavius and Lombard were the same person. He says, that Lombard in his youth was called Lambert Suterma, and that afterwards he changed his surname into Suavius, as more harmonious than Suterma. Thus he put down on his prints, L. Suavius Inventor. Sandrart adds, that Van-mander mistakes in making Lombard and Suavius two persons. The curious may exercise their criticisms on this matter, by comparing the prints marked with each of their names one with another, which Sandrart assures us were done by one man at different times. Dominick Lampson, secretary to the bishop of Liege, very well known to the learned world, wrote the life of Lombard, who was his intimate friend.

The same Lampson wrote a copy of verses on Lucas Gassel, a rare landskip Painter at that time. He was very idle, and lived and died at Brussels.

JOHN HOLBEIN,

Better known by his German name Hans Holbein, was the son of John Holbein, a skilful Painter, who lived at Augsburg, where he worked a long time, and then removed to Basil in Swisserland. Here Hans, or John his son, was born in the year 1498. He learnt of his father the first rudiments of the art, and followed his studies with extreme eagerness; but the elevation of his genius soon raised him above his master. His productions had a great deal of force in them, and were of a great character. He painted our Saviour's passion in the town-house of Basil, in a picture consisting of eight parts, and containing as many subjects of Christ's sufferings. He painted also in the fish-market of that town a dance of peasants, and death's dance: these two pieces are engraved in wood.

Erasmus, who was his friend, and had had his picture drawn by him several times, imagining that Swisserland was a very improper country to do justice to Holbein's merit, proposed to him to go to England, promising, by means of Sir Thomas More, to prepare the way for his favourable reception by the King. Holbein readily accepted the proposal, and the rather, because his wife was such a terrogant, she would never let him be at rest. In England he drew a vast number of admirable portraits; among others those of Henry VIII, and his children, prince Edward, the princess Mary, and the princess Elizabeth. He painted history-pieces in several places, two of which are grand compositions, viz. the Triumph of Riches, and the Condition of Poverty. Frederic Zucchero, whom the king of England sent for out of Italy, was mightily surprized at the sight of Holbein's works, saying they were

were not inferior to either Raphael's or Titian's. Holbein painted alike in every manner, in fresco, in water-colours, in oil, and in miniature. He designed with crayons, or the pen, with wonderful facility, and the great variety of his designs are without number.

There happened an accident in England which would have been fatal to him, had not the king protected him. On the report of Holbein's character, a lord of the first quality came to see him; but it being at a time when he was drawing a figure after the life, he entreated his lordship to put off the honour he intended him to some other day. The lord taking this for an affront, broke open the door, and very rudely went up stairs. Holbein hearing a noise, came out of his chamber, and meeting the lord at the stair-head, fell into a violent passion, pushed him backwards, and flung him down stairs from top to bottom. The nobleman was very much hurt, and the croud that came about him being witnesses of his fall, it was a terrible mortification to him. His men would have revenged their master's quarrel, but Holbein having barricadoed his door, had time to save himself on the top of the house; and making the best of his way to court, told the king what had happened to him, before the lord could come to make his complaint. His majesty promised to protect him, and the lord arriving some time after, the king commanded him not to attempt any thing against Holbein. This Painter died of the plague at London in the year 1554. being about fifty-six years old. It is amazing to think that a man born in Swisserland, and who had never been in Italy, should have such a gusto, and so fine a genius for Painting. Sandrart relates, that Rubens having been to see Hontorst, at Utrecht, and thence proceeding in his way to Amsterdam, was accompanied by several Painters, and by Sand-

rart among the rest. Their conversation running all on the works of the learned, and of the Painters in particular, it fell at last on Holbein. Rubens spoke much in his praise, and advised those of his profession to observe narrowly his Death's Dance; saying, he had learned a great deal by it, as well as by Stimmer's wooden prints, having designed several things himself in his youth. Holbein had one good disciple, Christopher Amberger of Augsburg, who painted very much in fresco in divers places of Germany.

We shall say more of Hans Holbein, when we come to treat of the English school; in which class he ought to be placed, having performed most of his best pieces in England; and to the encouragement he met with in the court of Henry the Eighth, the world owes all that this Painter did in history, which acquired him the reputation, not only of a fine, but of a sublime genius. We shall also place all those Painters that flourished in England, in the English school; and we may as reasonably do it, as Monsieur de Piles has put Ribera, a Spaniard, in that of Lombardy, and crowded Ferdinand Ellis, Philip de Champaign, and his nephew, all Flamands, in that of France.

T O B Y S T I M M E R,

OF Schaffhausen, was a very good Painter; proofs of which he has given in his painting in fresco on the frontispieces of several houses in Frankfort, and in his own country; as also in several pictures which he drew at Strasburg, and for the Marquis of Baden. Among a great number of wooden prints which are extant of his, those of the Bible, that were published in the year 1586, are very much esteemed; and are the same by which Rubens told Sandrart he had profited more than by any

any others. Sandrart himself calls this book a treasury of science for the art of Painting. Bernard Jobius, a printer at Strasburg, has put forth a great many of his prints. Stimmer died young. He had two brothers; the eldest painted on glass, the other graved admirably well in wood. I know no more of either of them.

JOHN CORNELIUS VERMEYEN,

WAS born in a village near Haerlem. The emperor Charles V. took him into his service, and he attended him in divers expeditions, particularly that of Tunis. He painted several historical events of that enterprize, the designs of which were afterwards executed in magnificent tapestries for Philip II, who left them in Portugal, where they remain to this day. He worked a long time in the monastery of St Gervaise at Arras, in Brussels, and in other cities of the Low-countries. The emperor, Charles V, loved to see him; for besides that he was handsome and well made, his beard was so long, that when he stood upright, it touched the ground, for which he was called John the Bearded. He died at Brussels, anno 1559, in the fifty-ninth year of his age. His tomb is in St George's church, as also his epitaph, which he wrote himself.

ANTHONY MORE,

A Native of Utrecht, was disciple to John Schorel, and a great imitator of nature. His manner was strong, true and firm. He drew a vast number of portraits in the courts of Spain, Portugal, and that of Charles V. for which he was paid very high prices, besides the presents that were made him; by which means he got a good estate. He travelled into Italy, and though his chief business

ness was drawing of portraits, he has, however, done some histories very fine in their kind. There is one of these in the Prince of Condé's cabinet, in which our Saviour is represented risen from the dead, between St Peter and St Paul. The merchant, who sold this picture to the prince, got a great deal of money by shewing it at the fair of St Germain. There is an equal degree of force and truth in it. Anthony More died at Antwerp, at fifty-six years of age.

P E T E R B R U E G H E L,

C A L L E D,

Old B R U E G H E L,

TOOK his name from the place of his birth Brueghel, near Breda. He was a peasant's son, and Peter Kouc's disciple, whose daughter he married. He worked with Jeremy Kouc, after whose manner he did a great many things. He went to France, and afterwards to Italy. Though he has treated of all sorts of subjects, yet he delighted most in drawing sports, dances, marriages, and meetings of country people; among whom he often mingled himself, to take the more exact notice of their actions, and to see what they did at those times; which observations made him the best Painter of that kind that ever was. He studied land-skips in the mountains of Friuli, was very studious and reserved, minding nothing but what contributed to his advancement in the knowledge of his profession, wherein he became very famous. There are several of his pictures in the emperor's cabinet, and the rest of his works are dispersed up and down Europe, especially in the Low-countries. He entered himself in the Academy of Painters at Antwerp, anno 1551.

F R A N S F L O R I S

WAS the son of a good sculptor at Antwerp, and followed his father's profession till he was twenty years old, when he went to Liege to learn the art of Painting of Lambert Lombard, and from thence travelled to Italy, where he applied himself strenuously to designing. Accordingly he designed every thing that was to his goût, and above all, Michael Angelo's works. When he returned into his own country, he grew famous and rich, his performances being good and numerous; but though he was a man of sense, and his conversation agreeable to persons of the best condition, yet he abandoned himself so to the love of wine, that he became intolerable even to his most intimate friends: nevertheless, he loved his business as much as he did his bottle. He worked seven hours a day with application and pleasure, and the remaining part he spent with his drinking companions. He never played unless he was forced to it, and used to say, "My work keeps me alive, but play would kill me." He was called the Raphael of Flanders. He died anno 1570, at 50 years of age.

CHRISTOPHER SCHWARTS,

WAS born at Ingolstadt, and Painter to the Duke of Bavaria. He did a vast number of pieces at Munich, as well in fresco as in oil. Sandrart speaks much in his commendation, and as if he was one of the most skilful Painters of his age, especially in fresco. He died anno 1594.

W I L L I A M K A Y,

OF Breda, studied the art of Painting at Liege with Frans Floris, under Lambert Lombard. Sandrart having commended him as a skilful Painter, praises him also as a man of honour. He lived

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at Antwerp very splendidly. He drew a great number of portraits, little inferior to those of Anthony More.

As he was drawing the duke of Alva's picture, an officer belonging to the courts of justice came to receive his excellency's orders concerning the count d'Egmont. Kay pretended he did not understand Spanish, so the duke spoke his mind freely in his presence, and bad the officer see that the count was executed without delay; which order made such an impression on the mind of our Painter, who loved the Nobility of his country, that he went home, fell sick, and died, anno 1568.

HUBERT GOLTIUS,

A Native of Venlo, was bred up at Wirtemberg, where his parents lived, and learnt the first principles of his art of Lambert Lombard. He had a particular genius for antiquity, and published several large and fine volumes on the history of medals. He did little in Painting. He had two wives, and the latter was so ill humoured, that it shortened his days.

PETER and FRANCIS POURBUS,

Father and son, the former born at Goude, and the latter at Bruges. Each of them in the place of his birth did a great many fine pieces, which are yet in the churches, and remain sufficient proofs of their capacity. Francis having been, for some time, his father's disciple, removed to Frans Floris, whom he excelled in colouring. He was a better Painter than his father, and there are admirable pictures of his drawing in the town-house at Paris. The father died in the Year 1583, and the son, anno 1622.

D I T E R I C B A R E N T,

OF Amsterdam, was son of a very ordinary Painter, but the darling disciple of Titian, with whom he lived a long while, and whose picture he drew, which is now in the hands of Peter Isaac, a Painter in Amsterdam. When he left Venice, he returned to that city and settled there, where he performed many rare pieces, and died at forty-eight years old, anno 1582.

J O H N B O L,

OF Mechlin, was born in the year 1534, he was a very skilful man, and worked almost always in little, as well in oil, as in miniature and distemper. He was employed two years by the elector Palatine at Heidelberg, from whence he went to Mons, and thence to Amsterdam, where he died, anno 1593. Goltius engraved his epitaph, and his picture with it. James and Rowland Savery were his disciples.

M A R T I N H E M S K I R K,

WAS a peasant's son. His father lived in a village called Hemskirk in Holland, where Martin was born. In his youth he was so dull, that the master with whom he was put sent him back to his father, despairing that he would ever be good for any thing. Hemskirk's genius, like fruit that is ripe late, some time after stirred him up to try once more his success in the art. He went to another master, and by indefatigable application arrived to a great degree of perfection in his profession. He was some time under the discipline of Schorel, whose reputation made him desirous to learn of him. His
genius,

genius, by little and little, made its way through all difficulties, and he became a correct Painter, easy and fruitful in his inventions. He went to Rome, and intended to stay there a long time; but after he had been there about three years, an accident happened to him, which obliged him to return to his own country. He settled at Haerlem, and lived there the remainder of his days. Most of his works were engraved. Vasari gives a particular account of them, commends them, and says, Michael Angelo was so pleased with one of the prints, that he had a mind to colour it. However, one may see by the prints of Hemskirk's works, that he did not understand the *claro obscuro*, and that his manner of designing was dry. He was three score and sixteen years old when he died, anno 1574.

CHARLES *van* MANDER

WAS a gentleman born. His father was lord of the manor of Meulebrac in Flanders, where his son Charles was bred, and a great deal of care taken about his education. The youth shewing early an inclination to Painting, his father put him to Lucas de Heer, a famous Painter in those days, and afterwards to Peter Udalric. While he was under the discipline of the latter, he drew several history pieces, taking the subjects from the holy scriptures: at the same time he wrote plays, for he was a Poet as well as a Painter. When he was about twenty six years old he went to Rome, where he staid three years, and then removed to Germany. At Vienna he made several triumphal arches for the emperor Rodolphus's public entries, after which he returned to Meulebrac, the place of his nativity.

The war breaking out about religion, he retired to Courtray, where he painted several things for the

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churches,

churches, and particularly a St Catharine, which was very much commended.

When he returned to his estate at Meulebrac, he was robbed of all he had, and having nothing left for his subsistence, he went aboard a vessel bound for Haerlem, where he soon recovered the wealth he had lost, and spent his time in the exercises of Painting and Poetry. Among other things, he drew the history of Christ's passion, the prints of which were graved by Geyen. Goltius, and the two Cornelius's joining with him, they formed a sort of academy in the city of Haerlem, to design after nature, for the instruction of young Painters. His works, in prose and verse, are so numerous, we should tire the reader to name them all here. Besides a treatise of Painting, he wrote the lives of the Flemish Painters. He was killed by an ignorant physician in the sixty-eighth year of his age, anno 1607. His body lies buried in the old church at Amsterdam.

He had a son, whose name was Charles, of his father's humour and profession: the king of Denmark invited him to Copenhagen, where he lived with the reputation of a skilful man.

MARTIN de VOS,

OF Antwerp, travelled all over Italy. He was correct in his designs, and easy in his invention; but there is nothing that touches one in his performances: however, they are very numerous, most of them are engraved, and the prints are to be seen. It was after his designs that the Sadelers graved their hermits. He also drew the designs of the life of Christ, which Vierx engraved. He was very fat, and very old when he died, which was in the year of our Lord 1604.

J O H N S T R A D A

WAS born at Bruges, anno 1527, and descended from the ancient and noble family of the Strada's, which, after the death of Charles de Goude, the thirteenth earl of Flanders, who was assassinated for his tyranny in St Dona's church in Bruges, was dispersed up and down every where, and became almost extinct. The Painter we are speaking of went to Italy, and remained some time at Florence, where he performed several pieces in fresco, and in oil, for the great duke. Vasari set him to work on the Paintings which were drawing in that prince's cabinet. He designed horses very well, and his genius made him incline to paint huntings. He died anno 1604, in the 77th year of his age. Tempesta was his disciple.

B A R T H O L O M E W S P R A N G H E R

WAS the son of a merchant of Antwerp, where he was born in the year 1546. He learnt the principles of his art of several masters, and then went to Rome, where cardinal Farnese took him into his service. This cardinal having undertaken to advance him, recommended him to pope Pius V. who employed him at Belvedere, where Sprangher was thirty-eight months drawing the picture of the day of judgment, which picture is still over that pope's tomb. While he was working upon it, Vasari told his holiness, that whatever Sprangher did, was so much time lost. Whether he spoke it out of envy, or out of dislike of Sprangher's manner, we cannot decide; it is probable it might be from an ill opinion of his performances; for it is strange that Sprangher, who formed his manner in Italy, should have improved it no more by the beautiful things he saw

there, and should give himself up entirely to the warmth of an irregular fancy. I say this without any intention to lessen the merit of his works, which have a great deal of spirit in them, and were esteemed by many persons of quality, especially by the pope, who commanded him to go on, notwithstanding what Vasari said against him: however, it was on condition he should shew his designs before he began any pictures for his holiness, to the end they might be corrected where they wanted it. By this means Sprangher finished his thoughts, which before were little more than sketches struck out of the fire of his imagination: upon all which we may make this reflection, that it was not his goût of design that pleased the pope and the Romans, who approved his performances, but that there was some other part of the art, in the manner of this Painter, which was unknown to Vasari, and which had so good an effect on the eyes of such as were not prejudiced against him, that it supported the character of his works, in spite of jealousy or envy.

Sprangher, after having made abundance of pictures in several places of Rome, was chosen, by John of Bologna, the duke of Florence's sculptor, to be sent to the emperor Maximilian II. who had desired a skilful Painter of him. Sprangher did a great number of pictures for that emperor, and Rodolphus who succeeded him at Vienna and Prague. He went afterwards into his own country, and travelled from one city to another in the Netherlands, having been absent from thence thirty-seven years. He was very much honoured wherever he came, and when he had seen all the places he intended to see, and visited all his friends, he returned to Prague, where he settled, and died in a very old age.

H E N R Y G O L T I U S,

WAS the son of John Goltius, a famous Painter on glafs. He was born in the year 1558. in a village called Mulbrec, in the dutchy of Juliers. He learnt his art at Haerlem, and married there. His wife had had a former husband, and by him a son, whose name was Matthew, whom Goltius taught to engrave. His troubles, occasioned by some crosses in his domestic affairs, threw him into a distemper which turned to a shortness of breath, and that to spitting of blood, which continued three years, and he could find no remedy for it: in despair of life he resolved to travel to Italy. His friends did what they could to dissuade him from a journey, which they thought none but a madman would undertake in his condition. They shewed him what danger he was about to run, and that his health was so ill settled it might cost him his life. He answered, "He had rather die learn-
 "ing something, than live in such a languishing
 "state as he was in; and that since his own country
 "agreed with him no better, he would try an-
 "other." Accordingly he went through most of the chief cities of Germany, where he visited the Painters, and the curious. To prevent his being known, he passed for his man's servant, pretending he was entertained by him for his skill in Painting. By this means he heard what one and the other said of his works, without knowing who he was, which was a great pleasure to him. His disguise, his diversion, the exercise of his journey, and the different air of the countries through which he travelled, had such an effect upon his mind and body, that he recovered his former health and vigour.

He designed an infinite number of pieces at Rome and Naples, as well after the antique, as after Ra-

phael, Polidoro, and other famous masters. He painted very little himself, and his distemper taking him again, he was forced to enter into a new course of physick. The physicians cured him by a milk diet, and advised him to return to his native air. He came back to Haerlem, where he graved several things in several manners, and at last having formed a particular one, he put forth abundance of fine prints, drawn after the designs which he brought out of Italy with him.

One may perceive, by the prints that were of his invention, that his goût of designing was not very natural, and that his manner had something in it that was wild: however, it is visible also, that he managed his graver with great steadiness, and extraordinary lightness. He died at Haerlem, anno 1617, at 59 years of age.

J O H N van A C H,

SO called from the place of his father's abode, which was Aix la Chapelle. He himself was born at Cologne, in the year 1556. Having been Spranger's disciple for some time, he travelled from one city to another, all over Italy, seeking after opportunities to improve himself in the study of his art. From Italy he went to Germany, where the emperor Rodolphus took him into favour, and sent him to Rome to design the antiques. This prince was a passionate lover of the fine arts, a good critic in them, and a great encourager of merit in all artists. John van Ach, at his return, worked a long while for the emperor. His performances deserve praise, and got him the character of the greatest master of his time. The emperor valued him as well for his prudence, as skill; and he employed all his credit at the imperial court, to oblige men of merit. He died there loaden with
riches

riches and honour, and beloved and esteemed by all that knew him.

J O S E P H H E I N T S,

OF Bern, was entertained in the emperor Rodolphus's service, at the same time that John van Ach, Spranger, Hufnagle, Brueghel, Rowland Savery, John and Giles Sadeler, and others were employed by him. The emperor sent him into Italy, to design the finest statues and pictures, and he succeeded so well therein, that he was particularly favoured by that prince, for whom he did a great many admirable pieces, which were engraved by the Sadeler's, Lucas Killan, and Isaac Mayer of Francfort. He died at Prague, very much lamented by persons of the best quality, for he was himself a man of honour. He had a son, who was a Painter.

MATTHEW and PAUL BRIL, Brothers,

OF Antwerp, were good landskip Painters, and good topographers. Matthew being employed on the works of the Vatican, his brother Paul came to Rome, where they did each of them several things in fresco. Matthew died in the year 1584. Paul, his younger brother, who lived to be 72 years old, left a vast number of rare pieces behind him, when he departed this life, anno 1622. His works are in most of the cabinets of the curious, and very much esteemed by them.

CORNELIUS CORNELIUS,

OF Haerlem, was son of Peter Cornelius, a skilful Painter. He was born in the year 1562, and though he had never been in Italy, drew a

great many very fine pieces, and bred up good disciples. He joined with Charles van Mander, in erecting an academy of Painting at Haerlem, about the year of our Lord 1595.

A D A M van N O O R T,

OF Antwerp, was son and disciple of Lambert van Noort. He painted in great, and had the reputation of being a master. He was so full of business, he had not time to go out of his own country. He was Rubens's first master, and died at Antwerp, anno 1641, being fourscore and four years old.

O T H O V E N I U S,

OR Octavio Venus, a Dutchman, was descended of a considerable family in the city of Leyden, and born in the year 1556. He was carefully educated by his parents in the study of the belles lettres. He learned at the same time to design of Isaac Nicholas. He was but fifteen years old when the civil wars obliged him to leave his country; he retired to Liege, finished his studies, and there gave the first proofs of the beauty of his mind. He was particularly known to cardinal Groosbeck, who gave him letters of recommendation when he went to Rome, where he was entertained by cardinal Maduccio. His genius was so active, that he at once applied himself to philosophy, poetry, the mathematics and Painting. He became a great proficient in designing, under the discipline of Frederico Zuccherò. He acquired an excellence in all the parts of Painting, especially in the knowledge of the *claro obscuro*; by which he was reckoned in Italy to be one of the most ingenious and most universal men of his age. He lived at Rome seven years during which
time

time he performed several rare pieces, and then passing into Germany, was received into the emperor's service. After this the duke of Bavaria and the elector of Cologne employed him; but all the advantages that he got by his service in the courts of foreign princes, could not detain him there; he had a desire to return into the Low-countries, whereof Alexander Farnese, prince of Parma, was then governor. He drew his picture, armed cap-a-pe, which confirmed his reputation in the Netherlands. After the death of that prince, Venius retired to Antwerp, where he adorned the principal churches with his Paintings. The arch-duke Albert, who succeeded the prince of Parma in the government of the Low-countries, sent for him to Bruffels, made him master of the mint, and though it took up much time, Otho found leisure to exercise himself in his profession. He drew the arch-duke, and his wife the infanta Isabella's portraits in great, which were sent to James I. king of Great-Britain: and to shew his knowledge of polite learning, as well as that of Painting, he published several treatises, embellishing them with cuts of his own designing; as Horace's emblems, the Life of Thomas Aquinas, and the Emblems of love; all which I have seen, and in which there is a great deal of art and grace. Venius dedicating the emblems of profane love to the infanta Isabella, she obliged him to do the like by divine love. Lewis XIII. made him very fair offers to tempt him to enter into his service, but he would never leave his own country, satisfying himself with the character and employments he held there. He was the first since Polidore Caravaggio, who reduced the *claro obscuro*, to a principle of the art of Painting: Rubens perfected what he began, and the whole Flemish school learned it of him. Venius died at Bruffels, anno 1634, in the three-score

score and eighteenth year of his age. He had two brothers, Gilbert, who was a Graver, and Peter, a Painter. He had also the honour to breed up the famous Rubens in his art.

J O H N B O T T E N H A M E R,

WAS born at Munich in Bavaria, in the year 1564. He learnt the rudiments of Painting of his father; but he formed his manner in Italy, under the discipline of Tintoret, whose disciple he was. He painted in fresco and in oil; his invention was easy and agreeable; he worked very much in fresco at Munich and Augsburg, where there are great proofs of his ability still remaining. He got money apace, but being extravagant, squandered it away as fast as he got it.

P E T E R C O R N E L I U S D E R I C K,

OF the city of Delft, imitated Bassano's manner so naturally, that the curious are often deceived by it.

Sir P E T E R P A U L R U B E N S,

WHOM, in some sort, we may call the honour of Painting, was originally of Antwerp, where his father John Rubens, of noble extraction, held the office of counsellor in the senate: when the civil wars broke out, they obliged him to leave his country, and retire to Cologne; in which city his son Peter Paul Rubens was born in the year 1577. The care his parents took of his education, and the vivacity of his wit, made every thing easy to him, that he had a mind to learn. He was so ingenious, that it was thought his merit would advance him to his father's post: but he had not resolved upon any profession

profession when his father died, and the troubles in the Netherlands abating, his family returned to Antwerp. He continued there his studies of the belles lettres, and at his leisure hours diverted himself with designing, feeling in himself a strong inclination to the exercise of that art, to which he was carried away by a secret impulse of nature, who had sowed the seeds of it deep in his mind. His mother, perceiving his desires to improve himself in it grew stronger every day, permitted him to learn to design of Adam van Noort, who was a Painter of some note; but when Rubens had been long enough with him to see that he was not for his purpose, he removed to Otho Venius, who was not only a good Painter, but a man of wit, master of the principles of his art, and well versed in the belles lettres. These rare qualities agreeing with Rubens's genius, the master and disciple contracted an intimate friendship, and this was the occasion of his giving himself up entirely to his art, which he at first intended to learn only for his pleasure; to which, the losses his family suffered in the civil wars were no small inducement.

He learned with so much ease, and worked with so much application, that it was not long before he equalled his master. He only wanted to improve his talent by travel: to that end he went to Venice; and in the school of Titian perfected his knowledge of the principles of colouring.

In this city he became acquainted with one of the duke of Mantua's gentlemen, who proposed to him, on behalf of his master, to enter into that duke's service in the same quality. The excellent Paintings which are at Mantua, and of which Rubens had heard much talk, were the chief motives to his accepting this proposal. He soon grew in credit at the court of Mantua, where having carefully studied Julio Romano's works, he made no long stay.

Thence

Thence he went to Rome, and with the same care applied himself to the study of the antique, the works of Raphael, and every thing that might contribute to his perfection in his art. What was agreeable to his goût he made his own, either by copying, or making reflections upon it, which he presently wrote down; and he generally accompanied those reflections with designs, drawn with a light stroke of his pen, carrying always about him two or three sheets of blank paper for that purpose. While he was in Rome, he drew the pictures for the altar of the church of Santa Croce, and others for the Chiesa Nova, belonging to the fathers of the oratory.

He had been seven years following his studies in Italy, when he received advice that his mother was dangerously ill. He took post immediately and returned to Antwerp, but his mother died before his arrival. Soon after he married Catharine de Brents, with whom he lived four years. He loved her extremely, and when she died, was so troubled at her death, that he left Antwerp for some time, endeavouring to divert his sorrow by a journey to Holland. He went to Utrecht, to visit Huntorst, for whom he had a great value. Sandrart, who was then Huntorst's disciple, waited upon Rubens to all the cities of Holland, and says, that as they were on their way from one town to another, Rubens, speaking of the works of the Painters, that he had seen in his journey, preferred Huntorst's manner of Painting, and Blomaert's compositions, to any he had seen; and that he was so in love with Cornelius Polemburgh's pictures in little, that he desired him to draw some for him. Rubens's second wife was Helena Forman, who was indeed a Helen for beauty, and helped him very much in the figures of women, which he painted.

Rubens's

Rubens's reputation spreading over all Europe, there was never a Painter but coveted to have something or other of his drawing; and he was so importuned on this account, that he was forced to leave his designs to be executed by his disciples, whose pictures he touched over again with fresh views, a lively understanding, and a readiness of hand, answerable to the quickness of his wit, which got him a good estate in a small time. But there is a vast deal of difference between these pieces, and those that were all of his own drawing. The former are an injury to the reputation of the latter, for they are generally ill designed, and lightly painted.

Queen Mary of Medicis, wife of Henry IV. being desirous that Rubens should paint the Luxemburg galleries at Paris, invited him to come thither; whither he came, at her request, to take a view of the places, and draw his designs for two of those galleries. The history of that queen's life, was intended for the subject of one of his pieces, and the life of Henry IV. for the other. Rubens began the gallery first, that was to be painted with the story of the life of Mary of Medicis, which he finished; but the king's death happening presently after, hindered his compleating the history of his reign, towards which he had begun several pictures. The queen, who loved Painting, and designed very neatly herself, obliged Rubens to draw two of the pictures that were part of her story, in her presence, that she might have the pleasure to see him paint.

While Rubens was at Paris, the duke of Buckingham happened to come there, and became acquainted with him. He was taken with his good sense; and finding it to be equally solid and penetrating, he recommended him to the infantia Isabella, who made him her ambassador in England, to negotiate a peace with King Charles I. in the name of her nephew Philip IV. king of Spain; and in her own.

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The treaty took effect, and King Charles, in acknowledgment of the service he had done the crown of England, presented him, in full parliament, with a sword and garter, both of them enriched with diamonds, and together worth twelve thousand crowns.

[We must desire the reader's excuse for giving him the trouble of reading the last paragraph, which is as false as ridiculous; but there scarce ever was a French historian, who out of the inveterate hatred the French bear naturally our nation, has not every where, when he speaks of the affairs of England, done it with all the disadvantage and falshood that malice could suggest. Even this writer, otherwise fair and equal in his report of things, cannot forbear reflecting on the honour of our country, and to do it is guilty of the greatest absurdity in the world. He makes king Charles present Rubens with gifts to the value of three thousand pounds, for concluding a peace between England and Spain, as if England was so fond of the friendship of the Spaniards, or so afraid of their power, that she thought she could not reward the man sufficiently, that had been a chief instrument in the treaty; which is as likely as that the king should do him so much honour in full parliament; a falsity too obvious to need confutation. But such is the veracity of the French writers, when they have any thing to say of England, they will not name those of our nation, whom they cannot, without more than common assurance, mention but with honour; and for that reason the whole English school was sunk by this historian. We shall say more of it hereafter. The truth of Rubens's success in the court of England, is, he concluded the treaty, and painted the banquetting-house, for which the king paid him so much money; and as he was a man of merit, knighted him. He sold the duke
of

of Buckingham fo many pictures, ftatues, medals and antiquities, that the duke paid him ten thoufand pounds for the purchafe. He was his intimate friend; and Rubens's character was fuch, that the duke got as much honour by Rubens's friendship, as Rubens did by his; for if the one was great in favour, riches, power and dignities, the other was as great in fame, merit, knowledge, and the glory of being the prince of his profeflion. To return to monfieur de Pile's hiftory of him.]

When he went to Spain, to give Philip an account of his negotiation, he had alfo the honour of knighthood from him, befides many magnificent prefents. He drew the portraits of the royal family, and copied fome of Titian's for his own ufe.

While Rubens was in Spain, Don John, duke of Braganza, (who was afterwards king of Portugal) being a lover of Painting, and hearing much talk of Rubens's excellence in that art, wrote to fome lords that were his friends in the court of Madrid, to defire they would fo order the matter, that Rubens might vifit him at Villa Vitiofa, the place of his refidence. Rubens was well enough pleafed with the journey, and fet out with a great train, which fome of the duke's friends giving him notice of, he was fo frightened that he fent a gentleman to meet him, and tell him, the duke his mafter being obliged to go from home about an extraordinary affair, defired him not to come any farther, and that he would accept of fifty piftoles for the charge he had been at in coming fo far. Rubens refufed the piftoles, faying, he did not want any fuch fupply, having brought two thoufand along with him, which he intended to fpend in the duke's court in fifteen days, the time he had allotted for his ftay there.

Sir Peter returning to Flanders, had the post of secretary of state conferred on him ; however, he did not leave off his profession, the extent of his understanding being large enough to do the duties of his office, and to exercise himself in his art. Thus loaden with riches and honour he lived several years. At last the gout, with which he had been a long time afflicted, flew up to his stomach, and killed him, anno 1640, in the sixty third year of his age. He left two sons by his second wife ; the eldest succeeded him in the office of secretary of state, and the other was very well provided for by the share of his father's estate which fell to him.

He was good-natured and obliging ; his genius was full of fire, his sense solid and sublime. He was universally learned ; and for the politeness of his manners, and the perfection of his knowledge, he was beloved and esteemed by persons of the best rank. He spoke six languages ; and when he wrote to men of learning, or made any observations on his art, he always did it in Latin.

Never Painter produced so many, and so great compositions as Rubens. The palaces of several princes, and the churches in Flanders, can give substantial proofs of this assertion. It is difficult to decide where his finest pieces are. There is hardly a place in Europe, but has some token of his ability ; however, the cities of Antwerp and Paris, seem to be the depositories of his most valuable Paintings. The good judges and skilful Painters, who examine his works with care, will easily be convinced that Rubens not only carried the art of Painting to a very high degree, but that he opened a way, which will lead those that proceed in it, to perfection.

He had a great many good disciples, as David Teniers, Van Dyck, Jordan, Joust, Soutmans, Diepembeck, Van Tulden, Van Mol, Van Houk,
Erasmus

Erasmus Quillinus, and others; of all whom Van Dyck distinguished himself most, and did his master most honour.

Rubens at first propos'd to himself to imitate Michael Angelo da Caravaggio's manner of Painting; but finding it too laborious, he left it, and form'd another more expeditious and agreeable to his genius.

One Brendel, a Painter, who was also a famous chymist, coming to see him, asked him if he would join with him in searching after the philosophers-stone; telling him to encourage him, he had little more to do to come at it, and that they might both of them make their fortunes by it. Rubens answered, He came too late by above twenty years, for he had himself found out the philosophers-stone, by the help of his pencil and colours.

Abraham Johnson, a skilful Painter of Antwerp, whose only fault was laziness and debauchery, complaining of fortune, and being jealous of Rubens, challenged him, proposing to him to draw each a picture, as a trial of skill, and to leave it to certain critics, to determine whose performance was best. Rubens did not think fit to accept of the challenge, answering, That he willingly yielded the preference to him; that both of them should continue to do their best, which he intended to the utmost of his power, and no doubt the public would do them both justice.



REFLECTIONS on the WORKS

O F

Sir *PETER PAUL RUBENS*.

IT is very easy to perceive by the works of this Painter, that his genius was of the first order, which he cultivated by a profound knowledge in all sorts of literature, by a nice enquiry into every thing that had relation to his profession, and by indefatigable labour. Thus his invention was ingenious, and accompanied with all those circumstances that were worthy of a place in his subject. He painted in all kinds, often the same things, but very differently. No man ever treated allegorical subjects so learnedly and clearly as Rubens; and as allegories are a sort of language which constantly ought to be authorized by use, and generally understood, he always introduced those symbols in his pieces, which medals, and other monuments of antiquity, have rendered familiar, at least, to the learned.

As his invention was ingenious, so his disposition was advantageous; every particular object in his pictures was seen with pleasure itself, and contributed also to the good effect of the whole together.

Though Rubens lived seven years in Italy; though he made a considerable collection of medals, statues, and engraved stones; though he examined, understood, and extolled the beauty of the antique, as appears by a manuscript of his, the original of which is in my custody, yet, through education, and the nature of his country, he fell into a Flemish character, and sometimes made an ill choice, offending against the regularity of design: however, though this is a fault that is blameable wherever it is found, and though his knitting of the joints is a little too extravagant, yet the

the best judges must confess, that Rubens was very far from being ignorant in designing; for in most of his pictures he has shewn a great deal of penetration in it. There is a piece of his drawing in the city of Gaunt, a representation of the fall of the damned, in which there are near two hundred figures designed with a good gusto, and very correctly. By this we may perceive, that Rubens's errors in designing proceeded from the rapidity of his productions.

There are abundance of his pictures at Paris, especially in the Luxemburg galleries. I refer the impartial critics to those pieces, and they will find enough, in the divinities and principal figures at least, to satisfy the nicety of their judgment.

He expressed his subjects with equal energy and perspicuity, to which he added nobleness and grandeur. His particular expressions are suitable to the subject. The spectator is every where moved by them, and there are some of them of a sublime character.

His attitudes are simple and natural without coldness, contrasted and animated without exaggeration, and varied with prudence.

His figures are adjusted with a good goût, and his draperies are set with art. They are diversified and agreeable to the sex, age and dignity of the persons represented. The folds are large, well placed, and expose the naked without affectation.

He has shewn as much judgment in his landscapes as in his figures; and when he represents prospects naturally ungrateful and insipid, as those of Flanders are, he renders them picquant by the *claro obscuro*, and by the accidents which he introduces into his composition. The forms of his trees are not very elegant. They resemble those of his own country too much, and his touches are not so fine as Titian's.

His architecture is heavy, and has something of the Gothic in it. He often makes use of the licences; but they are judicious, advantageous, and imperceptible.

Every thing that depends on colouring is admirable in Rubens. He advanced the knowledge of the *claro obscuro* more than any Painter ever did, and shewed the necessity of it.

By his example, he made the method of pleasing the eyes a precept. He collected his objects after the manner of a bunch of grapes, of which the grapes that are in the light make altogether a mass of light, and those that are in the dark, a mass of darkness. Thus all the grapes making one single object, the eyes behold them without distraction, and may at the same time, distinguish them without confusion.

[The reader will perceive we differ in the translation of this simile, from the translation of the same comparison in the first chapter. As plain and familiar as it seemed to monsieur de Piles, and the Painters, we wanted to be more enlightned in it to make it clear to such as are not of the profession. We have been literal in rendering it into English in this place, and because monsieur de Piles has examined it better in his observations on monsieur de Fresnoy's Art of Painting, we shall add that explanation to this here. His words are these:

Titian, by this judicious and familiar comparison, means that a Painter ought to collect the objects, and to dispose them in such a manner as to compose one whole, the several contiguous parts of which may be enlightned, many shadowed, and others of broken colours, to be in the turnings, as on a bunch of grapes, many grapes, which are the parts of it, are in the light, many in the shadow, and the rest faintly coloured, to make them go farther back: Titian once told Tintoret, that in his
greatest

greatest works a bunch of grapes had been his principal rule, and his surest guide.]

This assemblage of objects and light is called a group, and let the number of the figures that enter into a composition be never so great, Rubens never made above three groups in one piece, that the sight might not be scattered by a multiplicity of objects, alike sensible and exposed. He also industriously concealed the artifice as much as possible, and only those that understand its principles can discover it.

His carnations are very fresh, each in its character. His tints are just, and employed with a free hand, without being jumbled by the mixture, for fear they should sully and lose too much of their lustre or truth, which appeared in them when the work was first done. Rubens observed this maxim with the more care, because his performances are grand, and consequently to be viewed at a distance; wherefore he endeavoured to preserve the character of his objects, and the freshness of his carnations.

To this end, he not only did his utmost to keep his tints pure, but he made use of the most lively colours to have the effect he intended. He succeeded in his endeavours, and is the only person who understood how to join a great lustre to a great character of truth; and, among so much brilliant, to maintain a harmony, and a surprising force; for which reason we may reckon the supreme degree, to which he raised colouring, to be one of the most valuable talents of this Painter.

He was a man of universal genius, and excelled as well in history-painting as in portraits, landskips, animals, and every thing that was proper to be painted.

His labour was light, his pencil mellow, and his pictures finished; but not like some Painters, who

with overstraining and earnestness of finishing their pieces, do them more harm than good. He had several disciples who executed his designs; on which account many pictures are attributed to him that were not of his doing. His own works, to which he gave the last hand, shew, that never Painter was more easy in the execution of his designs, and that the wonderful effect which they have on the eyes of the spectator, did not proceed so much from his consummate experience, as from the certainty of his principles.

A D A M E L S H E I M E R,

BORN at Francfort upon the Main, was a taylor's son, and at first a disciple of Philip Uffenbach, a man of sense, who aiming at a great many things, had little experience of the practical part of the art, though he was master of the theory. Adam having learned of him as much as he could teach him, went to Rome, where he spent the remainder of his days. He was very studious, and exercised himself chiefly in little figures. He finished every thing he did extremely: his colouring was good, and his composition ingenious. Count Gaude of Utrecht graved seven pieces after him with equal fineness and force. There were several other prints engraved after his works, part of which he etched himself, and part were graved by Madelain du Pas, and others.

His memory was so good, that if he had seen any thing, he would keep it in his mind for some time, and then paint it exactly without designing it when he first saw it. Though he lived in reputation at Rome, and sold his pictures at high prices, yet he took up so much time in finishing them, that he could not sell enough to answer the expence of his house:
this

this made him so melancholy, that he neglected his business, and lived only upon what he could borrow; by which means he ran so far in debt, that not being able to get out of it, he was thrown into prison, where he fell sick; and though he was soon released, his distemper continued. He could not bear the disgrace, nor survive it. His disease and trouble encreasing, carried him to his grave in the year 1610. The Italians themselves, who had a particular esteem for him, lamented the loss of him. James-Earrest-Thomas of Landau was his disciple, and his pictures are so like Adam's that they are often taken the one for the other's.

A B R A H A M B L O M A E R T,

BORN at Gorcum, anno 1567, followed his father to Utrecht, where he was educated, and always lived. His father was an architect; his masters some ordinary Painters, whom he met with by chance; and he looked upon the time he spent with them, as so much thrown away. He formed a manner to himself after nature and as his genius directed him. It was easy, fruitful, graceful, and universal. He understood the *claro obscuro*. The folds of his draperies were large, and had a good effect; but his goût of designing had too much of his own country in it. There were a vast number of prints graved by the best gravers, after his works. He died at fourscore years of age, anno 1647. He had three sons, of whom Cornelius, the excellent graver, was the youngest.



HENRY STENVICK.

STENVICK was the place of his nativity. He learnt the rudiments of his art of John Uries. He delighted in drawing the perspectives of the insides of churches, and did every thing in this way that could be done. The wars of Flanders drove him out of his own country to Francfort, where he settled and followed his profession till he died, anno 1603. He had a son who took a fancy to the same kind of Painting. He was employed by Charles I. king of England. He lived very honourably at London, and when he died, his widow removed to Amsterdam, where she got her living by painting perspectives, as her husband and father-in-law had done before her.

ABRAHAM JOHNSON,

OF Antwerp, had a wonderful genius for Painting, and in his youth did some things that put him above all the young Painters of his time; but falling in love, he neglected his studies and business to follow his courtship. The young woman lived at Antwerp, and he was so assiduous in his addresses, that he gained, and married her. Now, as if he had no more to do, since he had got a wife, he minded nothing but his pleasures, and soon spent what he had laid by before he married. His circumstances growing low, instead of blaming his own laziness, he complained of the little justice done his merit. He grew jealous of Rubens, challenged him to draw a picture with him, and proposed several persons to judge whose performance was best when they had done them. Rubens replied, “ He willingly submitted to him in that point, and the world would do them both justice,” refusing to
accept

accept the challenge. There are some of Johnson's works in the churches at Antwerp, and a descent from the cross, which he drew for the great church at Boisleduc, a piece so admirably well performed, that it has been taken for Rubens's, and indeed, that is not inferior to the works of that Painter.

G E R A R D S E G R E,

OF Antwerp, went to Rome, and after having studied the principles of his art some time, gave himself up entirely to Manfredi's manner, and at last excelled him in the force and union of his colouring, as one may see by his Painting at Antwerp, and elsewhere. But Rubens and Vandyke's manners being generally approved of, Segre was forced to change his, or his pictures would have lain upon his hands. His good sense, and the knowledge he had of his art, made the change easy to him, and he succeeded in his new style. He died at Antwerp, in the year 1651, leaving a son of his own profession behind him.

M I C H A E L J O H N S O N M I R E V E L T,

BORN at Delft, anno 1568, was a goldsmith's son, and the disciple of Anthony de Montfort of Blocland. He learned his art very easily, and though he was successful in his history-pieces, yet by little and little he left off that sort of Painting, and did nothing but portraits, which he performed with beauty and facility. His reputation was so great, that he drew a prodigious number of them, and sold them at what price he pleased. He never would take less than 150 Florins a-piece. William Jaques of Delft graved after him, and his prints are both numerous and fine.

CORNELIUS SCHUT,

OF Antwerp, was born with a lively imagination, and a great talent for Painting, which is seen by his productions. He always seasoned them with poetical ideas. He had little business; and imputing it to Rubens's reputation, he was very angry with that Painter, railing at him as one that was covetous; but Rubens took no other revenge of him, than to procure him work.

GERARD HUNTORST,

OF Utrecht, was born in the year 1592, and past for one of the best Painters of his time. He was Blomaert's disciple; he afterwards went to Rome, where having studied designing, he exercised himself with so much application and success in drawing night-pieces, that nobody ever did it so well as he. When he returned to Utrecht, he drew several history-pieces. He was so sober, and a man of so much honour, that most of the young men of quality of Antwerp, were sent to him to learn to design. He also taught the queen of Bohemia's children to design; the prince-palatine, and the four princesses, their sisters, were his disciples; among whom, her highness the princess Sophia, and the abbess Maubuisson, distinguished themselves by their skill in Painting. Charles the First, king of England, invited Huntorst to come to London, where he did several grand performances for his majesty; when he returned to Holland, he painted the prince of Orange's houses of pleasure, in which he drew abundance of poetical subjects, as well in fresco as in oil, particularly in the palace called la Maison du Bois, the boarded house, half a league from the Hague.

Sir ANTHONY VANDYCK,

WAS born at Antwerp, in the year 1599. He had the happiest pencil that ever any Painter was blest with, Correggio only excepted; besides whom none can dispute that excellence with him. Vandyck was Rubens's disciple, and assisted him in the performance of his most considerable pieces. He went to Italy, staid a short time at Rome, and then removed to Venice, where he skimmed the cream (if you will allow the phrase) of Titian's works, and the works of the whole Venetian school, to strengthen his own manner; proofs of which appeared in the pictures he drew at Genoa, where he left behind him many excellent pieces. When he returned to Flanders, he did several pieces of history, that rendered his name famous all over Europe; but believing he should be more employed in the courts of foreign princes, if he applied himself to Painting after the life, he resolved, at last, to make it his chief business, knowing it not only to be the most acceptable, but the most advantageous part of his profession. Besides, he was willing to signalize himself by a talent, which nature had particularly favoured him with. Cardinal Richlieu invited him into France, where not liking his entertainment, he staid a very little while; and thence went to England, being sent for by king Charles, who received him very graciously. He was so much employed in drawing the portraits of the royal family, and the lords of the court, that he had no time to do any history-pieces. He did a prodigious number of portraits, about which he took a great deal of care at first; but at last he ran them over hastily, and painted them very slightly. A friend of his asking him the reason of it, He replied, "I worked a long time for my reputation,

“tation, and I do it now for my kitchen.” By this method he got a good estate, married a woman of quality, and kept a noble house. He died in London in the year 1641, at forty-two years of age. It is probable he shortened his days by wasting his spirits with too much application to his business, without which he could not have performed the vast number of pictures that came out of his hands. Hanneman and Remy were his best disciples.

Reflections *on the works of* Sir ANTHONY
VANDYCK.

NEVER did any disciple profit more by his master's lessons, than Vandyck did by Rubens's. However, though he was born with a fine genius; though his judgment was solid, and his imagination lively; though he learned with ease, and practised betimes all his master's principles, yet his mind was not of so large an extent as that of Rubens's.

His compositions were full, and conducted by the same maxims, as were those of Rubens's; but his invention was not so learned, nor so ingenious as his master's. Though he was not very correct, nor very well grounded in the part of designing, he has nevertheless done some things in that kind that are worthy of esteem; when with the delicacy of his choice, he observed nature faithfully and judiciously: he drew several portraits of a sublime character; he disposed of them so, that it gave them an equal degree of life and grace. He always dressed them according to the fashion of the times, from which he drew what was most for the advantage of Painting, and shewed by it, that nothing is too hard for art and genius, which can make the most ungrateful things beautiful. He designed his heads and hands with the utmost perfection, and acquired a habitude of making the latter exactly beauti-

beautiful and proportionable. He chose his attitudes agreeable to the persons, and took his time to draw a face when it had its best looks on. He observed its charms and graces; he kept them in his mind, and not only imitated nature, but heightened her as far as he could do it, without altering the likenesses. Thus, besides the truth in Vandyck's pictures, there is an art which the Painters before him seldom made use of. It is difficult to keep within bounds in doing so. A Painter ought to see with Vandyck's eyes, to find out what is to be found in that matter, to make use of his discoveries; and not to transgress the limits which nature has prescribed him: nay, Vandyck himself, as admirable a genius as he was, has not always put his artifice in practice without abusing it, especially in the latter part of his life. Indeed his last portraits want much of the beauty and correctness of his first.

His judgment was ripe betimes, for his most valuable pieces were drawn while he was young, when he did his best to establish his reputation. The portraits he drew of the most skilful Painters, his friends; his performances at Genoa, and those he did in the first six and seven years of his abode in England, are his finest productions, and what acquired him the character of the best Painter of his time. Some of his last works, which are also in England, are slight things: the colouring is weak, and falls into the lead; nevertheless, his pencil is happy every where; it is light, flowing, mellow, and does not contribute a little to the life, which Vandyck put into every thing he painted. If his performances are not alike perfect, all in the last degree, they carry with them, however, a great character of spirit, nobleness, grace and truth; in so much that one may say of him, that excepting Titian only, Vandyck surpasses all the Painters that

went before him, or have come after him, in portraits, and that his history-pieces, in the opinion of good judges, deserve a place among the works of the Painters of the first rank.

“ We refer the reader to the English school for
 “ a further account of this great master ; for as he
 “ did the greatest number, and the most valuable
 “ of his performances in England ; as the genius of
 “ our country, preferring portraits to history-pieces,
 “ inclined him to apply himself wholly to Painting
 “ after the life ; as he received all the encourage-
 “ ment in England which was due to his merit,
 “ lived here, married and died here, so he most
 “ deservedly ought to be placed in our school, of
 “ which he is the honour, and indeed of the art
 “ itself.”

A D R I A N B R O W E R,

OF Oudenarde, was born in the year 1608. He painted in little, and delighted in representing the actions of the peasants of his own country. His subjects are generally low, but his expressions are so lively, and his colouring so good, that his pictures are worth their weight in gold. His fault was sotting ; he was extravagant and careless, and consequently always poor, which he made a jest of, being of a very pleasant humour, though he could not hold it long. His debaucheries and irregular way of living shortened his days, for he died in the thirty-sixth year of his age, not leaving enough behind him to bury him. He was at first buried in the common church-yard ; but his works growing every day more and more in esteem, the magistrates of Antwerp resolved to preserve his memory by raising a noble tomb over him. His corps was taken up again, and buried a second time in the Carmelites church, a vast croud of people attending

tending it to the grave, over which a magnificent tomb was erected, being a lasting proof of the veneration paid by the citizens of Antwerp to merit in all ages.

CORNELIUS POELEN BURCH,

BORN at Utrecht in the year 1586, was a disciple of Blort. He went to Rome, and for some time studied Raphael's works, which he designed. He afterwards applied himself wholly to landskips, taking Adam Elsheimer's manner for his pattern: at last having studied nature more, he formed a particular stile, which was faithful and agreeable; and following his genius, he always drew small figures. When he returned to Holland he worked very assiduously to make himself known. The king of England having seen some of his pieces, invited him to his court, and allowed him a yearly pension. Returning to Utrecht he had so much business, he could not go through with it. His pictures being to be carried from place to place with ease, were sent for from all parts. Rubens liked his manner so well, that he desired some of his pieces, which Sandrart undertook to send him. His works are to this day known and esteemed all over Europe. He died at 74 years of age, anno 1660.

R O W L A N D S A V E R Y,

A Fleming, was the son of an ordinary Painter: His first exercise in his art was to imitate all sorts of animals after nature; and he became so skilful, that the emperor Rodolph, who had a good taste, took him into his service, and sent him to Friuli to study landskips on the mountains, in which he succeeded. His designs are generally drawn
drawn

drawn with a pen, and are washed over with different colours, as near as he could to nature, in the object he designed. He collected all his drawings into a book, which he carefully consulted. This book is now in the emperor's custody. Giles Sadel-ler, and Isaac his disciple, graved several of his landskips: the finest of them all is the piece in which St Jerom is represented: it was done by Isaac Row-land who died at Utrecht in a good old age.

JOHN TORRENTIUS,

OF Amsterdam, generally painted small figures, and though he was never out of his own coun-try, he has done some things with great force and great truth. He loved to paint nudities, and was very extravagant in his lewd fancy. His friends often reproved him for it to no purpose. Instead of growing better by their advice, to excuse his wicked inclinations, he fell into a damnable heresy, which he spread about himself, and by which his obscene figures were not only justified, but com-mended. He was taken up for his horrible tenets, and denying what was sworn against him, the ma-gistrates put him to the torture. He died in the midst of his torments, and his lewd pictures were burnt by the hands of the common hangman, anno 1640.

FREDERIC BRENDEL,

OF Strasburgh, painted in distemper with a great deal of spirit and facility. He was William Baur's master.

WILLIAM

WILLIAM BAUR,

OF Strasburg, was Brendel's disciple, had a great genius, but the fury of his imagination hindered his studying the antique, and beautiful nature, and prevented his throwing off the barbarous goût of his country. It is true he was some time at Rome, but his studies were wholly employed about architecture and landskip, and he took no care to form a grand gusto, or learn how to shew the naked, which he designed very ill. He painted small figures in distemper on vellum: his pencil was light, his general expressions and compositions beautiful even to sublime. He studied his trees at la Vigne Madame, and the palaces in and about Rome were his models for architecture. He himself etched Ovid's Metamorphoses; the figures were of his own invention, and make a volume by themselves. Several of his designs, of subjects taken out of the holy scriptures, and other histories, were graved by Melchior Ruffel, and make another volume of prints. By these two books one may perceive the extent of William Baur's genius. He died at Vienna in a very little time after he married, anno 1640.

HENRY GAUDE, *Count-Palatine,*

BORN at Utrecht, and descended from an illustrious family in those parts. He took such a fancy to designing, that there was not a young Painter in his time, who designed so well as he did in his youth. He went to Rome, while Adam Elsheimer was there, with whom he contracted a close friendship, and not only bought of him what pictures he had already finished, but paid him beforehand for as many as he should make in several

T

years

years. Henry returning to Utrecht, graved those seven pictures after Adam's work, which the curious admire for their singular beauty. A young woman that would have married him, gave him a philtre, which, instead of making him in love with her, took away his senses. He grew a perfect sot, and talked like an idiot on any thing but Painting, on which he would discourse very rationally and judiciously as long as he lived.

DAVID TENIERS, the Elder,

OF Antwerp, was one of Rubens's disciples in his own country, and Adam Elsheimer's at Rome; by which means, when he returned to Antwerp, he made a mixture of Rubens's and Elsheimer's manners. He drew only small figures, for which he was famous. He died in the year 1649.

JOHN VANHOUC,

OF Antwerp, was one of Rubens's good disciples. He went to Rome, where his knowledge in colouring was admired. In his way back to Flanders, passing through Vienna, the arch-duke Leopold took him into his service, which kept him there till the year 1650, the last of Van Houc's life, who died in the prime of his age.

JAMES FOUQUIER,

A Fleming, born of a good family, was de Mompre's disciple, and one of the most celebrated and learned landskip Painters that ever was. The difference between his pictures and Titian's, consist rather in the countries represented, than in the goodness of the pieces. The principles of the one and the other are the same, and the colouring
alike

alike good and regular. He painted for Rubens, of whom he learned the most essential part of his art. The elector-palatine employed him at Heidelberg; and thence he went to Paris, where, though he worked a long time, and was well paid for what he did, yet he grew poor through his want of conduct, and died in the house of an ordinary Painter called Silvain, who lived in the suburbs of St Jaques. He had two pupils that followed his manner: their names were Rendu and Bellin.

P E T E R V A N L A E R,

Commonly called

B A M B O C C I O,

WAS born in the city of Haerlem. He had a wonderful genius for Painting, and though he minded chiefly the study of small figures, yet he was a universal man, and very industrious in his search after every thing that had relation to his profession. He made a long stay at Rome, where he was beloved and esteemed by the Painters his cotemporaries. His manner was sweet and true. The Italians gave him the name of Bamboccio, on account of his extraordinary figure: his legs were long, his body short, and his head sunk into his shoulders; but the beauty of his mind more than made amends for the deformity of his body, and his good nature and good manners hid the disagreeableness of his person. He died at threescore years old by an accident, falling into a ditch near the city of Haerlem, in which he was drowned. It appears by the manner of his death, that divine vengeance pursued him for a crime he was guilty of at Rome while he lived there. He was one Lent taken three or four times, with five Dutchmen of

his acquaintance, eating flesh on the banks of the Tiber, without having any necessity for it. A divine, who had advised them often not to do so, surprized them at it once more, and seeing that fair means would not do, threatened to put them into the Inquisition: and both the priest and the Dutchmen being very much exasperated, they threw him into the river. It is observable, that all these five Dutchmen died by water.

[The reader will remember that the author is a Frenchman and a catholic, and the offenders Hollanders and protestants.]

JOHN BOOTH and his Brother *HENRY*,

OF Utrecht, were both Blomaert's disciples, and both of them very studious and industrious in their profession. They went to Rome, where Henry applied himself to landskips, imitating the manner of Claude de Lorrain, and John studied the drawing of figures and animals in imitation of Bamboccio's manner. Both of them succeeded in their several kinds. They agreed to paint a picture together; John drew the figures and the animals, and Henry the landskips, reconciling their manner so well, that one would have thought the piece had been all of one man's doing. By this means they finished their pictures with so much ease, and sold them so fast, that they resolved to continue their joint-labours. Henry's death broke off their partnership. He fell into a canal at Venice one night going home, and was drowned. He was one of Bamboccio's accomplices in the death of the priest. John returned to Utrecht, where he worked and lived with reputation.

DANIEL SEGRÉ,

OF Antwerp, was a Jesuit, brother to Gerard Segre, and delighted in painting flower-pieces. He drew them with so much freshness and lightness, that his performances were much esteemed. He observed this method in the disposition of them, to make them serve for a border to some little picture, which was placed according to his direction.

Sir BALTHAZAR GERBIER,

OF Antwerp, born in the year 1592. He painted small figures in distemper; and Charles I. king of England, was so well pleased with his performances, that he invited him to his court. The duke of Buckingham perceiving he was a man of very good sense, as well as a good Painter, recommended him so zealously to his majesty, that he knighted him, and sent him to Brussels, where he a long time resided in quality of agent for the king of Great Britain.

HERMAN SWANFIELD,

Commonly called

The HERMIT at ROME,

NOT only because he generally was alone among the ruins in the neighbourhood of Rome, Tivoli, Frascati, and other places; but because he often left his companions to go into the country, and study landskips after nature. He became a master of that sort of Painting, and also designed figures with a very good gusto.

GELDORP, or GELTHORP,

WAS a Painter of so little merit, that he should not have been named here, had not his industry to get money been very extraordinary. He understood colours tolerably well, but had much ado to design any thing; so he used to procure other Painters to design several heads, several feet and several hands upon paper, which was pricked and rubbed over with coal-dust, to assist him in his drawing. Thus he maintained himself by the ignorance of his chapmen.

O L I V E R,

OF London, painted all sorts of subjects in distemper, but was most employed in painting after the life. He drew abundance of portraits in the courts of king James I. and king Charles I. and no body did better in that kind than himself.

He had a disciple, whose name was Cooper, whom queen Christina of Sweden entertained in her service.

Lely, an Englishman, drew very good portraits after Vandyck's manner, as well for the heads, as the dress and adjustments.

[This is all the French historian thinks fit to say of the English school; though we shall prove, that it has been much more fruitful in masters than the French, whose genius in Painting, like that in music, is vain and trivial. The eternal red and yellow, that make the principal part of their colouring, is an instance how natural it is for them to love a glaring and false lustre, even in the arts, as well as in their government. In this short account of the English Painters he cannot help erring; for though Sir
Peter

Peter Lely was entirely an English Painter, he was not an Englishman.]

C O R N E L I U S van H E E M,

OF Antwerp, was an excellent Painter of fruit, flowers, and other inanimate things.

A B R A H A M D I P E M B E C K,

OF Boisseduc, was very much employed in his youth in painting upon glass, and afterwards entering the school of Rubens, became one of his best disciples. His invention was easy and ingenious. The prints that were graved after his works are proofs of it; and among others, those he made for a book, intitled, The temple of the muses; which performance is alone sufficient to serve for an encomium on this Painter.

D A V I D T E N I E R S, the Younger,

PAinted generally small figures. He designed well; his manner was firm, and his pencil light: As for copying of other mens works, he was a perfect Proteus. He transformed himself into as many masters as he undertook to copy, all whom he counterfeited so exactly, that to this day it is hard to distinguish the copy from the original in all his pieces of that kind. The arch-duke Leopold made him director of his Paintings, and by his means the pictures in his gallery were engraved.

R E M B R A N T van R E I N.

HE took his surname from the place of his birth, Van-Rein or Rhine, a village situated on an arm of that river, which runs through Leyden. His

father was a miller, and his master one Lesman, a tolerable good Painter of Amsterdam; but he owed all the knowledge he acquired in his profession to the goodness of his understanding, and the solidity of his reflections. However, we must not think to find correctness of design, nor a gusto of the antique in his works. He used to say, he aimed at nothing more than to imitate living nature, making that nature consist only in things created, such as they appear. He had old pieces of armour, old instruments, old head-dresses, and abundance of old stuff of divers sorts hanging up in his work-house, which he said were his antiques: nevertheless, though he pretended to despise antiquity, and to form to himself a new manner, he was very curious in getting the fine designs that came out of Italy, and had a great collection of them; as also of Italian prints, though he made little or no use of them; so true it is, that education and habit have a mighty power over the minds of men. Notwithstanding he profited himself so little by the antiquities, he drew a great number of portraits, with force, sweetness, and truth of likeness, that surprize the spectator. His manner in etching was very like that in Painting: it was expressive and lively, especially in his portraits, the touches of which are so a-propos, that they express both the flesh and the life. There are extant about two hundred and fourscore prints of his drawing, His own portrait is drawn in several of them; and one may guess by the year, which is put down on those prints, that he was born in the beginning of the last century. There are none of the dates before the year 1628, and none after 1659. Three or four of them shew, that he was at Venice in 1635 and 1636. He married in Holland. He grav'd his own and his wife's portrait together. He touch'd his prints over again four or five times, to change the *claro obscuro*, and heighten the effect that had

on the spectator. It appears he did not always like to have them worked off on white paper: several of his works are done on paper faintly stained, chiefly on China paper, which is of a reddish tint, and these proofs are very much sought after by the curious.

He had a way in his graving, that was never heard of before, as I know of; it had something of a black manner in it. Though he was a man of good sense, and had got money, yet he loved to keep mean company. Some of his friends told him of it; to whom he answered, "When I have a mind
" to unbend and recreate my mind, I do not care so
" much for honour as I do for liberty." And being once reproved by some persons who could be free with him, for the singularity of his manner in the use of colours, which made his pictures rugged and uneven; he replied, "I am a Painter, and not a
" dyer." He died at Amsterdam in the year 1668.

REFLECTIONS *on the* WORKS

O F

R E M B R A N T.

THE example of Rembrant, is a very sensible demonstration of the power which habit and education have over the mind of man; and that genius is by so much the more valuable, by how much the more it is cultivated. This Painter was born with a talent, and a happy disposition of soul. He was a man of sense; his vein was fruitful; his thoughts fine and singular; his compositions expressive, and his fancy lively: but having, with his milk, sucked in the goût of his country, being bred up in the continual view of a heavy nature, and not knowing till it was too late, a likeness or truth more
perfect

perfect than that which he had always practised, his productions have too much of his habitude in them, notwithstanding the good seed that was sown in his mind. Thus we cannot find in Rembrant, either Raphael's goût, or that of the antique, or any poetical thoughts, or elegance of design. We meet with nothing but what the nature of his country and a lively fancy were capable of producing. He has sometimes enriched the poverty of his subjects, by a happy motion of his genius, but having no certain knowledge of beautiful proportion, he easily relapsed into the ill goût, to which he had accustomed himself.

For this reason he painted very few historical subjects, though he designed an infinite number of thoughts that were as sensible and as piquant as the productions of the best masters. I have enough of his designs in my custody, to convince every impartial judge of the truth of this assertion; and though the invention of his prints is not so ingenious as that of his designs, yet the beauty of the *claro obscuro*, and of the expressions, is such as is rarely to be met with in other masters performances. It is true, he had not a talent to choose what was most beautiful in nature for his imitation, but had a wonderful genius for representing objects that were present before him. The portraits he drew were sufficient to justify what I have said; and are so far from being below the works of any other master, that there are few which can stand the comparison with his.

If his out-lines are not correct, the touches of his designs are full of life; and we may perceive in the portraits which he graved, that every stroke of his graver, like that of his pencil, gave life and likeness to his objects, and shews the excellence of his genius.

He understood the *claro obscuro* in the highest degree. His local colours are a help to each other,
and

and are most valuable by comparison. His carnations are as true, as fresh, and as perfect in the subjects he has represented as Titian's. Both of these Painters were convinced, that there were certain colours which destroyed each other, if they were mixed to excess, and that they should be as little shaken as possible by the motion of the pencil. They prepared their first lay with colours that kindly united, and were as near to the life as possible. On this they laid their virgin tints, with light strokes of the pencil; and thus they imitated the force and freshness of nature.

The difference between those two Painters in this matter, is, Titian managed his art so ingeniously, and withal so profoundly, that it is imperceptible; whereas, to look closely on Rembrandt's works, one may easily distinguish his, though at a convenient distance his Painting appears very well united, both by the exactness of his strokes, and the harmony of his colours. He was master of his pencil, and of the part of colouring; which is an undeniable proof that his ability was above censure, for he possessed the best parts of his art in a sovereign degree.

G E R A R D D O U,

OF Leyden, was a disciple of Rembrandt; and though his manner of working was quite different from his master's, yet he owed his knowledge, and the principal rules of colouring to Van Rein. He painted little figures in oil, which though they are not a foot high, are nevertheless as much finished as if they had been as big as the life. He drew always after nature, and viewed his originals in a convex mirror. He did very few portraits of great lords or ladies, because persons of their quality have not patience to sit so long as he would have had them. The
resident

resident of Denmark's wife sitting to him for her picture, he was no less than five days in drawing her hand only, not to mention how much time he took up about her head. By this method his works seem almost as perfect as nature herself, without losing any thing of the freshness, union, or force of colouring, or of the *claro obscuro*.

The common height of his pictures did not exceed a foot, and his price was sometimes six hundred, sometimes eight hundred, and sometimes a thousand livres each picture, more or less, according to the time he spent about it, reckoning after the rate of twenty sols an hour. His painting-room was open a-top, for the light to enter, that he might have the better opportunities for his shadows, and it was built on the side of a canal to avoid dust. He pounded his colours on crystal. He locked up his pallet and pencils when he had done work, and when he began it he rested himself a little till the dust was laid. In fair weather he generally went abroad in the fields to take the air, and repair the loss of his spirits, for he was so indefatigable in his labour, that it consumed him very much.

There are a great many reflections to be made on his manner of Painting, and I cannot tell whether it is as imitable as it is admirable; for Painting requires an extraordinary fire, and that is inconsistent with the patience and attention which are requisite in such sort of productions. One would think, that the main skill of a Painter is to do great things with a little work, that a picture may seem finished at a proper distance; but Gerard believed, that great knowledge and great labour were compatible, and that an artist ought to imitate every thing he discovers in his model at a nearer view. All that can be said of it is, that Gerard Dou's pieces, consisting of few figures, did not fatigue the fancy much, and that he

he was born with a particular talent for such sort of performances.

F R A N C I S M I E R I S,

OF Leyden, was disciple of Gerard Dou, and followed his master's manner entirely. His gusto of designing was better; his compositions were more graceful, and his colouring more sweet. He made use of a convex mirror, as well as Dou. There are few of his pieces to be seen, for, dying young, he did not finish many. There is one of his of about fifteen inches long, in which he represents a mercer's shop; the mercer shewing his stuffs, and the customer cheapning of them. There are several sorts of stuffs unrolled in the piece, and one may very plainly perceive the difference between them. The figures are good, and the composition in every part of it is admirable. He had two thousand franks for this piece; and all that have seen it, were sorry for the untimely death of so great a master. He lived as if he did not intend to trouble the world long. He took no care of his affairs, he despised order, œconomy, and was very extravagant. This conduct brought him into debt, and his debts into prison. He was several times thrown into jail, and once his creditors kept him there longer than ordinary. It was proposed to him to paint to pass away the time, and his creditors offered to take a picture for their money. He answered, It was impossible to work in such a wretched place, for that the sight of the grates, and the rattling of the chains disturbed his fancy. His irregular courses shortened his life, and carried him off in the flower of his age, anno 1683.

H A N N E M A N,

OF the Hague, was Van Dyck's disciple, and always followed his master's manner with success. He drew abundance of portraits, which are dispersed up and down in the United Provinces; and those he copied after Van Dyck are taken for originals.

J A M E S J O R D A N S,

OF Antwerp, was born in the year 1594, and learned the principles of his art of Adam Van Noort. He studied the works of the other famous Painters of that city, and made such nice observations on nature, that the manner he formed to himself acquired him the reputation of being one of the greatest masters of the Low Countries. He wanted only to have been at Rome, as he shewed himself by his esteem of the Italian Painters, and by the pains he took to copy Titian, Paolo Veronese, the Bassans and Caravaggio's works, wherever he lit upon them. He was hindered travelling thither by an early marriage, which he contracted with his master Adam Van Noort's daughter. His talent was for large pictures. His manner was strong, sweet and faithful. It is said that Rubens, whose best principles he had made himself entirely master of, and for whom he worked, fearing he would excel him in colouring, employed him a long time to make large cartoons for tapestries, in distemper, after sketches in colours, of Rubens's own doing. The tapestries were for the king of Spain; and Jordans, by a contrary habitude, weakened his knowledge in the principles of colouring, which before was strong, and represented the truth of nature in a wonderful degree. He performed many excellent pieces in Antwerp, and other cities

cities of Flanders, as also for the kings of Denmark and Sweden. He was indefatigable in his labours, and all his recreation was the company of his friends, whom he visited in the evening, his pleasant humour being a great relief to the fatigues of his profession. He died at fourscore and four years old, anno 1678.

E R A S M U S Q U I L L I N U S,

OF Antwerp, was born in the year 1607. He at first professed himself a philosopher, but he loved Painting so much, that he was forced to give way to his inclination, and change his profession. He learned his art of Rubens, and became a very good Painter. He did several grand performances in Antwerp, and the places thereabouts, for churches and palaces; and though he aimed at nothing more than the pleasure he took in the exercise of Painting, yet when he died, he left behind him a general esteem of his skill, and a wonderful character of merit in his art.

J O A C H I M S A N D R A R T,

WAS born at Francfort the 12th of May, 1606, and was son of Laurence Sandrart, who, having educated him at the grammar-school, and finding his inclination was to designing and graving, suffered him to take his own course. Joachim was so eager to learn, that he went a-foot to Prague, to put himself to Giles Sadeler, the famous graver, who persuaded him not to mind graving, but apply his genius to Painting. He accordingly went to Utrecht, and was some time under the discipline of Gerard Hunterst, who took him into England with him, where he staid till the year 1627, in which the duke of Buckingham, the patron of Painters and Painting, was assassinated by Felton at

Portsmouth. Among the rare pieces which Sandrart saw in England, there is mention made in his life of the twelve Cefars bigger than the life, drawn by Titian, and engraved by Giles Sadeler. It is said also, that after the duke of Buckingham's death, the emperor Ferdinand III's agents, bought the pieces that were in that duke's cabinet for their master, who adorned his palace at Prague with them, where part of them are to this day.

Sandrart being at Venice, copied Titian's, and Paolo Veronese's finest pictures. From Venice he went to Rome with Blond the graver, his cousin-german; where having staid some years, he became one of the most considerable Painters of his time. The king of Spain sending to Rome for twelve pictures, of the most skilful hands that were then in that city, Guido Reni, Guercino de Cento, Giosepino, Massimi, Gentileschi, Pietro da Cortona, Valentino, Andrea Sacchi, Lanfranco, Domenichino, Pouffin and Sandrart, were chosen to draw the twelve pictures which were sent to that king. The marquis Justiniani coming to the knowledge of him, desired to have him in his service, and gave him the direction of the gravings of the statues in his gallery.

Sandrart, after a long stay at Rome, went to Naples, from thence to Sicily and Malta, and at length returned through Lombardy to Francfort, where he married. A great dearth happened soon after, which made him leave Germany to go to Amsterdam, where he formed a society of the curious. The famine abating in Germany, he returned to Francfort. Not long after, he took possession of the manor of Stokau, in the dutchy of Neuburg, which was fallen to him; and finding it very much out of repair, he sold all his fine pictures, designs, and other curiosities, to raise money to put it in order;

der; which he had scarce done before the war broke out between the Germans and French, when the latter, the greatest incendiaries in the world, burnt his house entirely to the ground. He rebuilt it, and made it better than ever; but fearing a second invasion, he sold it, and settled at Augsburg, where he performed several fine pieces: among others, he did the twelve months of the year there, which were graved in Holland, with a description of each piece under it in Latin verse.

His wife dying, he left Augsburg, and went to Nuremberg, where he set up an academy of Painting. Here he published several volumes on subjects relating to his profession, in which he worked till he was threescore and seventeen years old.

The most considerable of his treatises is, *The lives of the Painters*, being an abridgment of Vasari and Ridolfi for what concerns the Italian Painters, and of Charles van Mander for the Flemings of the last century. The rest he collected from memoirs of his own, which he gathered from the report of others, or his own knowledge; and from his work we have taken the greatest part of what relates to the Flemish Painters of this century, in the account we have given of them.

The life of Sandrart is written at large, at the end of the book we have spoken of in the former paragraph. The author of it has not put down the day of this Painter's death, and we have not been able to learn it elsewhere. He mentions a great number of pictures, very large and very full of work, as also abundance of portraits drawn by Sandrart, of whom he speaks as of an excellent Painter. Having seen nothing of his doing, we can make no judgment of his skill; however, if one may judge of it by the prints in the lives of the Painters, to which his name is put, he was no extraordinary artist. We may reasonably commend him for the love of his profession,

which appears every where through the whole treatise, and for his intention to be serviceable to the young Painters of his nation, by setting before their eyes the fine statues and fair edifices in Rome.

HENRY VERSCHURE, a Dutch Painter.

Nature adorns the world by variety of genius's, as she embellishes the earth by diversity of fruits; and though she produces both the one and the other, sometimes sooner and sometimes later, she gives to each its grace and its merit. Henry Verschure, born at Gorcum in the year 1627, was the son of a captain then in the service of the states of the United Provinces. He was one of the fruits that are ripe early, and his father was very careful to have him well educated. Perceiving by the pleasure he took in designing, as soon as he had the use of his reason, that he had a violent inclination to Painting, he put him at eight years of age to a Painter at Gorcum, who did nothing but portraits. Henry spent his time in designing till he was thirteen years old, when he left his master, the face-Painter at Gorcum, to learn the greater principles of his art of John Bot at Utrecht, who was then in reputation. He lived with him six years, at the end of which term, finding he knew enough of Painting, to benefit himself by the fine things that are in Italy, he travelled thither in the twentieth year of his age. He went first to Rome, and employed himself in designing the figures he saw there, and in frequenting the academies; but his genius inclining him to paint animals, huntings and battles, he studied every thing that might be useful to him in that way. He designed landskips, and the famous buildings, not only in the neighbourhood of Rome, but all over Italy. This employment gave him a relish of architecture. He became skilful in it, and one may see by his pictures
what

what inclination he had for this art, and the good goût he contracted in it. He made a long stay at Rome, Florence and Venice. In the latter city, he grew into esteem with the persons of the best quality, by the excellence of his performances and the politeness of his manners. At last, having lived ten years in Italy, he resolved to return to his own country. He past through Switzerland into France, and while he was at Paris, met with the Burgomaster Marsevin's son, who was going to make the tour of Italy: a little persuasion prevailed with Verschure to accompany him. He returned thither, staid there three years longer, and then came back to Holland, arriving at Gorcum in the year 1662.

His talent for battles put him upon employing it in that sort of Painting. He gave himself up entirely to the motions of his genius, and to exercise it with success studied every thing that generally passes in an army. He made a campaign anno 1672, and was particularly studious to observe horses of all kinds and countries. He designed several encampments, the events in battles, routs and retreats; what happens after a victory, in the place of battle among the dead and dying mingled with horses, and abandoned arms. His genius was fine and fruitful, and though there was a great deal of fire in his thoughts, and in his work, yet having studied much after nature, he formed a particular gusto, which never degenerated into what we call manner, but comprehended a great variety of objects, and had more of the Roman than the Flemish goût in it, with allowance for his subjects, which are almost all modern; the scenes of his pictures are generally beautiful, and the figures that compose them full of spirit. His chief delight was in his profession. He had always a crayon in his hand; and wherever he came, designed something or other after nature, if he met with any thing to his goût, or after a good picture,

either figures, buildings, or animals. For this end he always carried some blank paper or book about with him. I have seen a score full of his drawings. His best performances are at the Hague, Amsterdam, and Utrecht. He was a man of so much sense and honour, that he was chosen to be one of the magistrates of the city he lived in. He accepted of the office, on condition he was not required to quit his profession, which he loved better than his life. He spent his time very happily, honoured as a magistrate, esteemed as an artist, and loved by every body; when happening to undertake a small voyage by sea, he was cast away two leagues from Dort, and drowned the 6th of April 1690, aged 62 years. I have in my custody a large volume of his designs, the sight of which will shew his merit more than all I have said of him.

GALPAR NETSCHER,

BORN at Prague, in Bohemia, was the son of an engineer, who died in the service of the republick of Poland. His mother being a Roman Catholick, was forced to leave Prague, when the Protestants made themselves masters of that city. She carried three sons with her, of whom Galpar was the youngest. A few leagues off from the town, she stopt at a castle, which, when she least expected it, was besieged, and making a vigorous resistance, those that were within it were soon reduced to extreme want. Galpar's two brothers were, among others, starved to death.

His mother fearing to lose him in the same manner, found a way out of the castle, and made her escape with the only child that was left her. Every thing failed her, but courage. She traveled on with her son in her arms, and chance guided her to
 Arnheim

Arnheim in Guelderland, where she met with some relief for herself and her son.

A doctor of physic, whose name was Tulkens, a man of wealth and worth, took a fancy to young Netscher, and had him well educated, intending to breed him a physician; but the force of his genius carrying him to the study of designing, Tulkens gave way to it, and suffered him to follow his inclination to Painting. When he was at school, he could not forbear scrawling a design on the same paper upon which he wrote his themes. By this his patron saw it was in vain to think of making a doctor of him, so he was put to a glazier (the only man in Arnheim who knew any thing in Painting) to learn to design.

Netscher, in a very little while, finding he knew more than his master, went to Daventer, to place himself with one Terburg, who was burgomaster of the town, and a skilful Painter. He drew all his pieces after nature, and had such a particular talent for painting of fattins, that in all his compositions he contrived some reason or other to bring them into his pictures, and to dispose of them so, that they might receive the principal light.

Netscher retained this affectation a long time, and though he did not introduce his fattins into all sorts of subjects, as his master did, yet he made use of them in several of his pieces: however, he was so prudent as not to let the affectation appear.

Having acquired a good hand at Terburg's, he went to Holland, where he worked a long time for picture-sellers, who imposing on his easiness, paying him small rates for his pieces, and selling them at great ones, he resolved to deal no more with them, but to go to Rome and improve himself farther in his art. He embarked on board a ship bound for Bourdeaux, where, when he arrived, he lodged at a merchant's house, whose kinswoman he married;

and being diverted by a stronger inclination than that he had for Painting, he gave over all thoughts of going to Italy, and returned to Holland.

He settled at the Hague, the good success of his works inviting him to stay there; and experience proved to him, that the best way for him to maintain his family, which began to grow numerous, was to apply wholly to drawing of portraits. He became so perfect, and so famous in this sort of Painting, that there was scarce any considerable family in Holland that had not portraits of his doing. The foreign ministers seldom went from the Hague without carrying something of his drawing with them. By this means his pieces are to be met with in most parts of Europe. Don Francesco de Melos, the Portugal ambassador, had his own picture, and several others, drawn by him. Most of those pieces are now at Lisbon, in the custody of the archbishop.

Charles II. king of England, being charmed with Netscher's performances, did his utmost to tempt him into his service, offering him a large pension. But Netscher having got enough for his, and his family's subsistence, preferred the tranquility of his own way of living to the tumultuous life of a great court. The pain he generally was in, disturbed the happiness of his condition. He had been troubled with the gravel ever since he was twenty years old; and the gout taking him several years after, both together brought him to his grave at the Hague, anno 1684, in the 48th year of his age.

He was one of the best Painters of the Low Countries, at least of those that worked in little. His designs were correct, but his gusto in that part of his art never varied from that of his country. He understood the *claro obscuro* very well, and among his local colours, which were all good, he had a particular talent for painting of linen. His manner of

Painting

Painting was very mellow; his touches were not apparent; however, they were finished. When he intended to give the last hand to any piece, he rubbed it over with a varnish which did not dry in two or three days, and during that time he had leisure to manage his colours over and over to his liking; those especially that being neither too hard nor too liquid, were the more easily united to those which he added a-new, without losing any thing of their freshness or their first quality.





THE
LIVES
OF THE
FRENCH
PAINTERS.

BOOK VII.



IT is difficult to assign any time to the beginning of Painting in France ; for when Francis I. sent for Rosso and Primaticcio, there were several Painters in France, who were able to work under the direction of those two masters, and abundance of other Italian Painters who came to Paris for employment. These French Painters were Simon le Roy, Charles and Thomas Dorigny, Louis François, Jean Lerambert, Charles Charmoy, Jean and Guillaume Rondelet, Germain Munier, Jean de

de Breuil, Guillaume Hoey, Eustache du Bois, Antonine Fantose, Michel Rochelet, Jean Samson, Gerard Michel, Jannet, Corneille de Lion, du Moutier le Pere, and Jean Cousin. Though some of these Painters were greater masters than others, yet their works were not so considerable as to deserve the attention of the curious in our days, unless we will except the performances of Jannet, Corneille de Lion, du Moutier, and Jean Cousin: of these the three first drew an infinity of portraits, among which there are some that are tolerably fine.

J E A N C O U S I N,

AS for Jean Cousin, he is worthy a particular commendation. He was born at Sucey, near Sens, and studied the fine arts so strenuously in his youth, that he became profoundly learned, especially in the mathematics, which is a great help to the regularity of design. By this means he was correct enough in that part of Painting, and has printed a book on the subject, that has born many impressions; and alone, as small as it is, and as little a figure as it makes, will suffice to preserve Cousin's memory a long time. He wrote also of geometry and perspective. Painting on glass being very much in vogue in those days, he applied himself more to that than to drawing of pictures. One may see several fine performances of his in the churches of the neighbourhood of Sens, and some in Paris, particularly in St Gervais's church, where, on the windows of the choir, he painted the martyrdom of St Laurence, the history of the Samaritan woman, and that of the Paralytic. There are several pictures of his doing in the city of Sens, as also some portraits; but the chiefest of his works, and that which is most esteemed, is his picture of the last judgment.

This piece is in the sacristy of the Minims at Bois de Vincennes, and was graved by Peter de Jode, a Fleming, a good designer. This picture shews the fruitfulness of Cousin's genius, by the number of the figures that enter into the composition: however, one would wish there had been a little more elegance of design in it.

He married the daughter of the lieutenant general of Sens. He carried her to Paris, and lived there the rest of his days. His learning and agreeable humour acquired him the esteem of the great. He was well received at court, and in favour with four kings successively; Henry II. Francis II. Charles IX. and Henry III.

He worked also in sculpture, and made admiral Chabot's tomb, which is in the chapel of Orleans, belonging to the Celestines in Paris. We cannot tell exactly in what year Jean Cousin died. It is certain he was living anno 1689, and arrived to a very great age.

Du BREUIL and BUNEL.

THESE two Painters, after Primaticcio's death, were employed to finish the Paintings he was to have done himself, had he lived long enough. The former painted fourteen pictures in one of the chambers at Fontainbleau, called the Stoves, and in conjunction with Bunel, did the little gallery in the Louvre, that was burnt in 1660. They both died in the reign of Henry IV.

MARTIN FRIMINET,

OF Paris, was the disciple of his father, a very indifferent Painter; but emulating the young men who followed the same profession at that time, he resolved to travel to Italy. His chief abode was
at

at Rome, where he lived seven years, studying Michael Angelo's works more than any thing else. For this reason his manner, ever after, was not unlike that great Painter's, as one may see by the chapel of Fontainbleau, which is mostly of his doing. He began this work in the reign of Henry IV. who honoured him with his esteem, and continued it in the reign of Lewis XIII. who conferred the order of St Michael on him; but he did not enjoy this honour, nor the favours of the court long, for before he had quite finished his work, he fell sick and died in the year 1619, aged fifty-two years. Abundance of Painters came after Friminet, but, instead of improving his manner, they fell into an insipid goût, to the scandal of the French Painting. This goût lasted till Blanchard and Vouet arrived from Italy. There were other Painters, whom, because they were employed in painting the king's palaces, I think fit to name, as du Perac, Jerome Baullery, Henry Lerambert, Pasquier Tetelin, Jean de Brie, Gabriel Honnoit, Ambroise du Bois, and Guillaume du Mee.

F E R D I N A N D E L L E,

THough he was born at Mechlin, ought to be placed among the French Painters, for that he worked most of his time at Paris, where he drew a vast number of portraits. However, because he was a foreigner, Louis, Henry, and Charles Bau-brun, were better paid than he for their pictures, though they were inferior to him in their art. He left two sons behind him, who followed the same profession.

V A R I N,

BORN at Amiens, painted at Paris with success. The picture over the high altar of the barefooted Carmelites church, near the Hotel de Luxemburg, is of his drawing. We mention him the rather, because he helped to put Pouffin in the way of Painting.

J A C Q U E S B L A N C H A R T,

OF Paris, was born in the year 1600. He learnt the rudiments of Painting of Nicholas Bullery, his uncle, whom he left at twenty years of age to travel into Italy. When he came to Lyons, in his way thither, he accidentally met with some business in his profession, which being both for his profit and improvement, he accepted, and staid there four years. Then he past on to Rome, where he staid eighteen months: from thence he went to Venice, and was so charmed with Titian's colouring, and the manner of the Venetian school, that he resolved to follow it entirely. He studied it with so much success, that a noble Venetian engaged him to work for him; but being ill satisfied with the Venetian's service, he soon left it, and Venice not long after, to return to France. The novelty, the beauty, and the force of his pencil, drew the eyes of all Paris upon him; and his Painting became so much in fashion, that he was out of the mode who had not something or other of his drawing in his custody. Thus his easel-pieces became so common as they are at this day. He painted two galleries at Paris, the first is in the house that belongs to monsieur the first president Perrault, and the other, where he represented the twelve months of the year, belongs to monsieur de Bullion, superintendant of the finances.

But

But that which got him the most reputation of all his performances, was the picture he drew at Notre-Dame for the first of May. He represented the descent of the Holy Ghost; and that church preserves it with care, as one of the finest pieces that belongs to it.

Blanchart was in a likely way of making his fortune in the flower of his age, when a fever and an impostume in the lungs carried him off in his 38th year. He had two wives, by the first he had a son and two daughters. His son followed his father's profession, and maintained his character with honour. It is easy to imagine, that of all the French Painters, Blanchart was the best colourist, by his studying that part of Painting in the Venetian school. There are few grand compositions of his drawing, but his Painting in the two galleries I have mentioned, and his picture in the church of Notre-Dame, are sufficient proofs that he did not want genius; and if he did little that was valued, it was because he was mostly taken up with Madonnas, which hindered his exercising himself about subjects of greater extent.

S I M O N V O U E T,

BORN at Paris, anno 1582, was son and disciple of Laurence Vouet, an ordinary Painter. He knew so much of his art by the help of his studies elsewhere, that at twenty years old monsieur de Sancy, who was going ambassador to Constantinople, took him to be his Painter. When he was there, he drew the portrait of the Grand Signior, and though it was impossible to do it otherwise than by his memory, and by a view of him at the ambassador's audience, yet it was very like. Having drawn some other portraits at Constantinople, he took shipping and went to Italy, where he staid
fourteen

fourteen years. He was chosen prince of the academy of St Luke at Rome; and Lewis XIII. who, in consideration of his capacity, had allowed him a pension during his abode at that city, sent for him in the year 1627, to work in his royal palaces, and above all at Luxemburg.

He drew portraits in crayons and pastel with such facility, that the king admired and delighted to see him work. He also learnt of him to design, in which his majesty made a wonderful progress in a little time, drawing several portraits, which very much resembled some of the most considerable persons at court.

Vouet's reputation encreasing daily, his business encreased with it. I shall not trouble the reader with a particular account of his productions; the palaces and chief houses at Paris are full of them; besides he drew a great number of pictures for churches and private men.

At Rome he imitated Caravaggio and Valentine's manner. But when he came to Paris, he had so much work that he formed a manner to himself, more expeditious, by great shadows and by general tints, which he made use of, and succeeded in the better, because his pencil was brisk, lively and light. It would be a matter of wonder to think, what a prodigious number of pictures he drew, if we did not know that he had a great many disciples whom he bred up in his manner, who were skilful Painters, and executed his designs with ease, though they were not finished so well as they should have been.

France is indebted to him for destroying the insipid and barbarous manner that reigned then, and for beginning to introduce a good goût. In this he was assisted by Blanchart, of whom we have been speaking. The novelty of Vouet's manner, and the kind reception he gave every body that came to him, made the French Painters his cotemporaries

ries fall into it, and brought him disciples from all parts, as well those who made profession of the other arts depending on design, as those who profess the art of Painting only. Most of the Painters, who have since been any ways famous in their profession, were bred up by him; as le Brun, Perrier, P. Mignard, Chaperon, Perfon, le Sueur, Corneille, Dorigny, Tartebat, Belli, du Fresnoy, and several others, whom he employed in making the ornaments of his pieces, and designs for tapestries, as Juste d'Egmont, Vandrissé, Scalberg, Fattel, Bellin, Van Boucle, Bell-Ange, Cottelle, &c. without reckoning a great number of young persons, who learned to design of him. Dorigny, who was his son-in-law, as well as his pupil, graved his father-in-law's works. Vouet, rather spent with labour than with years, died anno 1641, in the fifty-ninth year of his age. He had a brother, whose name was Aubin Vouet, who painted after his manner, and was a tolerable performer.

Vouet's works were agreeable, in comparison with those that had hitherto been made in France; but he was every where a mannerist, as well in designing as in colouring, which was always bad. The passions of the soul are not at all express'd in his figures, and he contented himself with giving a certain grace to his heads, which had no meaning in it. His cielings are the finest part of his performances, and shewed his disciples the way to make finer than any France had seen before.

Vouet had one advantage above other Painters: there never was a master, whose manner made such an impression on the minds of his disciples, and was so generally followed by them. But it must be owned, that if this manner destroyed the insipid goût in France, it introduced one so unnatural, so wild, and being easy, so universal, that his disciples, and most of the French Painters, have been debauched

debauched by it. They can hardly get rid of it to this day : and to speak truth, I believe Vouet followed his interest more than his judgment in forming that expeditious manner, we have already mentioned.

NICHOLAS POUSSIN,

WAS born at Andel, a little city in Normandy, in the year 1594. His family, however, were originally of Soissons, in which city there were some of his relations officers in the Presidial Court. John Pouffin, his father, was of noble extraction, but born to a very small estate. His son Nicholas seeing the narrowness of his circumstances, determined to set up for himself as soon as possible, and chose Painting for his profession, having naturally a strong inclination to that art. At eighteen years old he went to Paris, to learn the rudiments of it. A Poictovin lord, who had taken a liking to him, put him to Ferdinand, a face-Painter, whom Pouffin left in three months time, to place himself with Lallemand, with whom he staid but a month ; for perceiving he should never learn any thing of such masters, he resolved not to lose his time with them, believing he should profit himself more by studying the works of great masters, than by the discipline of ordinary Painters.

He worked a while in distemper, and did it with extraordinary facility. The cavalier Marino being at that time in Paris, and knowing Pouffin's genius was above the small performances he was employed about, persuaded him to go with him to Italy ; but Pouffin having either some business that detained him in Paris, or being discouraged, by two vain attempts he had made before to undertake that journey, he did not accompany the cavalier : however, he promised to follow him in a little time.

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He was as good as his promise, though not till he had drawn several other pictures in Paris, and among the rest, the death of the Virgin, for the church of Notre-Dame. Having finished his business, he set out for Rome, in the thirtieth year of his age.

He there met with his old friend, the cavalier Marino, who was mighty glad to see him, and to be as serviceable as he could to him, recommended him to cardinal Barberino; telling his eminence, “*Verderete un Giovane che a una furia di diavolo.*” The cavalier, on whose assistance and protection Poussin very much depended, dying soon after he came to Rome, and cardinal Barberino, who desired to be acquainted with him, having no opportunity for it, Poussin had no body to assist and encourage him. He could scarce maintain himself. He was forced to give away his works for so little, as would hardly pay for his colours: this was his last shift. However his courage did not fail him. He minded his studies assiduously, resolving, whatever came of it, to make himself master of his profession. He had little money to spend, and that hindered his conversing with any one, which gave him an opportunity to retire by himself, and design the beautiful things that are in Rome, as well antiquities, as the works of the famous Roman Painters.

Though he resolved when he went from France, to copy the pictures of the greatest masters, yet he exercised himself very little that way. He thought it enough to examine them well, to make his reflections upon them, and that what he should do more, would be so much time lost; but he had another opinion of the antique figures. He designed them with care, and formed such an high idea of them in his mind, that they were his principal object, and he applied himself entirely to the

study of them. He was convinced, that the source of every beauty and every grace rose from those excellent pieces, and that the ancient sculptors had drained nature to render their figures the admiration of posterity. His close friendship with two sculptors, l'Algarde and Francois Flamand, in whose house he lodged, strengthened, and perhaps begat his inclination: be it as it will, he never left it, and it encreased in him as he grew older, which may be seen by his works.

It is said, he at first copied some of Titian's pieces, with whose colouring, and the touches of his landskips, he was infinitely pleased, and endeavoured to imitate them, to set off the good gusto of design, which he had contracted by his study of the antique. Indeed, it is observable, that his first pieces are painted with a better goût of colours than his last. But he soon shewed by his performances, that generally speaking he did not much value the part of colouring, or thought he knew enough of it, to make his pictures as perfect as he intended. He had studied the beauties of the antique, the elegance, the grand gusto, the correctness, the variety of proportions, the adjustments, the order of the draperies, the nobleness, the fine air, and boldness of the heads; the manners, customs of times and places, and every thing that was beautiful in the remainder of the antique sculpture, to such a degree, that one can never enough admire the exactness with which he has enriched his Painting in all those parts of it.

He might, if he had so pleased, have deceived the judgment of the public, as well as Michael Angelo did, who, having made a statue of Cupid broke off an arm of it, kept it by him, and buried the rest of the figure in a place which he knew was to be dug up. The statue being found, every body took

took it for antique, till Michael Angelo, applying the arm he had by him to the body of the figure, convinced the critics that they were all mistaken; though they are of all men the hardest to be convinced that they are in an error. We may with as much reason believe, that if Pouffin had painted in fresco on the ruins of an old wall, and kept any part of it by him, the world might as easily have been persuaded, that his Painting had been the work of some famous antique Painter, as they were satisfied that Michael Angelo's Cupid was a piece of antiquity, there was such conformity between his Paintings and what have been really discovered in that manner, and are certainly antiques.

He used frequently to examine the ancient sculptures in the vineyards about Rome, and this confirmed him more and more in the love of those antiquities. He would spend several days together in making his reflections upon them by himself. It was in these retirements that he considered the extraordinary effects of nature, with respect to land-skips, that he designed his animals, his distances, his trees, and every thing which was excellent and agreeable to his gusto.

Besides that Pouffin studied the antique exactly, he also made curious observations on the works of Raphael and Domenichino, who, of all Painters, in his opinion, invented best, designed most correctly, and expressed the passions of the soul most lively; three things which Pouffin looked upon as the most essential parts of Painting.

He neglected nothing, in short, that could render his knowledge of these three parts of his art perfect. He was altogether as curious about the general expression of his subjects, which he has adorned with every thing that he thought would excite the attention of the learned.

He has left no grand compositions behind him; and all the reason we can give for it is, that he had no opportunity to do them; for we cannot imagine, but it was chance only that made him apply himself wholly to easel-pieces, of a bigness proper for a cabinet, such as the curious required of him.

Lewis XIII. and monsieur de Noyers, minister of state, and superintendant of the buildings, wrote to him at Rome, to oblige him to return to France: he consented to it with a great deal of difficulty. He had a pension assigned him, and a lodging ready furnished at the Tuilleries. He drew the picture of the Lord's Supper for the chapel of the castle of St Germain, and that which is in the Jesuits Novitiate at Paris. He began the Labours of Hercules, in the gallery of the Louvre: but the faction of Vouet's school railing at him, and his works, put him out of humour with his own country. He was also weary of the tumultuous way of living at Paris, which never agreed with him; wherefore he secretly resolved to return to Rome, pretending he went to settle his domestic affairs, and fetch his wife; but when he got there, whether or no he found himself as in his center, or was quite put off from any thought of returning to France, by the deaths of cardinal Richlieu and the king, which happened about that time, he never left Italy afterward.

He continued working on his easel-pieces, and sent them from Rome to Paris, the French buying them every where as fast as they laid hands on them, if they were to be bought for money, valuing his productions as much as Raphael's. Felibien, who has written the life of this Painter very correctly, and at large, gives a particular account of his pictures, and a description of those that are most esteemed.

Poussin,

Pouffin, having lived happily to his threescore and eleventh year, died paralytic, anno 1665. He married Gasper's sister, by whom he had no children. His estate amounted to no more than sixty thousand livres; but he valued his ease above riches, and preferred his abode at Rome, where he lived without ambition, to making his fortune elsewhere.

Bishop Massimi, who was afterwards a cardinal, visiting him on a certain time, their conversation lasted insensibly till it was night, and the prelate being about to take coach, Pouffin took the candle in his hand, lighted him down stairs, and waited on him with it to his coach. The bishop was sorry to see him do it himself, and could not help saying, "I very much pity you, monsieur Pouffin, that you have not one servant: And I pity you more, my lord, replied Pouffin, that you have so many." He never made words about the price of his pictures; he put down his rates on the back of the canvas, and it was always given him.

He had no disciple. Most Painters esteem, without imitating him. His manner is too inaccessible, and when once they enter upon it, they cannot go through with it.

Reflections on the works of P O U S S I N.

POUSSIN was born with a great and fine genius for Painting. His early love of the antique figures put him upon studying them with care, and by his studies he came to the knowledge of all their beauties, and of the difference between them, as to their goodness. He was an excellent anatomist, and acquired a consummate habitude of design, after the antique gusto; yet even in his designs he did not consider nature, as the origin of all beauty, so much as he should have done. He thought sculpture was to be preferred before her,

though she is the mistress of all arts, and always valued the imitation of the ancients more than the life. By this means the naked of his figures, in most part of his pictures, has something in it resembling painted stone, and is rather like the hardness of marble, than the delicacy of flesh, full of blood and life.

His invention in historical and fabulous subjects is ingenious, as also his allegories. He chose them well. He preserved decorum in all of them, especially in his heroical subjects. He introduced every thing that could render them agreeable and instructive. He expressed them according to their real character in joining the passions of the soul in particular, to the expressions of the subjects in general.

His landscapes are admirable for their sites; the novelty of the objects of which they are composed; the naturalness of the earth; the variety of the trees, the lightness of his touches; and in short, the singularity of the matters that enter into the composition. They would have been every way perfect, if he had strengthened them a little more by the local colours, and the artifice of the *claro obscuro*.

When occasion offered, he adorned his pictures with architecture. He did it with a fine goût; and his perspective, which he understood to perfection, was exactly regular.

He was not always happy in the disposition of his figures; on the contrary, he is to be blamed for distributing them in the generality of his compositions too much in *basso relievo*'s, and on the same line; his attitudes are not varied enough, nor so well contrasted as they might be.

His draperies in all his pieces are commonly of the same stuff, and the great number of his folds hinders the simplicity, which adds a grandeur to the works. As fine as his genius was, and as extensive,

five,

five, it was not sufficient for all the parts of Painting. He loved the antiquities so entirely, and applied himself to them so much, that he had not time to consider his art in every branch of it. He neglected colouring. We may perceive by his works in general, that he knew nothing of local colours and *claro obscuro*: for which reason, almost all his pictures have a certain grey predominant in them, that has neither force nor effect. Some of the pieces of his first manner, and some of his second, may however be excepted. Yet to examine the matter narrowly, we shall find, that where any of his colouring is good, he is indebted for it to what he remembered of that part of his art in the pictures he copied after Titian, and was not the effect of any intelligence of the Venetian Painters principles: in a word, it is plain Poussin had a very mean opinion of colours. In his life, written by Bellori Felibien, there is a sincere confession that he did not understand them, and had as it were abandoned them; an undeniable proof that he never was master of the theory of colouring. Indeed, his colours, as they appear to the spectators, are nothing but general tints, and not the imitation of nature, which he seldom consulted about them. I speak of his figures, and not of his *landskips*. In the latter he seems to have considered the natural colours more, and it is not difficult to guess at the reason of it: for not being able to find out *landskips* in the antique marble, he was forced to seek after it in nature.

As for the *claro obscuro*, he never had any knowledge of it, and if we meet with it in any of his pictures, it came there purely by chance. Had he known that artifice to be one of the most essential parts of Painting, as well for the repose of the sight, as to give force and truth to the whole composition of a picture; he would always certainly

have made use of it. He would have sought after a way to group his objects and his lights to the best advantage; whereas, they are so dispersed in his pieces, that the eye knows not where to fix itself. His chief aim was to please the eyes of the understanding, though without dispute, every thing that is instructive in Painting, ought to communicate itself to the understanding only, by the satisfaction of the eyes, by a perfect imitation of nature; and this is the whole duty, and ought to be the whole aim of Painting.

Poussin, by neglecting to imitate nature, the fountain of variety, fell often on very apparent repetitions, both in the airs of his heads, and his expressions. His genius was rather of a noble, masculine and severe character, than graceful; and one may see by the works of this very Painter, that there may be beauty sometimes where there is no grace.

His manner was new and singular; he was the author of it; and we must own, that in the parts of his art which he possessed, his stile, as we have said elsewhere, was great and heroic; and that, take him altogether, he was not only the best Painter of his own nation, but equalled the best Painters of Italy.

F R A N C O I S P E R R I E R,

A Goldsmith's son of the Franche Compte, was a debauched young man, and running away from his parents, went to Rome. As he was on his journey thither his money fell short, when a blind man, who had also a mind to go to Rome, persuaded him to lead him, offering him a share of the alms he got by begging on the road. Perrier having no other way to subsist, accepted of his offers, and in this equipage arrived at Rome, where
he

he was again very much embarrassed to find out means to maintain himself; for his blind beggar's assistance either failed him, or was not sufficient to support him. He was reduced to terrible straits at his first coming, but the necessity he was in, and the facility of his genius, in a little time put him in a way to get his living. He acquired an easy and agreeable manner of designing, and his gusto was so good, that several young men addressed themselves to him to mend their designs: some foreigners bought his of him to send their friends to please them, and engage them to supply them with money.

He became acquainted with Lanfranco, whose manner he endeavoured to follow; and at last he could manage his pencil with the same ease as he did his crayons. Finding that he could dispatch a great deal of business, he resolved to return to France, and stopping at Lyons he painted the Carthusians cloyster there. From Lyons he proceeded to Paris, and having worked some time for Vouet, who engrossed all the grand performances, he took a second journey to Italy, where he staid ten years, and returned to Paris, anno 1645. About this time he painted the gallery of the Hotel de la Vrilliere, and drew several easel-pieces for private persons. He died professor of the academy.

He etched several things with a great deal of spirit, and among others the finest basso relievo's that are in Rome, a hundred of the most celebrated antiquities, and some of Raphael's works.

He also graved in the *claro obscuro* some antiquities, after a manner, of which, it was said, he was the inventor; but Parmeggiano, as I have observed elsewhere, used it a long time before him. It consists in two copper plates, whose impression is made on paper faintly stained; the one plate is engraved
after

after the usual way, and that prints the black, and the other, which is the secret, prints the white.

J A Q U E S S T E L L A,

BORN in the year 1596, was the son of Francis Stella, a Fleming by nation, who in his return from Italy, stopping at Lions, settled there; and in that city, Jaques, of whom we are speaking, was born. He was but nine years old when his father died, and having exercised himself so long in the art of Painting that he thought he was capable of improving by the sight of the rare pieces that are in Italy, he went thither when he was about twenty years of age. Passing through Florence, the great duke Cosmo di Medicis, hearing of his being there, employed him with other Painters, to prepare the decorations of a pompous festival, which he intended to hold at the celebration of his son's marriage.

The duke perceiving that Stella was a man of capacity, assigned him lodgings, and a pension equal to that of Callot, who was then at Florence. He staid in this city seven years, and performed several things in Painting, designing and graving. From thence he went to Rome, where he lived eleven years, which he spent chiefly in studying the antique sculptures and Raphael's Paintings. When he had acquired a habitude of a good taste, drawn divers pictures that were engraved, and got a great reputation in Rome, he resolved to return to his own country; intending however to pass from thence into the service of the king of Spain, who had ordered his agents to invite him more than once to except of that employment. He took Milan in his way to France. Cardinal Albornos offered him the direction of the academy of Painting in that city, but he refused it. When he came to
Paris,

Paris, and had seen his friends, he began to prepare for his voyage to Spain; but cardinal Richlieu hearing of it, stopped him, giving him hopes of a better fortune at home. He presented him to the king, who assigned him a pension of a thousand livres a year, and lodgings in the gallery at the Louvre.

Stella soon shewed himself to be a master, and the king honoured him with the order of St Michael, which encouraged him to do his best. He painted several large pictures for the king, by whose command the greatest part of them were sent to Madrid. He worked also for churches and private persons.

Being very laborious, and the winter-days short, he spent the evenings in designing the histories of the holy scriptures, country sports, and childrens plays, which were engraved, and make a large volume. He also drew the designs of the frontispieces of several books of the Louvre impressions, and divers antique ornaments, together with a frise of Julio Romano's, which he brought out of Italy with him. He worked so indefatigably, that it wasted him extremely, and broke his constitution. He consumed away for five or six years before he died, which was in the fifty first year of his age, anno 1647.

REFLECTIONS on the WORKS

O F

S T E L L A.

STELLA had a fine genius, his productions came easy out of his hands, and he treated, with a like facility, all sorts of subjects. His talent was rather gay than terrible, his invention was noble, his expressions moderate, his attitudes easy and natural, his disposition somewhat cold, but the whole

whole-together agreeable. He acquired a good goût of design by his long stay in Italy; and by his eagerness to learn, became correct in his out-lines. His application to work, made it easy to him. His colouring is not well digested, his local colours not enough characterized, and his carnations have too much vermilion in them, and are commonly the same. He at last degenerated into what we call manner, and very seldom consulted nature. Take him, with all his good and bad qualities, as a Painter, the first weigh down the last. He had certainly merit; and had he studied the Venetian manner more, his own had been more valuable.

MARTIN de CHARMOIS,

Sieur de Laure, procured so many advantages for the French Painting, that it would be ingratitude not to make mention of him in this account of the French Painters. He loved the arts of Sculpture and Painting so passionately, that he became a great master of the theory of both of them, and could perform in the one and the other with facility, to the satisfaction of the best judges of his time. He was neither Painter nor Sculptor by profession. The pleasure his genius took in exercising itself, was the only motive he had to handle sometimes the pencil and sometimes the chissel. He had such an idea of Painting, that he could not endure to see able Painters oppressed by the hard usage of some head masters; and often took them from their oppressors, that they might with more freedom exercise those arts that are of all others the most free. He shewed them the nobleness of their profession, and employed all his credit to deliver the art of Painting out of the languishing condition to which it was reduced by the evil practices of some masters, who had rendered it as mean as any common trade; but monsieur de
Charmois

Charmois did his utmost to restore it to its place among the liberal arts. He assembled the most skilful of the profession, formed a society, of whom the twelve eldest Painters were to be the governors, and himself the director.

Thus he laid the foundation of the famous academy of Painting, which the king afterwards formed into a corporation; gave them several privileges, allowed them a place to meet in, in his palace; made officers, settled professors, and assigned pensions to the most considerable of that body, to encourage them in their performances, and to reward the merit of such as were worthy the royal bounty.

De Charmois was secretary to the mareschal de Schomberg, colonel of the regiment of Swiss guards; and though the duties of his employment took up most of his time, yet he found some leisure hours to divert himself with Painting. I cannot tell positively when he was born, when he died, or when he was director of the academy; but it is certain he behaved himself in that office with a prudence answerable to his zeal and merit.

E U S T A C H E le S U E U R,

BORN at Paris in the year 1617, was Vouet's disciple, and had so great a talent for Painting, that he wanted nothing but to have been bred up in a better school than his master's, to render him an accomplished Painter. He invented with ease, and his execution was always worthy his designs. He was ingenious, discreet, and delicate in the choice of his objects. He imitated the antique gusto in his designs; but aiming to appear always delicate, his proportions are sometimes too tender, and his figures of an immoderate length. His attitudes are simple and noble, his expressions fine, singular, and very well adapted to the subject. His draperies are set
after,

after the goût of Raphael's last works. In his folds he observed the order of the antique, and generally made use of the same stuffs the ancients used.

His colouring is composed of general tints, without choice or study. He took so little care to leave off Vouet's manner in his colours, that one would think he did not believe it to be bad, nor that the part of colouring was of such importance in his art, as indeed it is; or perhaps he put off his enquiries about it to some other time. He contented himself with a received custom in the choice of his colours, which all the Painters in Paris, except Blanchart, followed implicitly. Whatever was the reason of it, he knew nothing of the local colours, nor of the *claro obscuro*; but he was so much a master of the other parts of Painting, that there was a great likelihood of his throwing off Vouet's manner entirely, had he lived longer, and had once relished that of the Venetian school; which he would certainly have imitated in his colouring, as he imitated the manner of the Roman school in his designing.

For immediately after Vouet's death, he perceived his master had led him out of the way, and by considering the antiquities that are in France, and by the sight of the designs and prints of the best Italian masters, particularly Raphael's, he contracted a more refined stile, and shewed that the rare pieces of the antique, which are in France, are sufficient to give a Painter a good taste, without going to Italy for it, provided the Painter is born with a happy genius for his profession. Le Sueur's works are a proof of this position; among others, his life of St Bruno, which is in the cloister of the Carthusian monastery at Paris. This, in my opinion, is the most considerable of all his performances; and by this, as also by many other of his productions, one may judge that le Sueur may, with reason, pretend to a place among the best Painters of his nation.

LAUREN

L A U R E N de la H I R E,

WAS in great reputation in his time, and the only Painter of all his countrymen who did not follow Vouet's manner. His own was not much better. His gusto was as bad, but it was more studied, more finished, and more natural; however, it was always insipid. His landskips are more valued than his figures. He finished them to a nicety, and painted them very properly. He was so in love with the aieren perspective, that he confounded his distances in a cloud, according to the method he had learnt of Desargues. He did the same in his figures, as well as in his distances; for excepting those that are on the first lines, all the rest are lost in a mist, in proportion to their distance. His son left the profession of Painting to follow the mathematics, to which his genius inclined him, and became one of the most skilful mathematicians of our time.

M I C H A E L D O R I G N Y,

BORN at St Quintin in Picardy, was Vouet's disciple and son-in-law. He followed his father-in-law's manner very servilely. He etched most of his works, and preserved the true character of their author. He died professor of the academy in the year 1665, at 48 years of age.

C H A R L E S A L F O N S E du F R E S N O Y,

WAS born in the year 1611. His father was a famous apothecary in Paris, who bred him up a scholar, intending to make a physician of him. In the first two or three years of his studies at the college, his father had hopes, by the progress he made

made in learning, that he would answer his expectations; but so soon as he got up into the upper forms, and began to relish poetry, his genius that way shewed itself, and he carried away the prize from all his competitors of his standing. His inclinations grew stronger, the more he exercised in it; and it was thought, by his beginning, he would in the end make one of the greatest poets of his age; but his love of Painting being equal to that of poetry, it divided, and consequently weakened his talent.

At last there were no more thoughts of his being a doctor; he declared openly for Painting, notwithstanding the opposition he met with from his parents, who omitted no sort of usage which they thought would oblige him to turn his studies another way. They had a mean idea of Painting, looking upon it as a pitiful trade, and not as the most noble of all arts.

The more he was opposed in his inclination, the more eager he was to be a Painter; and without losing any time in deliberating what to do, he gave himself over entirely to the solicitations of his genius, and fell to studying the art. He was about twenty years old when he began to design, which he learned of Perrier and Vouet: but he had scarce been two years a scholar to both of them, before he went to Italy, anno 1634. Mignard coming thither in the following year, they contracted an intimate friendship, which lasted as long as they lived. When du Fresnoy came first to Rome, he could not get his bread; his parents, whose advice in the choice of his profession he had despised, would not supply him, and what money he carried out with him was soon spent. Thus having neither friends nor acquaintance, he was reduced so low, that he was forced to live upon bread and cheese: however, he bore all with patience, comforting himself with the opportunities he had of improving
in

in the study of Painting, which he continued with ardour, till Maynard came, and then he fared better.

His soul was not satisfied with common-knowledge, he would go to the root of his art, and extract all the quintessence out of it. He studied Raphael and the antique with application, and every night he designed in the academies with extraordinary assiduity. According as he made discoveries in his art, he wrote reflections upon them in Latin verse. One light led him to another, and by degrees he acquired the knowledge of all things necessary to his profession: he then formed the design of writing his poem. When he had done it with equal care and success, he communicated it to the best judges, from whom he expected either information or approbation.

He had a particular love for Titian's works, preferring them to any other whatsoever; because he said, "Titian was of all Painters the most perfect imitater of nature." He copied all the pictures that were in Rome with incredible industry.

He understood the Greek and Latin poets very well, and spent so much time in reading and conversing with the curious about his art, that he had little left for Painting. Besides, he seemed when he painted to do it with pain; which might proceed either from his profound knowledge of the theory, which restrained his hand, or from his having never learned of any one how to handle his pencil. By this means he was very slow in his productions. Whatever was the occasion of it, he did very little in the practical part of Painting. Having studied the elements of Euclid, and his gusto in architecture being excellent, he painted the remainders of the old Roman architecture that are in and about Rome. He sold his pictures for subsistence, or rather gave them away for little or nothing.

All his works do not exceed fifty pieces, besides some landskips which he drew for private persons, and his copies after Titian.

Of all his performances, that which he valued most, was his poem upon Painting. He was very desirous to have it printed, but knowing it would be to no purpose to do it without publishing a French version with it, and being himself incapable to translate it, by his long absence out of France, by which he had almost forgot his native tongue, he put off his impression to a better opportunity.

At last I translated it into French *, at his request, and to his liking. He intended to write notes upon it, to illustrate his thoughts ; but he was prevented by a paralysis, of which he died, at a house of one of his brothers, four leagues from Paris, anno 1665, in the 54th year of his age.

** From this French version Mr Dryden translated Fresnoy's poem, as is very plain by the Gallicisms in his own, which that great master of the English tongue would not have been guilty of, had he not been forced to it by the difficulty of translating a treatise written upon an art which he professes he knew little of. He was obliged to follow the author literally, for fear if he lost sight of him never so little, he should miss his way ; and what were reasons for that immortal poet to make so faithful a version, to be sure were much more so for us ; who, besides that we were as much strangers to the terms of art as he was, wanted his copia verborum, and his shining eloquence to adorn the subject. But this we must say for ourselves, that our care, as became us, to do well was greater, though our natural and acquired helps were less. The author of this treatise translated monsieur du Fresnoy's de arte graphica, and wrote the notes upon it in French ; but not thinking that treatise sufficient to inform the curious of every thing that relates to the art, he wrote this dissertation thirty years afterwards,*

wards, and added the lives of the Painters to it. From his judgment, and the excellence of his treatise on Painting; we were convinced that something was wanting in monsieur du Fresnoy's, whose merit no man knew better than monsieur de Piles; and for the satisfaction of all lovers of the art, we resolved to render it into English.

REFLECTIONS on the WORKS

O F

Monsieur du FRESNOY.

I Was intimately acquainted with du Fresnoy, was his friend and confident, and he permitted me to see him paint, a favour he seldom did any body, because he took a great deal of pains in his Painting. His mind was so full of knowledge, and all sorts of learning, and his memory so great, furnishing him with matter of all kinds whenever he wanted it, that his conversation, though very profitable, was too much interrupted by digressions, by which means he often forgot his principal subject. This was occasioned, as some have said, by the abundance of his thoughts, and the fire of his fancy. As for my part, who knew him familiarly, and had made observations on his judgment, as also on the vivacity of his imagination, I confess I always thought it to be fine, but not at all lively; on the contrary, the warmth of his fancy was very temperate. His first thoughts never pleased him, he always considered a thing twice, and digested it in his mind with all imaginable application, that he might embellish it with convenient graces, and those lights that he acquired by his learning.

Pursuant to the principles he laid down in his poem, he endeavoured to execute his thoughts.

He worked very slowly, and I wish his vivacity had been as great as some imagined it, that there might have been more spirit in his pencil, and that his ideas might have been put in the fairest light.

However, by the theory of his art, he reached the end he aimed at; and it is to be wondered that the same theory that was sufficient to make him certain of the goodness of his works, had not emboldened his hand. All that can be said of it is, that great speculation stands in need of great practice, and that monsieur du Fresnoy's was only what he had got by the performance of a few pieces.

It is easy to perceive he endeavoured to imitate the Caracci's goût of design, and Titian's colouring, in all his works, which he often confessed himself. There never was any French Painter who came so near Titian as Fresnoy. One may see a proof of it in the picture he drew at Venice for Marco Paruta, a noble Venetian, wherein he represented a Madonna in a half-length, and also in another he made for the same nobleman, representing a Venus lying along. What he has painted in France is of the same gusto, chiefly his performance at Rinei for monsieur Bordier, comptroller of the finances, which is esteemed the finest of his productions, by the best judges. But if he did not draw pictures enough to make his name known in several parts of Europe, his poem upon Painting will live as long as the art, and his name be preserved in it, while the world has any value for the profession.

NICHOLAS MIGNARD,

OF Troyes in Champagne, was elder brother to Pierre Mignard, surnamed the Roman. Though his reputation was not equal to Pierre's, yet he was master of so many of the parts of Painting, that he is by no means to be reckoned among the ordinary Painters.

Painters. Their father, whose name was Pierre, was a foldier, and ftaid twenty years in the king's fervice. He gave his two fons liberty to follow the inclination they had to Painting. Nicolas learned the principles of the art of the beft Painter that was at Troyes; and to encrease his knowledge, went to ftudy at Fontainbleau after the antique figures that were there, and after Primaticcio's Paintings: but feeing that the fountain of all the beauties he ftudied was in Italy, he travelled thither. Being employed at Lions, he ftaid there fome time, though not fo long as at Avignon, where he fell in love with a young woman, whom he married when he came back from Italy; on which account he was called Mignard of Avignon. He ftaid two years at Rome, and feveral years at Avignon with his father-in-law. He was fent for to court by the king, who had fome knowledge of him while he was at Avignon, when he went to meet the infanta of Spain, whom he married, anno 1659.

Mignard arriving at Paris, was employed by the court, and by private perfons, about divers works, in which he fhewed his ability. He drew abundance of portraits; neverthelefs his talent was more for history-Painting. His invention was ingenious, and he delighted in treating of poetical fubjects: however, the fire of his imagination was very moderate, for which he made amends by great correctnefs, and the nicety of his work. His extraordinary application to it threw him into a dropfy, of which he died, anno 1668, very much lamented by all that knew him; for he was equally a man of honour and a good Painter. He was rector of the academy when he died; and that whole body affifted at the folemnity of his funeral, which was performed in the church of the Mendicant friers of the order of St Bernard, where he lies buried.

CLAUDE VIGNON,

BORN at Tours, followed at first Michael Angelo da Caravaggio's manner, and some of his pictures in that kind have a great deal of force in them. He dispatched his work so fast, that he did an infinite number of pieces. To go through with his business, he formed to himself a more expeditious manner than that of Michael Angelo da Caravaggio, but it was not so strong as that which he used in imitation of Caravaggio. His performances were done with ease, and he had a particular way of using his tints. He placed them on the canvass, without mixing them on his pallet, and as he painted, he always added colours, not mingling them by the motion of his pencil, as other Painters do. By this means the superficies of his pictures are very rugged. His manner, which is purely a manual practice, is easy to be known. He seldom consulted nature, or the antique. There is nothing extraordinary either in his invention or expression, and therefore his pieces were little sought after by the curious. His chief excellence was in distinguishing the manner of several masters, and in setting a price on pictures. He died in the year 1670, in a good old age.

SEBASTIEN BOURDON,

BORN at Montepelier, had a genius so fiery that it would not let him reflect sufficiently, nor study the essential parts of his art, so much as he ought to have done to render him perfect in it. When he was in Italy he lost his time in quarrels, and one of them obliged him to leave Rome before he had half finished the course of his studies. However, his talent was easy, and he did so many good things in his youth, that the world had conceived great hopes
of

of his being a master in his riper years. The fine arts being interrupted by the civil wars in France, he travelled to Sweden, whither he was tempted to go by the reputation queen Christina had for patronizing learning and the arts; but her majesty employing him only to draw her portrait, he did not stay long there. The warmth of his genius would not let him live idle, so he returned to France to seek for employment. Though he did not altogether answer the expectation of the curious in every thing relating to his profession, yet he kept up his character by extraordinary compositions, and by the liveliness of his expressions; but his genius not being guided by solid judgment, it evaporated often into extravagant conceptions, which, though they might for a little while please the spectator for their novelty and oddness, yet when he began to examine them, he soon found they were wild and unreasonable. He succeeded better in his landskips than in his history-Painting; he drew the former very well. I have seen divers of them, that are the beautiful effects of his imagination; and the whimsicalness of them renders them the more agreeable, because there are some very extraordinary things in them, which he studied after nature, and performed with a ready and easy hand. It is true, his sites are not very regular, though they are not very common, neither do they always agree with their plan. His pieces are seldom finished, and those that are most so, are not always the most fine. He one time laid a wager with a friend of his that he would paint twelve heads after the life, and as big as the life, in one day, and he did it. These heads are not the worst things he ever did. He often made the ground of his canvas to serve for hair, not by leaving it uncovered, but by working the colours again with the end of his pencil-stick.

He did a vast number of pictures. His most considerable pieces are, the gallery of monsieur de

Bretonvilliers, in the isle of Notre-Dame, and the seven works of mercy, which he etched by himself. That which is the most esteemed of all his performances, is the martyrdom of St Peter, drawn by him for the May *, for the church of Notre-Dame, which is kept as one of the choicest rarities in that cathedral. He was a Calvinist; however, his morals and manners were good, and he was very much valued and respected by the royal academy of Painting and sculpture, of which he was rector. He was at work for the king, in the lower part of the Tuilleries when he died, anno 1662, being about sixty years of age.

S I M O N F R A N C O I S,

BORN at Tours, in the year 1606. In his youth he was very devout, and declared for a religious life. He would fain have been a capuchin; but his friends hindering him, he sought after a profession that might assist him in raising his soul to the love of God; and by chance looking on a picture of our Saviour's nativity, with which he was extremely touched, in hopes of being able to draw some pieces, whose effect on the spectators might be as lively, he resolved to turn Painter. Thus it was not out of inclination that he took to Painting, but a call, which had something extraordinary in it; for his genius was cold enough, though his sense was otherwise solid, and sufficient to carry him through all the difficulties in the way to perfection in that art.

We desire the reader to believe, where he meets with any such notable instances of the bigotry and ridiculousness

* A picture which is every year painted for the church of Notre-Dame, and is exposed on the first of May, from whence it is called the May.

ness of the French papists, when they have any thing to say of their religion, that we the translators are entirely guiltless of the author's weakness and superstition.

François had no other masters to teach him but the good pictures he copied. He at first drew some portraits; and monsieur de Bethune, his patron, going ambassador to Rome, took him with him, having, procured a pension to be settled on him, to encourage him in his studies. He lived in Italy till the year 1638, and in his return homewards he past through Bologna, where he contracted a friendship with Guido, who drew his picture.

At his arrival in France, he was so happy as to be the first Painter who had the honour to draw the picture of the dauphin, of whom the queen was just brought to bed. This his first performance succeeded so well, that he had reason to hope the ministers, who were satisfied with it, and had promised to protect him, would accordingly have procured him some greater employment, and have made his fortune; but falling into disgrace, though he did not deserve it, he took a disgust at the court, left it, and resolved to lead a retired life, more conformable to his first intentions.

In this retirement he came to a resolution to paint only such things as might be an assistance to him in his way to heaven: he meant pieces of devotion, in which he employed himself so much, that the rest of his life was a perfect pattern of christian piety. Among all the virtues which he lived in, the exercise of his patience was most conspicuous; for being eight years together troubled with the stone, he endured that terrible affliction with incredible constancy. He died in the year 1671, and the stone that was taken out of him after his death weighed a pound.

There

There are none of his pictures in the cabinets of the curious; there are some in the churches in Paris, and it is not difficult to perceive by his productions, that the author was more devout than skilful. However, his skill is very much to be commended, inasmuch as he knew how to make use of his art to carry him to heaven, which is much to be preferred before the acquiring a vain reputation.

It is new to an English reader to hear, that Painting is the way to salvation; but such is the blindness and extravagance of the religion of our neighbours, who pretend to be the most sensible and polite nation in the universe.

P H I L I P de C H A M P A G N E,

BORN at Bruffels, anno 1602. His parents were of mean descent, but honest. In his youth he shewed an extraordinary inclination to Painting. He changed his masters, who were all of them ordinary Painters, several times; at last he lighted on Fouquiere, of whom he learnt landskip. As for the other kinds of Painting, he owed his excellence in them wholly to his assiduity in working, and the desire he had to advance himself in the knowledge of his profession.

He was so eager to learn, that he spared no pains in seeking after a person whose lessons might be satisfactory to him; but finding none who could teach him so much as he wanted to be taught, he resolved that nature only should be his master, and he imitated her afterwards in all his performances very regularly; but his choice was none of the best.

At nineteen years of age he thought it time to travel into Italy, intending to take France in his way, and to stay there as long as his occasions required. When he came to Paris, he placed himself with

with Aleman, an ordinary Painter, who, though he knew little of the matter, had the most business of any of his profession at that time. He left him to be private a while, and follow his studies. He lodged in the college of Laon, where Pouffin also dwelt, after he returned out of Italy the first time. These two Painters meeting together there, became good friends, and so continued. One du Chesne, a very ignorant Painter, who like the rest of the pretenders in all arts, was forward and pushing in his, had by his impudence and interest, procured to be employed about the Paintings of the palace of Luxemburg. This man set Pouffin and de Champagne at work under him. Pouffin did a few small pieces in the ceiling, and Champagne drew some small pictures in the queen's apartment. Her majesty liked them so well, that du Chesne was afraid he would get his employment from him; whereupon de Champagne, who loved peace and quietness, perceiving du Chesne's jealousy, to cure him of it, returned to Brussels, to take his leave of his friends, and from thence he resolved to go through Germany to Italy. He was scarce got there, when a letter came to him from the abbot of St Ambroise, who was surveyor of the buildings, to advise of him of du Chesne's death, and to invite him to return to France, which he did. He was presently made director of the queen's Paintings, and she gave him a pension of twelve hundred livres a year, with lodgings in the palace of Luxemburg. About that time the queen ordered him to work at the Carmelites; and he married du Chesne's daughter. Being a great lover of his business, and having a great deal of it, he went through all with pleasure, as well as labour. There are a vast number of his pieces at Paris, and in other parts of the kingdom. Among other places, there are some pictures of his in the two monasteries of the Carmelites,

lites, in the suburbs of St Jacques, in la Rue Chapon, at the Palais Royal, in the chapter-house of Notre Dame at Paris, and in several churches in that city; without reckoning an infinity of portraits, which he drew, that are noted for their likenesses, as well as for their being finished to a great degree. Monsieur Poncel, Counsellor in the court of Aids, who was one of his particular friends, desired him, one Sunday, to draw his daughter's picture, who the Monday following was to profess herself a sister of the Carmelites in la Rue Chapon, and after that day she was not to be seen by any lay-man; but Champagne making it a scruple of conscience on account of the day, would not touch his pencil on the Sunday, whatever his friend said or offered him in order to prevail with him to make her portrait; for he was very disinterested, as well as a good christian: a proof of which I shall give in the following relation.

Cardinal Richlieu had offered to make his, and his family's fortune, in case he would quit the queen mother's service. De Champagne always refused to desert his mistress; and the cardinal commended his fidelity, and valued him the more, because he persisted in his duty to the queen. The cardinal's chief valet de chambre, who proposed his entering into his eminency's service, added, that whatever he desired, the cardinal, he was sure, would grant him. Champagne replied, "If mon-
 " signeur the cardinal could make him a better
 " Painter, the only thing he was ambitious of, it
 " would be something: but since that was impos-
 " sible, he only begged the honour of the continu-
 " ance of his eminency's good graces." The valet de chambre told the cardinal de Champagne's answer, which instead of offending him, increased his esteem of this Painter; who, though he refused to enter into his service, did not however refuse to
 work

work for him. Among other things, he drew his picture for him, at several sittings, and it is one of the best pieces he ever painted in his life.

He had a long while been famous in his profession, when le Brun arrived at Paris from Italy. The latter, as well by means of his protectors, who were powerful persons, as through his ability, soon put himself at the head of all the French Painters and Paintings, and was made principal Painter to the king; Champagne shewing no disgust at the preference which was given le Brun to his prejudice.

He had a son and two daughters by his wife. Two of these children dying, he loved the survivor, a daughter, with the more tenderness and passion. He permitted her to follow her inclination to a religious life, and she entered herself in the nunnery at Port-Royal. For her sake he had a love for the convent, and all that belonged to it in any wise, who going under the name of Jansenists in those days, Champagne was thought to favour their opinions. He died in the year 1674, being 72 years old. He was beloved by all that knew him, both as a good Painter and a good man.

R E F L E C T I O N S *on the works*

O F

De C H A M P A G N E.

AS great a desire as Champagne had in his youth to attain to perfection in the art of Painting, there appears no elevation in his performances; however, he did abundance of pieces, and had a facility of invention, but his genius was cold, and his goût in a great measure Flemish.

He applied himself always to nature, whom he faithfully imitated. He did not know how to dispose of his objects, so as to give them life and motion.

motion. He was ignorant of the art of retrenching those things, in imitating nature, that hinder the mellowness, lightness, and good gusto of Painting, and of adding that which makes the life of a picture. All his knowledge consisted in a servile imitation, in the performance of which he neither followed his genius, nor the rules of his art. I cannot see by his productions, that he penetrated into the best principles of Painting; nor, excepting his designs, which are regular enough, that there is any thing picquant in any of his pictures.

I must do him the justice to confess, I have seen some of his local colours that have been very good, some heads well imitated, and the colouring very strong; yet they were still as it were in an unmoveable posture, and seemed as insensible as even some living models often appear to be.

To correct nature in representing her, to add to her all the beauties she is susceptible of, to distribute all the lights and shadows that accompany her, advantageously, is the work of a perfect Painter; a good artist should imitate her as she presents herself to him with facility, and preserve a character of truth, though he adorns his subject only with the beauties before his eyes, without penetrating into all those that would agree with it. On this account Champagne deserved the reputation that he lived in; the rather, because he had a good method in drawing landscapes, and understood perspective very well. He also finished his pictures to a nicety, and exercised the office of rector the royal academy of Painting many years.

JEAN BAPTISTE de CHAMPAGNE,

WAS Philip's nephew, and born at Brussels. He was bred up in the profession of Painting by his uncle. They lived so lovingly together,
and

and had such a reciprocal esteem one for the other, that the nephew followed the uncle's manner, though there was not so much force and likeness in his pictures as in Philip's. As for other things, their sentiments were the same, both as to their art and their morals. Jean Baptiste travelled to Italy, where he staid but fifteen months; and while he was there he did not mend his gusto, keeping always to that which he learnt of his uncle. He died professor of the academy, in the year 1688, in the 43d year of his age.

N I C H O L A S L O I R,

OF Paris, was the son of a skilful goldsmith. He wanted neither genius to invent, nor fire to perform, though there is nothing in either of these qualities, that may not be found in an ordinary Painter. There was no delicacy nor elevation in his thoughts. He had a good gust in designing. His pictures were drawn with facility, and his performances clean; yet he did not give himself time to digest his thoughts. As fast as any thing came into his head, he executed it immediately, sometimes while he was talking. He had acquired such a habitude, and had such a happy memory, that what he had seen in Italy, was always serviceable to him. He undertook alike all sorts of subjects, and drew figures, landskips, architecture and ornaments, with equal success. There are abundance of pictures of his drawing, both public and private, at Paris. He painted several galleries and apartments; and among the rest the palace of the Tuilleries was in part painted by him. He died anno 1679, in the 55th year of his age, being then professor of the academy of Painting.

C H A R L E S *le* B R U N,

OF Paris, was born with all the dispositions necessary to render him a great Painter. He made use of his talent, as soon as he could make use of his reason. He cultivated it by continual study; and fortune, who never left him, as well as merit, put him in the way to shew it to advantage. He was the son of an ordinary sculptor, who lived in the Place Maubert. This sculptor was employed about something in the garden of the Hotel Segulier. He used to carry his son with him thither, and to make him copy some designs after him. Monsieur the chancellor walking in the garden one day, saw the young man designing, and took notice that he did it with ease and facility, for one of his years; from whence he concluded it was the effect of no common genius. He was pleased with the lad's physiognomy, and liking his good inclination to the art of Painting, bid him bring his designs from time to time as he drew them, which he did, and the chancellor afterwards took care to advance him, supplying him with money, to encourage him in the prosecution of his studies.

The young man, animated by monsieur de Segulier's favour, made so wonderful a progress in his profession, that the chancellor recommended him to Vouet, who was then Painting the library of the Hotel Segulier, and was looked upon by all the French Painters, as the Raphael of France.

Le Brun, at fifteen years old, drew two pictures which surprized the Painters of those times. The first was the portrait of his grandfather, and the other represented Hercules knocking down Diomedes's horses. Monsieur the Chancellor Segulier some time after perceiving by le Brun's eagerness to learn, and the progress he had made in his art,
that

that he was fit to travel to Italy, sent him thither, anno 1639, and maintained him there three years, allowing him a large pension. While le Brun was at Rome, he perfected himself in the knowledge of those parts of his art, that got him universal reputation. The young Painters, who return from Rome, in their way home to the other parts of Europe, generally stop at Venice, to learn, at least, a tincture of colouring, but le Brun had not that curiosity.

The first picture he drew when he came back to France, was the Brazen Serpent, which is in the convent of the monks of Picpus. He afterwards did several other pieces for monsieur the chancellor, his protector.

When he compared his own works with those of his cotemporary Painters in France, he knew what a value to put upon himself; and the desire he had to make himself known, put him upon soliciting to have the drawing of those pieces that were to be exposed to public view. To this end he drew the picture for the May, for the church of Notre-Dame, two years successively. The first year he painted the Martyrdom of St Peter, and the second that of Stephen. Le Sueur, of whom we have spoken, was the only Painter who disputed the superiority in his art with him; but whether it was that le Brun was thought more skilful than le Sueur, or that his manner was more in vogue; or else that his friends were more numerous, or more potent, he always had the advantage of his competitor in opportunities to signalize himself by grand compositions.

Monsieur de Lambert's gallery in the isle of Notre-Dame, and the seminary of St Sulpitius, settled his reputation on so solid a basis, that monsieur Fouquet, who was then superintendant of the Finances, employed him to paint his fine house of

Vaux le Vicomte. Le Brun has shewn there the greatness of his genius, and the depth of his knowledge, especially in the apartment called the Chamber of the muses. One of the ceilings in that house is esteemed the best piece he ever did.

Monsieur Fouquet, to engage him wholly in his service, allowed him a pension of twelve thousand livres a year, and paid him besides for his performances. After monsieur Fouquet's imprisonment, the king, who resolved to have the arts flourish in his kingdom, as well as the sciences, cast his eyes on le Brun, ennobled him, honoured him with the order of St Michael, and made him his principal Painter.

In this post he gave still greater demonstrations of his merit to his majesty, than ever he had done before. Monsieur Colbert, minister of state, and superintendant of the royal buildings, valued him as the best Painter in the world. Le Brun laid the project of confirming the foundation of the academy of Painting, by his majesty's authority. He presented it to monsieur Colbert, and Colbert proposed it to the king, not only to confirm it, but to render it more illustrious than any thing of that kind ever was. The revenues of the academy were enlarged, new statutes were made, and that body was to consist of a protector, a vice-protector, a director, a chancellor, four rectors, fourteen professors, of whom one was to be for anatomy, and another for mathematics. There were also to be assistants to the rectors and the professors, several counselors, a secretary, and two serjeants.

He drew up another project for an academy at Rome, to be founded by the king, for the use of the French students who travel thither, in which there was a director to be maintained, to take charge of the pensioners whom the king was to send, from time to time, to study at Rome, and who by their educa-

education there, might be made capable of serving his majesty in his Paintings, sculptures and buildings.

Le Brun was very zealous to advance the fine arts in France. In this he seconded the king's good intentions, who entrusted monsieur Colbert with the execution of his orders. That minister did nothing without consulting le Brun, and this Painter not only undertook the charge of taking care of the performances of things in general, but also was very careful about his own in particular, finishing his pictures with the greatest industry, and informing himself exactly of every thing that related to his art, either by reading good authors, or consulting men of learning.

His works at Sceaux, and in several houses in Paris, spread his fame all over Europe; but especially what he did for the king, the most considerable of which are his large pictures, containing the history of Alexander the Great, in the ceiling of the gallery of Versailles, and the great stair-case there.

When the king made le Brun his principal Painter, he gave him also the direction of the manufactures at the Gobelins, which he minded with such application, that there was nothing done there, that was not after his designs. He died in the year 1690, in his lodgings at the Gobelins. His tomb is in a chapel he purchased in the church of St Nicholas du Chardonnet, where his widow erected a magnificent mausoleum for him.

REFLECTIONS *on the* WORKS
of CHARLES le BRUN.

THE application with which le Brun followed his studies at Rome, and advanced himself in the knowledge of his art; as also the first pictures he drew after his return, gave the world a great opi-

nion of his ability: neither were they deceived in their expectations; and as the fig-tree produces fruit, without bringing forth flowers first, so he was ripe almost as soon as he was green, and his first pieces were perfect, though not in so great a degree as those that he drew afterwards. Every thing that came out of his hands was masterly; insomuch, that one may in some measure say of him, that the progress he made in his art, was not to learn it, since he knew it already, but to render him one of the greatest Painters of his age.

He had a fine genius, his sense was penetrating and solid, and his invention easy, though with reflection. He never admitted any thing into the composition of his pictures without considering well of it before. He consulted books and men of learning, that he might omit nothing, which was convenient for him to introduce into his piece. His expressions were ingenious, and there was nothing outrageous in his fire. Upon the sight of his first productions, one would have thought he would have had a particular talent for soft and tender subjects. He drew mostly pieces of devotion in his younger days, and had no opportunity to shew the grandeur of his genius; but in his future Paintings he made it appear that his talent was universal; that he could excel alike in the serious manner as well as in the gay, in the terrible, as well as in the tender.

He treated of allegorical subjects with a great deal of fancy; but instead of taking his stories from the fable, as is generally done, he invented them all himself: however, by this method, his pictures were like so many ænigma's, which the spectator would not give himself the trouble to unriddle.

He always esteemed the Roman school for design, though he inclined to imitate that of Bologna in his stile and gusto, and in particular Annibale Caracci, whose manner he followed. Though his
gout

goût is not so lively as that Painter's, it is less loaden, more equal, more graceful, and always correct. His attitudes are well chosen, natural, expressive, and judiciously contrasted; his draperies are well set, agreeable, and shew the naked with discretion; but there is no great variety in his folds. His expressions, in all his representations, are beautiful. He studied the passions with extraordinary application, as appears by the curious treatise he composed on them, which he adorned with demonstrative figures; nevertheless, even in this he seems to have but one idea, and to be always the same, degenerating into habitude, or what we call manner. It is true that habitude is beautiful, but for want of examining nature, and seeing that she can express the same passions several ways, some of which are very lively and piquant, he has very much lessened the value of his productions in the opinion of the critics.

What I have said of the passions may serve for his designs, both of figures and the airs of his heads, for they are almost always the same, though they are well chosen; which doubtless proceeded either from his reducing nature to a habitude he had contracted, or else from his not having enough considered the diversity of which she is susceptible; for the Painter ought to observe her particular productions as carefully as her general.

Le Brun, when he came back from Italy, saw the necessity of leaving off his wild and trivial tints, which his master Vouet made use of for expedition-sake. He got rid of them in a great measure. He tempered them, and brought them nearer the truth; yet, whatever pains he took to leave them off quite, he always retained in his stile tints that were too general, especially in his draperies and carnations, and did not enough mind his reflects, which contribute very much both to the force and roundness of objects, and to the union and likeness of imitation.

His local colours are bad; he was too careless in his endeavours, to give each object its true character by this part of his art: for this reason only his pictures, as we say, smell always of the pallet, and have not the effect as to the sensation of nature, as those of other masters have, whose local colours are more studied. For a proof this assertion, the spectator need only put one of le Brun's best pieces, by one of the best of the Venetian school; he will find the excellence of the comparison in the part of the local colours, that all is on the side of the Venetian picture, and that le Brun comes infinitely short of it on that account. This method will direct him in all cases wherein he would judge of the goodness of the local colours.

As le Brun erred in that part of his art, so he committed a fault in his lights and shadows. He seldom took care to make the fore-part of his pictures sufficiently brown, and was of opinion, that great lights ought not to be placed in the hindmost part of a picture; by which means most of his works have very little effect.

It is not the same as to his intelligence of the *claro obscuro*, though he did not study that so much as he ought to have done in his youth; yet in his riper years he saw the necessity of it, and practised it with success. His grand compositions, containing the history of Alexander the Great, are sufficient proofs of his knowledge of this artifice.

His last productions, which are his best, shew the extent of his ability and genius, and the prints that are graved after them, will render his name famous to all posterity.

He was an universal Painter; he performed well alike in all kinds, *landskip* only excepted. His pencil was light and mellow. He was equally exact and easy in his performances. In a word, as much as he is to be censured for making his style too ideal
and

and unnatural, and not diversifying it, he was, however, master of so many parts of his art, that he deserves a place among the Painters of the first rank; and whatever a faction may say or do, to lessen the value of his works, his memory is revenged on it, by the praise that is still given him throughout all Europe; and no doubt posterity will continue to do justice to his merit.

I should now say something of Pierre Mignard, a native of Troyes, and principal Painter to the king; but his life being shortly to be published at large, together with a description of his Paintings, the reader will excuse my preventing the zeal of that author by weaker praises. His pictures that are to be seen in the publick places, may in the mean time serve to satisfy the world of his worth; and the Paintings in the great hall at St Cloud, which is one of the most considerable works in its kind that ever was made, is sufficient to give satisfaction to the impatience and curiosity of the publick with reference to monsieur Mignard's character.

C L A U D E G E L E E,

Otherwise called,

Le L O R R A I N.

THE means that fortune took to draw this Painter out of his native obscurity, and render him one of the famous men of his age in his profession, are very extraordinary and surprizing. In his youth his parents put him to school, but he was so dull at his book that they found it was so much time lost, so they bound him apprentice to a pastry-cook. He served his time out, though to little purpose; and not knowing what to do with himself, he went, in company of some young fellows of the same

trade, to Rome, to seek after some employment to get his livelihood. He knew nothing of the language, and was besides very ill bred, so no body cared to set him at work. Chance at last brought him to Augustino Tasso, who hired him to pound his colours, clean his pallet and pencils, look after his house, dress his meat for him, and do all his household-drudgery, Augustino keeping no other servant. His master, in hopes to make him serviceable to him in some of his greatest works, by little and little taught him some rules of perspective. Lorrain at first could hardly be brought to understand those principles of art; but when he began to have some notion of them, and to profit by his industry, he took heart. His soul enlarged itself, and he set about his studies with wonderful eagerness. He would be in the country from morning to night, making his observations on the effects of nature, and in painting or designing them. Sandrart relates, that being in the country with him to study together, le Lorrain made him observe, with as much nicety as if he had been well versed in physics, the causes of the diversity of the same view or prospect, explaining why it appeared sometimes after one fashion, and sometimes after another, with respect to colours, instancing in the morning dews and evening vapours. His memory was so good, that he would paint with a great deal of faithfulness what he had seen in the country, when he came home. He was so absorbed in his labours, that he never visited any body. His diversion was the study of his profession, and by mere force of cultivating his talent, he drew some pictures that got him an immortal reputation in the kind of Painting to which he took. By this we may perceive, that constancy and assiduity of working, will be too hard for the heaviness of a man's intellects. He did not perform without difficulty; and his performance not answering his intention, he
would

would sometimes do and undo the same pieces seven or eight times over. There was nothing of manner in his touches, and he often gave a tenderness to his finished trees by glazing.

Notwithstanding he was very careful to learn a good goût of designing in the academy, yet the figures that are in his landskips are all designed with an ill gusto. He died at Rome, anno 1678, in an extreme old age.

BARTOLOMEO MORILLO, or MURILLIO,

A Spanish history-Painter, born at Seville, of a noble family. He had been wonderfully addicted to drawing from his infancy, which made his father put him to be instructed in that art. Having finished his studies under an eminent master, he went for America, where he continued his profession with great industry; but finding himself not like to improve according to his expectation, he returned to Seville, and meeting there with none that could instruct him, went for Rome, where he improved to the admiration of all men. After some time spent there, he returned to Spain, where he was much employed by the king and his court. He painted several history-pieces for the late king Charles of Spain, which were sent by him to Rome, as a present to the pope, and where they began to call our artist another Paolo Veronese. There are many noble altar-pieces of this Bartolomeo in Spain, and some in Flanders, which are yet in great esteem. He was a person well versed in several kinds of literature, being much admired while he lived, and universally lamented at his death. He died in the year 1682, and was interred with great pomp and solemnity, his pall being born up by two marshalls, and four knights of different orders. We have several eminent pieces of this master in England,
con-

consisting of beggar-boys as big as the life, playing together in different actions. Some of those belonging to the earl of Melfort's collection were sold in the banqueting-house at a good rate, and of which there are abundance of copies extant among us by different hands.

H E R N A N D E Z *el* M U D O,

A Spanish history-Painter, disciple of Titian, and deaf and dumb from his cradle. He was so good an imitator of his master, that his pieces are in great esteem at Madrid. He was employed by King Philip II. to do many pieces at the Escorial, which that king had then newly built; but above all others, his most famous pictures were those of the four evangelists, which he painted in fresco at the four corners of the upper great cloister of the monks. Upon the finishing that of St John in the isle of Patmos, this Painter became so proud of his performance, that he expressed a great desire the king should come and see it; which being notified to his majesty, he accordingly came: but being brought thither with an expectation to see a pleasant piece, and finding nothing but St John in a desert rocky country, which could afford little pleasure, he was by no means pleased with the sight, which he immediately declared. The deaf and dumb Painter observing by his actions and countenance, how little the king understood the excellence of his piece, through want of a true gusto in the art, so soon as ever his majesty's back was turned, suddenly caught up the two corners of his cloak, and making them into the shape of asses ears, and clapping them to the sides of his head, signified, pointing at the king, that he was an ass for pretending to give judgment of what he so little understood.



O F
T A S T E,
 A N D

Its VARIETY with respect to several
 N A T I O N S.



AFTER having written of the Painters of several nations in Europe, we thought it might be a-propos to say something of the different tastes of those nations. We have spoken of the grand gusto in its place, and have shewn that it ought always to be met with in a perfect piece; and that it is that which chiefly characterizes a perfect Painter: but there is a general gusto in mankind, which is alike susceptible of purity and corruption, and becomes particular by the use it makes of particular things. We will here endeavour to explain it, and shew how it is formed, and in what it terminates.

One may reason of the taste of the mind, in some measure, as of that of the body. There are four things to be considered in the taste of the body, viz.

1. The organ.
2. The things eaten, or that are tasted.
3. The sensation which they cause.
4. The habitude which this sensation produces in the organ by repetition.

In

In like manner there are four things to be considered in the taste of the mind, viz.

1. The mind which tastes.
2. The things that are tasted.
3. The application of those things to the mind, or the judgment that the mind makes of them.
4. The habitude caused by several judgments repeated, from whence a constant idea is formed in the mind.

From these four things we may infer,

That the mind may be called taste, inasmuch as it is considered as an organ.

That things may be said to be of a good or ill taste, as they contain, or are distant from the beauties which art, good sense, and the approbation of several ages have established.

That the judgment which the mind makes of an object at first, is a natural taste, which may afterwards be perfected or corrupted, according to the temper of the mind, and the quality of its objects.

In a word, that the judgment repeated, produces a habitude, and that habitude a settled idea, which gives us a continual inclination to the things that we have approved, and are of our choice.

Thus what we call gusto in Painting, is by little and little formed in the minds of men who are curious in the art. Though every gusto is not good, yet every particular man believes his the best. For this reason taste may be thus defined; "It is the habitual idea of a thing conceived to be the best in its kind."

There are three sorts of taste in Painting. The natural goût, the artificial, and the goût of each nation.

The natural goût is the idea we conceive of any thing at the sight of simple nature. The Germans and Flemings seem very rarely to leave this idea; and it is the common opinion that Corregio had no other.

other. What makes the difference between his idea and theirs, is, in that ideas are like liquors, that take the form of the vessels into which they are poured. Thus the natural goût is mean or sublime, according to the talents of particular persons, and the choice they are capable to make of the objects of nature. The artificial goût is the idea we conceive at the sight of another man's works, by the good opinion we have of our master's knowledge and lessons. In a word, by education, the goût of each nation is an idea, which the works that are made or seen in any particular country forms in the mind of those who dwell in it. The different tastes of nations may be reduced to six, the Roman, the Venetian, the Lombard, the German, the Flemish, and the French.

The Roman taste is an idea of the works that are to be met with in Rome: now it is certain, the most valuable works which are in Rome, are those we call antiques, and the modern productions made in imitation of them, whether it be in Sculpture or Painting. The rarity of these pieces consists chiefly in the beauties of design, the fine choice of the attitudes, the delicacy of the expressions, the fair order of the foldings, and a sublime stile to which the ancients raised nature, and the moderns after them, in the beginning of the sixteenth century. It is no wonder therefore that the Roman goût, which minds only the parts we have mentioned, should be deficient in colouring, it could not acquire a relish of that from the antiquities; colours are not to be found there, and we consequently miss them in the Roman taste. The mind of man is too narrow, and his life too short, to take in all the parts of Painting, and at once to possess them to perfection. The Romans did not despise colouring; indeed they could not well despise a thing of which they had never any just idea; but the other parts of the art,
whereof

whereof they were better informed, and endeavoured most to be perfect in, hindered their studying that of colours. They had not leisure to do it, and did not value them so much as they ought to have done, because they did not understand them so much.

The Venetian taste is quite different from the Roman. The latter neglected colouring a little too much, and the former did the same by design; there being very few antiques at Venice, and few pieces of sculpture or Painting of the Roman taste. The Venetians applied themselves to express beautiful nature, which they took from objects in their own country; they characterized them by comparison, not only by shewing the value of the true colour of one thing by the true colour of another; but by choosing in this opposition an harmonious vigour of colouring, and every thing that might render their objects the more probable, the more like, and the more surprising.

The Lombard taste consists in a flowing mellow design, in which a fine choice of nature is mingled a little with the antique, in colours very nearly approaching those of the life, and laid on with a light pencil. Corregio is the best example of this goût, and the Caracci, who endeavoured to imitate him, are more correct than he in their designs, but inferior to him even in their goût of design, in grace, in delicacy, and in colouring. Annibale, while he staid at Rome, learnt so much of the Roman goût, that I do not reckon any thing he did, after he had half finished the Farnese gallery, among the works of the Lombard school.

Neither do I place among the Lombard Painters, those masters who, though they were born in Lombardy, imitated the Roman or Venetian schools in their taste; because, in this case, I have more regarded the manner they followed, than the country where they were born. The Painters, and the curious,

rious, who, for example, have put Palma Vecchio, Moretto, Lorenzo Lotto, Morone, and several other good Lombard Painters in the Lombard school, have insensibly occasioned a great deal of confusion, and made some persons believe that the Venetian and Lombard schools were the same thing, because those Lombards, whom I have mentioned, followed Giorgione's and Titian's manner entirely. I used formerly to talk after the same rate, according to this confused idea, because the greatest part of our French Painters talk so; but reason, and the Italian authors, who have treated of this matter, convinced me of my error, and set me right.

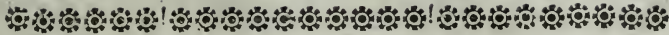
The German taste, is what we commonly call the Gothic goût. It is an idea of nature, as we see her generally with her defects, and not as she might be in her purity. The Germans have imitated her without choice, and have only cloathed their figures with long draperies, the foldings of which are dry and broken. They minded the finishing of their objects more than the good disposition of them. The expression of their figures is always insipid, their design dry, their colouring indifferent, and their performances well laboured. However, there have been some German Painters, who ought to be distinguished from the rest of their nation; and who, in some parts of their art, were equal to the best masters of Italy.

The Flemish taste differs only from the German in a greater union of well chosen colours, in an excellent *claro obscuro*, and in a more mellow pencil: I except three or four Flemings from the common Painters of that nation. They were Raphael's disciples, and brought their master's manner of design and colouring out of Italy with them. I also except Rubens and Van-dyck, who viewed nature with penetrating eyes, and raised her effects to an extraordinary elevation,

vation, though they retained something of the Flemish taste in the goût of design.

The French taste has been always so divided, that it is difficult to give a just idea of it. The Painters of that nation seem to differ very much from each other in their productions. In their travels to Italy, some of them thought it sufficient to stay at Rome, and there they fell in with the Roman goût. Others lived at Venice, and returned with a particular inclination for the Venetian school, and some of them applied themselves with all their industry, to imitate nature as they found her. Among the most skilful French Painters, who died within these last thirty or forty years, some followed the antique goût; others that of Annibale Caracci in designing, and both the one and the other are trivial enough in their colouring. But they were otherwise possessed of so many fine parts of their art, and have managed their subjects with so much elevation, that their works will always be the ornament of France, and the admiration of posterity.

The END of Monsieur DE PILES's *Treatise*.



THE Reader will easily perceive, that though the French author has not vouchsafed to do justice to the Painters of our nation, yet he has very little to say of those of his own; and the last sentence of his book agrees so ill with his account of the French Painters, and the French taste, that had not the authors of that nation been the vainest writers in the world, when they talk of their countrymen, he would not have been guilty of so ridiculous a flourish in their favour. The best of their Painters were much more inferior, in all the parts of the art, to our Van Dyck, than Van Dyck was to Raphael and Titian. In the following pages we shall prove, that the English Painters and Paintings, both for their number and their merit, have a better claim to the title of a School, than those of France. But the French would fain thrust themselves into all the honourable places, as well in the arts and sciences, as in the empire of Europe.





A N
E S S A Y
 T O W A R D S A N
E N G L I S H S C H O O L
 O F
P A I N T E R S.

A.
 M R R O B E R T A G G A S,
 Commonly called
A U G U S,



AS a good English landskip Painter, both in oil and distemper. He was also skilful in architecture, in which kind he painted many scenes for the play-house in Covent-Garden. There are not many of his pictures extant among us; of those that are, the most considerable is a piece of landskip presented by him to the company of Painter-stainers, (whereof he was a member) and which now hangs in their hall. He is reckoned
 among

among the best of our English landskip Painters; and became eminent, not so much by his labour and industry, as through the bent of his natural genius. He died in London, in the year 1679, and about the 60th year of his age.

Mr *HENRY ANDERTON*

WAS a face Painter, and disciple of Streater, in great esteem about the year 1665, which he did not long survive. He travelled to Rome, where he studied some years after the antique, and at his return drew the beautiful dutchefs of Richmond, which recommended him to draw king Charles II. and most of his court. He interfered in his business with Sir Peter Lely, and had a great share of reputation in those times. He was likewise a landskip Painter and in still life; as also, a good imitator of his master, serjeant Streater, till he left his way, and fell to face Painting.

Mr *EDMUND ASHFIELD*

WAS a gentleman well descended, who drew both in oil and crayons. He was disciple to Mr Wright, and painted some heads as big as the life. He first found out the way to multiply the number and variety of tints in crayons, and therewith to draw various complections, in imitation of oil-painting. This he performed on paper, and practised several years with deserved applause. He brought those heads to ten pounds price. From him the present Mr Luttrell had his instruction, who has improved that invention, and multiplied the variety of colours to effect any thing; as also found out a method, unknown before, to draw with those chalks or crayons on copper-plates, either by the life, or historically.

B.

JOHN BAPTIST GASPARS,

Commonly called

LEL Y's BAPTIST,

WAS born at Antwerp, and brought up in the school of Thomas Willeborts Boffaert, a disciple of Vandyck. Coming over into England in the time of the civil wars, major general Lambert took him into his service; and upon the happy restoration of king Charles II. Sir Peter Lely being received for his majesty's principal Painter, he employed Baptist to paint his postures, which he performed very well, and after his death he did the like for Mr Riley, and afterwards for Sir Godfrey Kneller. This Baptist was a great judge of Painting, and likewise eminent for his designs for tapestry, having been an admirable draftsman in the academy. He died in London about fourteen years ago, and lies buried at St James's.

JOHN BAPTIST MONNOYER,

Commonly stiled the Flower-Painter,

WAS born at Lisle in Flanders, and brought up at Antwerp. His business there was history-painting; but afterwards he returned to Lisle, and applied himself to painting flowers, wherein he succeeded to admiration. Monsieur le Brun having undertaken the Painting of Versailles, employed Baptist to do the flower part, wherein he shewed his excellence, as is yet to be seen in that palace. His grace the duke of Montague being then ambassador in France, and observing the curiousness

ousness of this Painter's work, invited him over to England, and employed him in conjunction with messieurs Rousseau and la Force, to adorn his magnificent house in Bloomsbury, where a great variety of flowers and fruit of this master are to be seen, and those the best of his performance. There are also several other pieces of his at my lord Carlisle's, my lord Burlington's, and other persons of quality; but the most curious of all, is the looking-glass at Kensington palace, which he painted for the late queen Mary, of glorious memory, her majesty sitting by him almost all the while. His flowers have generally in them a looseness and freedom of penciling, together with a lustre of colouring, which is inimitable. They are also of an ordonnance very beautiful and surprizing, bearing a good price suitable to their great worth, and are easy to be distinguished from those of other masters, by comparing them together, the only way to arrive at a distinction of one man's works from another's. His best performances are owned to be in England. He began a vast collection of fine flower-prints, many of which were executed by his own hand, and the rest finished by his direction. He died in England about ten years ago, and lies buried at St James's.

Mr *F R A N C I S B A R L O W*,

WAS born in Lincolnshire, and at his coming to London put apprentice to one Shepherd, a face-painter, with whom he lived but few years, because his fancy did not lie that way, his genius leading him wholly to drawing of fowl, fish, and beasts; wherein he arrived to that perfection, that had his colouring and penciling been as good as his draughts, which were most exact, he might have easily excelled all that went before him

in that kind of Painting, of which we have an instance in the six books of prints after him, now sold by Mr Tempest. He drew some cielings of birds for noblemen and gentlemen in the country. There are several prints extant after the designs of this master, among which are the cuts for a new edition of Esop's fables, in which undertaking he wanted due encouragement. He also drew several of the monuments in Westminster-Abby, and in Henry VII's chapel, which were intended for a large edition of Mr Keep's Monumenta Westmonasteriensis. But notwithstanding all Mr Barlow's excellency in his way, and though he had the good fortune to have a considerable sum of money left him by a friend, he died poor in the year 1702.

Mrs *M A R Y B E A L,*

WAS an English gentlewoman, born in Suffolk, who having learnt the rudiments of Painting of Sir Peter Lely, drew after the life, and had great numbers of persons of good rank sat to her, especially the greatest part of the dignified clergy of her time; an acquaintance she got by her husband, who was much in favour with that robe. She was little inferior to any of her cotemporaries, either for colouring, strength, force or life; inso-much that Sir Peter was greatly taken with her performances, as he would often acknowledge. She worked with a wonderful body of colours, was exceedingly industrious, and her pictures are much after the Italian manner, which she learnt by having copied several of the great masters of that country, whose pictures she borrowed out of Sir Peter's collection. She died at her house in Pallmall about six years ago, being 65 years old, and lies buried at St James's.

E D W A R D du B O I S,

WAS a history and landskip Painter, but chiefly the latter; and was born at Antwerp. He was disciple to one Groenwegen, a landskip Painter likewise, who resided many years in England, and had been some time in Italy. Du Bois also travelled to Italy, where he continued eight years; during all which time he studied the antiquities, and painted after the Italian gusto, jointly with his brother, a Painter, now living here. He worked some time in Paris, and in his way to Italy did several pieces for Charles Emanuel, duke of Savoy. Soon after his return to Holland, he came to England, and died in London about seven years ago, being 77 years old. He lies buried in St Giles's church. He and his brother, by their extraordinary industry, have made one of the finest collections, of closet pieces especially, of any in England.

D A N I E L B O O N,

WAS a Dutch droll Painter, and a great admirer of ugliness and grimace, both in his small and great pictures, in which he seldom forgot to endeavour to raise mirth in his country-men, and ours of the same sublime genius. He died lately.

J O S E P H B U C K S H O R N,

WAS a Dutch Painter, born at the Hague, who came over to England about the year 1670. He was especially eminent for his copies after Sir Peter Lely, whose manner he came so near, that several heads of his have been mistaken, by good judges, for that great master's. He copied

also Vandyck, and the present lord Rockingham has the picture of the earl of Strafford done by him, after that great Painter. He was Sir Peter Lely's drapery-painter for many years, and died in London, at the age of thirty-five, being buried in St Martin's church.

B U S T L E R,

WAS a Dutchman, both a history and face Painter, in the reign of Charles II. There is a good picture partly performed by him, in the possession of Mr Elsum of the Temple, which consists of three boors playing together, in different actions, by Mr Bustler; a good landskip behind, by Mr Lanckrinck; and a little dog on one side, by Hondius.

N I C H O L A S B Y E R,

WAS a history and face Painter, born at Dronthem in Norway. He was much employed by the late famous Sir William Temple, at his house at Shene, near Richmond in Surry, where he died about twenty or twenty one years ago. He was a Painter of good hopes, but died young, the effect of an intemperate life. He lived with Sir William three or four years, during all which time he was constantly employed by him, in one sort of Painting or other. One thing is remarkable of him, and that is, that he was the first man that was buried in St Clements Danes after it was rebuilt, and which had been first built by his countrymen.

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C.

Mr *J O H N C A R I N G S*,

WAS an English landskip-Painter, who lived the better part of his time in Holland, and drew many views of that country in a manner very neat and elaborate. His pieces bore a very great price in his life-time, but having very little besides their neatness to recommend them, they have since been less esteemed. He died at Amsterdam above fifty years ago.

Mrs *A N N E C A R L I S L E*,

WAS an English gentlewoman, cotemporary with Vandyck. She copied the Italian masters so well, that she was much in favour with king Charles I. who became her patron, and presented her and Sir Anthony Vandyck with as much ultra marine at one time, as cost him above five hundred pounds. She died in London about 26 years ago.

F R E D E R I C C A U S A B O N,
alias K E R S E B O O M,

WAS born at Solingen, a city of Germany, in the year 1623. At eighteen years of age he went to Amsterdam to be instructed in the art of Painting, but by whom is uncertain. From thence he removed to Paris in 1650, and worked some years under monsieur le Brun; but afterwards he was sent to Italy by the chancellor of France, and maintained there by that minister fourteen years, two whereof he spent with Nicholas Poussin, of whose manner he was so nice an imitator, that some of his pieces have

have been taken for his. Thus qualified for history-painting he came to England; but not finding encouragement here in that way, he bent his studies towards portraits, wherein he was not unsuccessful, either as to drawing or likenefs. He was the first that brought over the manner of Painting on glass, (not with a print, as the common way now is) in which he performed some histories and heads exceedingly well. Perspective he understood thoroughly, having been disciple to two excellent masters in that art. He spoke five languages admirably well, and was, in short, an accomplished Painter. He died in London in the year 1690, and lies buried in St Andrew's Holborn.

FRANCIS de CLEYN,

WAS a Dutch Painter, and master of the tapestry works to king Charles I. at Mortlack, for which he painted cartoons in distemper. He was very eminent for his invention, and made several designs that were extraordinary fine, for painters, gravers, sculptors, &c. among which were the cuts for some of Ogilby's books. He died at Mortlack a little before the restoration.

A D A M C O L O N I,

Commonly called the *Old*,

WAS a Dutch Painter, born at Rotterdam, but who resided a great while in England, and became especially eminent for his small figures in rural pieces, for his cattle, country-wakes, fire-pieces, &c. He also copied many pictures of beasts after Bassan, particularly those of the royal collection, which are esteemed his best performances. He died

in

in London in 1685, aged 51, and lies buried in St Martin's church.

HENRY alias ADRIAN COLONI,

WAS the son of the before-mentioned. He was instructed by his father, and brother-in-law Mr Van Dieft, and became a good drafts-man, as a great number of academy-pieces drawn by him testify. He often wrought upon the small figures in his brother Van Dieft's landskips; and they received no small addition of beauty from what he did, especially when he strove to imitate the manner of Salvator Rosa. He died young, about the year 1701, at 33 years of age, and lies buried in St Martin's church. He was a person of lively invention, and painted very quick.

Mr *HENRY COOK,*

WAS an English gentleman, and history-Painter, who had his education here, and some part of it in the university of Cambridge. He was a person of good reading, judgment and experience; and after he had travelled some years in Italy, and been an assiduous copier of the best masters, became not only a great critic in Painting, but also a good performer, as appears by many public pieces of his, viz. the altar-piece at New-college-chapel in Oxford; what he has done at Chelsea-college, at Hampton-Court, and on many cielings and stair-cases of this town and kingdom. His excellent collection of pictures, sold at his death, speak his relish; wherein were many fine copies of the cartoons of Raphael, and after most of the best masters, performed by himself. His copies after the cartoons are particularly remarkable, being drawn in turpentine oil, after the manner of distemper,
of

of which he is said to be the inventor. He died in London the 18th of November 1700, aged near 58, and lies buried in St Giles's church.

Mr *ALEXANDER COOPER*,

WAS the elder brother of Samuel Cooper Esq; and, together with him, brought up to limning by Mr Hoskins, their uncle. He performed well in miniature; and going beyond sea, became limner to Christina queen of Sweden; yet was far exceeded by his brother Samuel, who was much the greater master. He did likewise landskip in water colours exceedingly well, and was accounted an extraordinary draftsman.

SAMUEL COOPER Esq;

WAS born in London in the year 1609, and brought up under his uncle, Mr Hoskins. He was so good a performer in miniature, that our nation may be allowed to boast of him, having far exceeded all that went before him in England in that way, and even equalled the most famous Italians; infomuch that he was commonly stiled the Vandyck in little, equalling that master in his beautiful colouring, and agreeable airs of the face, together with that strength, relievo, and noble spirit; that soft and tender liveliness of the flesh, which is inimitable. He had also a particular talent in the loose and gentle management of the hair, which he never failed to express well: but though his pencil was thus admirable, yet his excellency was chiefly confined to a head, for below that part of the body he was not always so successful as could have been wished. The high prices his pieces still sell at, though far short of their value, and the great esteem they are in even at Rome, Venice, and in France,

are

are abundant arguments of their great worth, and have extended the fame of this master throughout all parts of Europe, where art is valued. He so far exceeded his master, and uncle, Mr Hoskins, that he became jealous of him, and finding that the court was better pleased with his nephew's performances than with his, he took him in partner with him; but still seeing Mr Cooper's pictures were more relished, he was pleased to dismiss the partnership, and so our artist set up for himself, carrying most part of the business of that time before him. He drew king Charles II. and his queen, the dutchess of Cleveland, the duke of York, and most of the court: but the two pieces of his which were most esteemed, were those of Oliver Cromwel, and of one Swingfield. The former is now in the hands of Richard Graham Esq; and by him highly valued. The French king once offered one hundred and fifty pounds for it, yet could not have it. The other is in the collection of colonel Robert Child, who sets a great value upon it. This last picture Mr Cooper having carried to France, it introduced him into the favour of that court, and was much admired there. He likewise did several large linnings in an unusual size, which are yet to be seen in the queen's closet, and for which his widow received a pension during her life from the crown. That which brought Mr Cooper to this excellency, was his living in the time of Vandyck, many of whose pictures he copied, and which made him imitate his stile. Answerable to his abilities in Painting, was his great skill in music, especially the lute, whereon he was reckoned a master. He was many years abroad, and personally acquainted with most of the great men in Holland and France, as well as those of his own country; but he was yet more universal by his works, which were known throughout all parts of Christendom. He died in
London

of Raphael, that was in St Mark's church, he performed the task so admirably well, that he is said to have put a trick upon the Italians, by leaving his picture for the original, which last he brought away with that celerity and caution, that though several messengers were sent after him, he had got so much the start of them, that he carried the piece dextrously off. Afterwards, in Oliver's days, the then Spanish ambassador here, Don Alonso de Cardenes, bought this picture when the king's goods were exposed to sale, together with the twelve Cefars of Titian, and the king Charles on the dun horse by Vandyck (of which last there is a good copy by Sir Peter Lely in the Middle-Temple Hall) all which, some say, remain in the Escorial to this day. Though others affirm, the picture of king Charles on the dun horse, is now in the possession of the duke of Bavaria, who bought it of one Mynheer van Cullen. This Mr Crofs copied likewise, admirably well, Titian's Europa, which picture of his is now in the collection of the earl of Kent.

D.

HENRY and JOHN DANKERS.

HENRY was a good landskip-Painter, and employed by Charles II. to paint all the sea-ports in England and Wales; as also all the royal palaces; which he performed admirably well. He was first bred a graver, but upon the persuasions of his brother John took to Painting. He studied some time in Italy, before he came to England. He worked for great numbers of our nobility and gentry, and had good rates for what he did, being esteemed the neatest and best Painter, in his way, of that time. He left England in the time of the popish plot, being a Roman Catholick, and died soon

soon after at Amsterdam. As for John Dankers, he was a good history-Painter, and lived for many years after his brother, dying in like manner at Amsterdam.

WILLIAM DERYKE,

WAS a history-Painter born at Antwerp. He was first bred a jeweller, but afterwards took to Painting. He for many years drew history as big as the life in England, with tolerable success. In his works there were many excellent marks of a boldness of pencil, whatever there might be wanting in grace, and pleasing variety. He died about seven years ago, leaving behind him a daughter, whom he had instructed in his art.

Lord Bishop *DIGBY.*

THE reverend lord bishop of Elfin in Ireland, may very well find a name in this account of the English Painters, since he has deservedly raised one in that kingdom, where he arrived to be a spiritual peer. His limnings have much of beauty and justness of draught in them, and are to a great degree elaborate, with a due regard to the graceful part of nature. He is a single instance of any person of that dignity, that has made so considerable a progress in this art, as to be voted a master, either in that kingdom or this, how common soever it is in other nations for the clergy to apply themselves to Painting.

Mr *WILLIAM DOBSON,*

WAS a gentleman born in the year 1610, in St Andrew's parish in Holborn, and descended from a family at that time very eminent in St Albans

bans. He was both a history and face-Painter, being coteremporary with that great master Sir Anthony Vandyck, whose excellencies he came very near, though he failed in some of his graceful parts; yet we are to consider he wanted the opportunities the other had of becoming perfect. The greatness of his genius shone through the meaner employments, which were his allotment; being put out apprentice very early to one Mr Peak, a stationer, and trader in pictures in the city of London, with whom he served his time; yet had, by his master's procurement, the advantage of copying many excellent pictures, especially some of Titian and Vandyck; the manner of which two masters he, in some measure, always retained. How much he was beholden to the latter of those two great men, may easily be seen in all his works. He was also farther indebted to the generosity of Vandyck, for presenting him to king Charles I. who took him into his protection, kept him in Oxford all the while his majesty continued in that city, sat to him several times for his picture, and caused the prince of Wales, prince Rupert, and most of the lords of his court to do the like. He was a fair middle-sized man, of a ready wit, and a pleasing conversation, yet being somewhat loose and irregular in his way of living, he, notwithstanding the many opportunities he had of making his fortune, died poor at his house in St Martin's-Lane, in the year 1647, and the 37th of his age. This is to be remarked of our artist, that as he had the misfortune to want suitable helps in his beginning to apply himself to Painting, so he wanted also due encouragement, which the unhappy times of civil war could not afford; yet he shone out through all those disadvantages, which shews us what he might have been had Rome been the place of his education. There are in England several history-pieces done by him, of

which his grace the duke of Buckingham has one in his collection, of great value. His portraits are deservedly esteemed among us, to which nature inclined him so powerfully, that had his education been but answerable to his genius, England might justly have been as proud of her Dobson, as Venice of her Titian, or Flanders of her Rubens. The greatest number of his pictures are to be seen in and about Oxford, where he resided many years.

E.

G E R R A R D E D E M A,

WAS a landskip-Painter, born at Amsterdam, and disciple of Everdine, whose manner he at first followed. He came into England about the year 1670, and became very famous for landskip. His manner was afterwards broad and bold, in imitation of some Italians. His pictures commonly afford a scene of cliffs, cascades, and views (as the learned Dr Burnet in his Theory calls it) of a broken world. He chose a country uncultivated, full of rocks, and falls of water; the latter of which he never failed to express well, dispersing a gentle warmth throughout the whole, to make amends for the horror of the prospect, which generally represents Norway or Newfoundland; places in which he studied, as Everdine, his master, did before him; after whom there are many prints, expressing a country wild and rude. Mr Edema died at Richmond in Surry, whither he had retired for the recovery of his health, about the year 1700, and the 40th year of his age. His too great intemperance shortened his days.

F.

Mr WILLIAM FAITHORN,

WAS a disciple to Mr Peak, painter to prince Rupert. After the civil wars broke out he went into the army, when being taken prisoner in Basing-house, and refusing to take the oaths to Oliver, he was banished into France, where he studied several years under Champagne, a famous Painter of that time, and arrived to a very great perfection in correctness of drawing. He was also a great proficient in graving, as likewise in Painting, especially in miniature, of which there are many instances now in England. He died in Black-Friers about the beginning of king William's reign, and was there buried, being near 75 years of age. His praise was celebrated by his friend Mr Flatman, in the following copy of verses on his book of drawing, graving and etching.

*Should I attempt an elegy, or frame
A paper structure to secure thy name,
The lightning of one censure, one stern frown
Might quickly hazard that, and thy renown.
But this thy book prevents that fruitless pain,
One line speaks purer thee, than my best strain.
Those mysteries, like to the spiteful mold
Which keeps the greedy Spaniard from his gold,
Thou dost unfold in ev'ry friendly page,
Kind to the present, and succeeding age.
That hand, whose curious art prolongs the date
Of frail mortality, and baffles fate
With brass and steel, can surely able be
To rear a lasting monument for thee.
For my part I prefer, to guard the dead,
A copper-plate before a sheet of lead.*

*So long as brass, so long as books endure,
So long as neat-wrought pieces, thou'rt secure.
A Faithorn sculpsit is a charm can save
From dull oblivion, and a gaping grave.*

MR THOMAS FLATMAN,

WAS both a Poet and Painter. He drew in miniature, as may appear by the following stanza in his pindarique ode, called the Review, where he thus speaks of himself as a limner.

*To extricate myself from love,
Which I could ill obey, but worse command,
I took my pencils in my hand,
With that artillery for conquest strove;
Like wise Pigmalion then did I
Myself design my deity;
Made my own saint, made my own shrine;
If she did frown one dash could make her smile,
All bickerings one easy stroke could reconcile:
Plato feign'd no Idea so divine.
Thus did I quiet many a froward day,
While in my eyes my soul did play;
Thus did the time, and thus myself beguile;
Till on a day, but then I knew not why,
A tear fall'n from my eye
Wash'd out my saint, my shrine, my deity:
Prophetic chance! the lines are gone,
And I must mourn o'er what I doted on:
I find ev'n Giotto's circle has not all perfection.*

Now since Mr Flatman's works speak for him in one kind, I will leave the others to do so too, though perhaps limning was his greater excellence. He died in London some few years ago.

Le FEVRE de VENISE,

WAS a French history-Painter, who came into England in the reign of king Charles II. He was better at designing, as appears by his works, than at Painting. He had a particular excellence in staining marble, which he did several times for prince Rupert. He died in London about twenty-nine years ago, and lies buried in St Martin's church.

Mr JOHN FREEMAN,

WAS a good history-Painter in the reign of king Charles II. He was thought to have been poisoned in the West Indies, but he returned to England, and died here; yet his genius was so impaired by that attempt on his life, that his latter works failed of their usual perfection. He was looked upon as a rival to Mr Fuller, insomuch that his brother, colonel Freeman, offered to lay a wager of one hundred pound that he should draw a figure with that master; which challenge, for what reason I know not, was never accepted. Mr Freeman was in his drawings, especially in the academy, most extraordinary, and equal to any of our modern masters. He was, in his latter days, scene-Painter to the play-house in Covent-Garden, where many of his works are still to be seen.

Mr ISAAC FULLER,

WAS an English history Painter of good note. He had a great genius for drawing and designing history, which yet he did not always execute with due decency, nor after an historical manner; for he was too much addicted to modernize and

burlesque his subjects, there being sometimes a rawness of colouring in them, besides other extravagancies suitable to the manners of the man: but notwithstanding all that a critic may find fault with in his works, there are many perfections in them, as may be seen by his Resurrection at All-souls college chapel at Oxford, to which that at Magdalen college, though performed by the same hand, cannot in the least compare. There is also at Wadham college, in the same university, an history-piece of his, in two colours only, admirably well performed; for whatever may be objected against this master, as one that wanted the regular improvements of travel to consider the antiques, and form a better judgment, he may be reckoned among the foremost in an account of English Painters. He studied many years in France under Perrier, and understood the anatomical part of Painting, perhaps equal to Michael Angelo, following it so close, that he was very apt to make the muscelling two strong and prominent. Among his works, there are several fine pieces in many great taverns in London, which are not esteemed the worst of his performances. He died in London above thirty years ago.

G.

M A R K G A R R A R D,

SON of Mark Garrard, was born at Bruges in Flanders. He was some time principal Painter to queen Elizabeth, and afterwards to queen Anne, consort-royal to king James I. He was both a good history and face Painter, and died at London in the year 1635, in the 74th year of his age. There are several prints after him now extant among us.

H E N R Y G A S C A R,

WAS a French face Painter, encouraged here by the dutchefs of Portsmouth, whose picture he came over to draw. Many following her example, employed him also, so that he got a great deal of money in England in a short time; nor could our wise nation then see the difference between him and his cotemporary Sir Peter Lely. What he wanted in the graceful part, in draught, and a good choice of nature, the talent of but very few, he usually made up with embroidery, fine cloaths, laced drapery, and a great variety of trumpery, ornaments which took for a while, till at length monsieur found that his gay cap-and-feather manner would no longer succeed here; which made him leave England about twenty or twenty-five years ago. By a prevailing assurance, customary with his nation, he has since imposed as much on the Italian nobleffe, as he did on those of England; and was lately living at Rome, though we hear he is now dead. He is reported to have carried above ten thousand pounds out of England.

H O R A T I O G E N T I L E S C H I,

WAS an eminent Italian history Painter, born at Pifa, a city in the dukedom of Tuscany. After having made himself famous at Florence, Rome, Genoa, and in most parts of Italy, he went for Savoy, whence he removed to France; and at last, upon the invitation of king Charles I. came over to England, and was well received by that king, who appointed him lodgings in his court, gave him a considerable salary, and employed him in his palace at Greenwich, and other public places. The most remarkable of his performances in Eng-
land,

land, were the cielings of Greenwich and Yorkhouse, the latter of which are now in the collection of the present duke of Buckingham. He did also a Madonna, a Magdalen, and Lot and his two daughters, for king Charles, all which he performed admirably well. The piece of his which was most esteemed abroad, was the Portico of cardinal Bentivoglio's palace at Rome. He made several attempts at face-Painting while in England, but with little success, his talent lying wholly towards history, with figures as big as the life. He was much in favour with the duke of Buckingham, and many of the nobility of that time; but after twelve years continuance in England, he died here at eighty-four years of age, and lies buried in the queen dowager's chapel at Somersset-house. His print is among the heads of Vandyck, he having been drawn by that great master. He left behind him a daughter,

ARTEMISIA GENTILESCHI,

WHO was but little inferior to her father in histories, and even excelled him in portraits; a manner of Painting which most are inclined to attempt who come to England, where it is chiefly in vogue. She lived the greatest part of her time at Naples in much splendor, and was as famous all over Europe for her amours as for her Painting. She recommended herself to the esteem of the skilful by many history-pieces as big as the life; among which the most celebrated was that of David with the head of Goliah in is hand. She drew also the portraits of some of the royal family, and many of the nobility of England.

Mr RICHARD GIBSON,

Commonly called the Dwarf,

WAS disciple of Francis de Cleyn, and an eminent master in the time of Sir Peter Lely, to whose manner he devoted himself, and whose pictures he copied to admiration. Being page to a lady at Mortlack, she put him to de Cleyn to learn to draw, which he observed he had a particular genius to. He had the honour to instruct in drawing the late queen Mary, when princess of Orange, and the present queen Ann, when princess; he went over to Holland to wait on the princess Mary for that purpose. He painted both in oil and water colours, but chiefly the latter. He was greatly in favour with king Charles I. (to whom he was page of the backstairs) insomuch that that king gave him his wife in marriage, who is likewise a dwarf, and still living, though of a great age. On this wedding, Mr Waller made that copy of verses which begins thus:

*Design or chance makes others wive,
But nature did this match contrive;
Eve might as well have Adam fled,
As she denied her little bed
To him, for whom Heav'n seem'd to frame,
And measure out this only dame, &c.*

He also received considerable favours from Philip earl of Pembroke, who was his patron. He drew Oliver Cromwel several times, and died in Covent-Garden soon after the late revolution, at three-score and fifteen years of age, lying buried in that church.

Mr *WILLIAM GIBSON*

WAS nephew to the foregoing, and instructed both by him and Sir Peter Lely. His greatest excellency lay in his copies after the last of those two masters, whose manner he made it his chief endeavour to imitate, and wherein he was not altogether unsuccessful. He became an eminent limner, and drew great numbers of portraits for many of the best rank. His great industry was much to be commended; for purchasing not only the greatest part of Sir Peter's collection after his death, but likewise for procuring from beyond seas a great variety of valuable things in their kind; insomuch that he may well be said to have had the best collection of drawings and prints, after the greatest Italians and other masters, of any person of his time. He was a great encourager of the art he professed. He died of a lethargy in London, and was buried at Richmond in Surrey, in the year 1702, at fifty-eight years of age. His kinsman, Mr Edward Gibson, was instructed by him, and first painted portraits in oil; but afterwards finding more encouragement in crayons, his genius lying that way, he made a considerable progress therein, till death intervening put a stop to all his endeavours. He died young, at thirty-three years of age, and lies likewise buried at Richmond.

Mr *JOHN GREENHILL,*

WAS a gentleman descended from a good family in Salisbury, where he was born. He was disciple to Sir Peter Lely, whose manner in a short time he successfully imitated, and became a great proficient in crayon draughts, as he afterwards did in Painting. He failed very little of his master's excellencies, who first neglected, and then became
jealous

jealous of him as a dangerous rival; for he never let him see him paint but once, and that was by a stratagem. Mr Greenhill had long had a desire to see Sir Peter manage his pencil, but so shy was that great artist of revealing his mystery, that he would never lend him the least assistance all the while he was with him; which made Mr Greenhill, after he had left him, have recourse to a wife to procure that which he must otherwise have despaired of. He procured Sir Peter to paint his wife's picture, through which means he had an opportunity to stand behind and see what he did; which being greatly to his satisfaction, on a double account, he made his master a present of twelve broad pieces, and so took the picture away with him. Having thus obtained his end, he in a little time became exceeding famous for face Painting, insomuch that had he not died young, the effect of too free living, England might have boasted of a Painter, who, according to his beginnings, could not have been much inferior to the very best of foreigners, whom we have always so much encouraged in the portrait way. He was moreover poetically inclined, and very agreeable in conversation; which won so much on Mrs Behn, that she endeavoured on her part, to perpetuate his memory, by the following elegy.

*What doleful cries are these that fright my sense,
Sad as the groans of dying innocence?
The killing accents now more near approach,
And the infectious sound
Spreads, and enlarges all around,
And does all hearts with grief and wonder touch.
The famous Greenhill's dead! ev'n he
That could to us give immortality,
Is to th' eternal silent groves withdrawn;
Youthful as flowers scarce blown, whose op'ning leaves
A wondrous and a fragrant prospect gives,*

Of what its elder beauties wou'd display,
 When it shou'd flourish up to rip'ning May.
 Witty as poets warm'd with love and wine,
 Yet still spar'd heav'n, and his friend,
 For both to him were sacred and divine;
 Nor cou'd he this no more than that offend.
 Fix'd as a martyr, where he friendship paid,
 And gen'rous as a God,
 Distributing his bounties all abroad,
 And soft and gentle as a love-sick maid.

Great master of the noblest mystery,
 That ever happy knowledge did inspire;
 Sacred as that of poetry,
 And which the wond'ring world does equally admire.
 Great nature's works we do contemn,
 When we on his do meditate;
 The face and eyes more darts receiv'd from him,
 Than all the charms she cou'd create;
 The difference is his beauties do beget
 In the enamour'd soul a virtuous heat,
 Whilst nature's grosser pieces move,
 In the coarse road of common love.

So bold, yet soft, his touches were;
 So round each part, so sweet, so fair,
 That as his pencil mov'd, men thought it prest
 The lively imitated breast,
 Which yields like clouds where little angels rest:
 The limbs all easy, as his temper was,
 Strong as his mind and manly too;
 Large as his soul, his fancy was, and new,
 And from himself he copy'd ev'ry grace;
 For he had all that cou'd adorn a face,
 All that cou'd either sex subdue.

Each excellence he had that youth has in its pride,
 And all experienc'd age can teach,
 At once the vig'rous fire of this,
 And every virtue, which that can express,
 In all the height that both cou'd reach;
 And yet, alas! in this perfection dy'd,
 Droop'd like a blossom with a northern blast,
 When all the shatter'd leaves abroad are cast,
 As quick as if his fate had been in haste.

So have I seen an unfix'd star,
 Outshine the rest of all the num'rous train,
 As bright as that which guides the mariner,
 Dart swiftly from its darken'd sphere,
 And ne'er shall light the world again.
 Oh, why shou'd so much knowledge die,
 Or with his last kind breath,
 Why cou'd he not to some one friend bequeath
 The mighty legacy.
 But 'twas a knowledge giv'n to him alone,
 That his eterniz'd name might be
 Admir'd to all posterity,
 By all to whom his grateful name was known.

Come all ye softer beauties, come,
 Bring wreaths of flow'rs to deck his tomb;
 Mixt with the dismal cypress and the yew,
 For he still gave your charms their due;
 And from the injuries of age and time,
 Secur'd the sweetness of their prime;
 And best knew how t' adore that sweetness too.
 Bring all your mournful tributes here,
 And let your eyes a silent sorrow wear,
 Till ev'ry virgin, for a while become
 Sad as his fate, and like his picture dumb.

H.

JOHN HANNEMAN

WAS both a history and face Painter, born at the Hague. He was disciple to one Ravesteyn, and came into England in the reign of king Charles I. He was employed for some time under Mytens, principal Painter to that king, and continued here sixteen years, at the end of which he went for Holland, and there drew the princess dowager royal, his highness the prince of Orange, and all the court. He likewise drew a picture, representing peace, in the states-chamber at the Hague; as also the picture of two usurers telling their gold, for mynheer van Wenwing. Whilst he was doing this last piece, he happened to want money, whereupon sending to the person he was working for to borrow a sum, it was accordingly sent him. When the picture was finished, it was carried home, and the price demanded paid for it; but when mynheer thought to have the money he had lent (having slipped the opportunity of stopping it out of mere generosity) he was answered, that the gold which he had borrowed was all put into the picture (meaning that which the misers were telling) and that he must expect no further satisfaction. This Painter died abroad about twenty years ago.

Mr JOHN HAYLES

WAS a good face Painter, cotemporary and competitor with Sir Peter Lely. He was so excellent a copist, that many of the portraits which he did after Vandyck, pass at this day for originals of that ingenious man. He died in London,
in

in the year 1679, and lies buried in St Martin's church.

EGBERT HEMSKIRK

WAS born at Haerlem, and disciple of de Grebber. He became very eminent for Painting drolls after the manner of Brawer. His gross and comical genius succeeded for a long while among us. In most of his conversations, as he called them, you may see the picture, and read the manners of the man at the same time: but to speak of his Painting part, a thing chiefly aimed at in this short account, there is little fault to be found with it, unless sometimes with the foulness of the colouring. His drunken drolls, his wakes, his quakers-meetings, and some lewd pieces, have been in vogue among the waggish collectors, and the lower rank of virtuosi. He went in this kind a great way, but after all fell far short of Brawer, Teniers, and the rest of his noble fore-runners, in the study of sots paradise. He often introduced his own picture among his drolls by means of a looking-glass he had upon his pallet. He was a man of humour, and for that valued by the late earl of Rochester, for whom he painted several pieces. He died in London about two years ago, leaving behind him a son whom he had instructed in his way.

Mr NICHOLAS HILLIARD

WAS a celebrated English limner, who lived above an hundred years ago. He drew Mary queen of Scots in water-colours, when she was but eighteen years of age, wherein he succeeded to admiration, and gained a general applause. He was both goldsmith, carver, and limner to queen Elizabeth, whose picture he drew several times, particularly

ticularly once, when he made a whole length of her, sitting on her throne, which piece was deservedly esteemed. There are, moreover, two beautiful pieces of his, now in the possession of Simon Fanshaw, Esq; and by him valued, not without reason, as it is the opinion of some good judges, at above fifty guineas each, though not much bigger than a crown-piece. One of these is the picture of our artist himself, with this inscription in gold letters round it.

Nicolaus Hilliardus Aurifaber, Sculptor, & celestis artis Illuminator Serenissimæ Reginæ Elisabethæ, Anno 1577. Ætatis suis 30.

The other is the picture of his father, some time high sheriff of the city and county of Exeter, with this inscription in gold round it.

Richardus Hilliardus quondam Vice-Comes Civitatis, & Comitatus Exoniæ, Anno 1560. Ætatis sue 58, Annoq; Domini 1577.

These two pictures in miniature are so masterly done; that not only the faces are finely coloured; and naturally with a good relievo; but also the heads and beards are so well performed, that almost each single hair is expressed. Now, though these two pieces were alone sufficient to preserve the memory of this great artist, yet cannot I omit adding what the famous Dr Donne says of him, in a poem of his, called the Storm. His words are these,

————— *An hand, an eye,
By Hilliard drawn, is worth an history.*

At what time he died, never came to my knowledge, and so I hope the reader will excuse that omission.

HANS HOLBEIN.

MONsieur de Piles having given the reader an account of Holbein's birth and education in the German school, we shall only relate here some things omitted by him, more particularly what concerns him as an English Painter. His manner was extraordinary and unusual, differing from both that of the ancients and moderns, so that it seems as if he had not been incited or instructed by any example, but rather that he followed purely the dictates of his own genius; and though it be doubted by some, whether he ever saw any of the rarities of Italy, or had any master, yet there is nothing to be seen of his doing but what is painted to the utmost perfection. This is manifest by that piece of his called Death's Dance, in the Town-hall of Basle, the design whereof he cut neatly in wood, and afterwards painted: which appearing wonderful to the learned Erasmus, he requested of him to draw his picture, desiring nothing so much as to be represented by so judicious a hand. This being performed, and Erasmus perceiving by his rare art that he deserved a more plentiful fortune, he persuaded him to go to England; promising him considerable advantages from the bounty of king Henry VIII. At his request Holbein set out for this kingdom, bringing along with him Erasmus's picture, and letters recommendatory from that great man, to the then lord chancellor, Sir Thomas More. Sir Thomas received him with all the joy imaginable, and kept him for three years at his house; during which time he drew his picture, and those of many of his friends and relations; all which were hung up in the great hall of that house. The king coming one day, upon an invitation, to dine with Sir Thomas, and at his entrance into the hall, be-

holding so many ravishing objects, the pictures seeming almost as much alive as the persons, who were all there present, his majesty so much admired the excellency of the Painter, that he next day sent for him, and entertained him in his service upon very advantageous terms. The king from time to time manifested the great esteem and value he had for him; and upon the death of queen Jane, his third wife, sent him to Flanders to draw the picture of the dutchess dowager of Milan, widow to Francis Sforza, whom the emperor Charles V. had recommended to him for a fourth wife; but it being upon the king's defection from the Roman see, he rather chose to match with a Protestant princess, in hopes by that means to engage the Protestant league in Germany in his interest. Cromwell, his prime minister, (Sir Thomas More having been removed and beheaded) proposed Ann of Cleves to him; but whether the king was dissatisfied with her having made a sort of pre-contract with the son of the duke of Lorraine, or did not approve her principles, being a Zwinglian, he was not overfond of the match, till Cromwell, who had a mind to effect it to secure himself against the Papists whom he had disobliged, sent over Hans Holbein to draw her picture likewise; who, as the lord Herbert of Cherbury says in his history, was represented by this artist so very fine, that when the king came to see her portrait; he immediately resolved to marry her; though it seems, by the same account, that the Painter, perhaps pursuant to the instructions he had received from Cromwell, had followed the beauty of his fancy more than that of nature, forasmuch as the king was pleased with the picture, so soon as ever he saw the lady he was disgusted at her, yet he afterwards married her, that he might not disoblige the princes of Germany. When Erasmus wrote his *Moriæ Encomium*, he

sent

sent a copy of it to Hans Holbein, who reading it was so pleased with the several descriptions of folly, that he designed all of them in the margin, but having not room to draw the whole figures, he pasted a piece of paper to the leaves where he could not do it; and when he had done so, he sent the book to Erasmus for a present. Erasmus seeing he had drawn the picture of a fat Dutch lover hugging his lass and his bottle, for the representation of an amorous fool, wrote under it, Hans Holbein, and so returned the book to the Painter; who, to be revenged of him, drew the picture of Erasmus for a musty groper, that busied himself in scraping up old manuscripts and antiquities, and wrote under it Adagia. The original book is in the library at Basle; and monsieur Charles Patin when he resided there, desired leave of the magistrates to have the plates of all Holbein's figures engraved, that he might publish them in a new edition of *Moriæ Encomium*: this edition is the best of that book, before which is prefixed the life of Holbein at large with two prints of him, the one drawn when he was young, and the other when he was old. These two prints are very much unlike one another: there is also an account of all his pieces, and in whose possession they are. He used to paint with his left hand, and a print of him done by Hollar is still extant, representing him drawing in that manner. Holbein not only drew the aforesaid pictures, but also those of Henry VII. and Henry VIII. on the wall of the palace of White-hall, which perished with it in the late fire. Some endeavours were used to remove that part of the wall on which these pictures were painted, but all proved ineffectual. He drew many other pictures in England, particularly a large piece of Sir Thomas More, and his family, which was lately to be seen at Basils-Lye house in Oxfordshire; but some question whe-

ther this picture was done all by Holbein or not. I have seen the following tetraſtic upon him, by a foreigner, which I thought it not improper to inſert.

*Egregius pictor magno qui gratus Eraſmo,
His quantum accrevit laus, Baſileia, tua?
Diviſus noſtro te ſuſcipit orbe Britannus
Holbene, orbe uno laus tua non capitur.*

This Painter was as celebrated in miniature, as he was in oil-colours, and moreover performed a multitude of deſigns for gravers, ſculptors, jewelers, &c. He lived and died at Whitehall, in thoſe lodgings which are now the paper-office.

WENCESLAUS HOLLAR,

WAS a gentleman born at Prague in Bohemia, in the year 1607. He was by nature much inclined to miniature and etching, in which laſt art he became exceeding famous; though he was not a little diſcouraged therein by his father, who would have had him follow other ſtudies. In the year 1627, he left Prague, and viſited many cities in Germany; when coming at laſt to Colen, he waited upon the earl of Arundel, that truly great and noble patron of arts, who was there on his embaffy to the emperor, to Vienna, and afterwards came over with him to England. He lived here for ſome time, and drew many churches, ruins, perſons, and views, which he afterwards etched, and which will always be in good eſteem: his particular excellency was etching, and there are great numbers of his prints in England to do him that juſtice my pen muſt not pretend to. He at laſt got into the ſervice of the duke of York, but upon the breaking
out

out of the civil wars, retired to Antwerp, and there died.

ABRAHAM HONDIUS,

WAS born at Rotterdam in the year 1638. He was a Painter whose manner was universal. He drew history, landskip, cielings, and small figures; but above all the rest, beasts and hunting pieces were his principal study. In all these kinds his colouring was often extravagant, and his draft as commonly uncorrect. He delighted much in a fiery tint, and a harsh way of penciling, so that few of his pictures being without this distinguishing mark, his Paintings are easy to be known. The dogs and huntings he drew are in good request, though some of his later performances are careless; he being, for many years, afflicted with the gout so severely, that he had prodigious swellings, and chalk-stones in most of his joints, the effects of a sedentary and irregular life. This distemper occasioned his death in London, about the year 1691.

Mr *JOHN HOSKINS,*

WAS a very eminent limner in the reign of king Charles I. whom he drew, with his queen, and most of his court. He was bred a face Painter in oil, but afterwards taking to miniature, he far exceeded what he did before. He died in Covent-Garden about forty years ago. He had two considerable disciples, who were Alexander and Samuel Cooper, the latter of whom became much the more eminent limner.

JAMES HOUSMAN,

alias HUYSMAN,

WAS a history and face Painter, who resided in England in the time of Sir Peter Lely, and endeavoured to rival him in the portrait way. He was born at Antwerp, and bred up to Painting under one Bakerel, who was brought up with Vandyck in the school of Rubens. This Bakerel was not much inferior to Vandyck, as is to be seen in several churches of Antwerp, especially in that of the Augustin monks, where Vandyck and he have painted to out-vie each other, and both had commendations in their different ways, though the superiority was yielded to neither. But Bakerel, being a Poet as well as a Painter, he wrote a satire upon the Jesuits, on which account he was forced to take leave of the city of Antwerp; so that Housman having by that means lost his master, came for England. Some of his history pieces are well painted, his colouring being bright and sanguine, and in the airs of his faces he out-did most of his countrymen, who often know better how to perform the Painting part than to choose the best life, or execute agreeably any design. Some Cupids of his were much admired; but what he valued himself most upon, was the picture of Catherine the queen dowager of England. This picture did him great service, so that he always boasted of that performance, and called himself her majesty's Painter. He carried the compliment yet farther, for in all his historical pieces, for a Madonna, a Venus, or any suitable figure, he always introduced something of her resemblance. The most famous piece of his performance was over the altar of that queen's chapel at St James's, now a French church. He died
in

in London about ten years ago *, and lies buried in St James's.

CORNELIUS JOHNSON,
alias JANSENS,

WAS an excellent Painter both in great and little, but above all his portraits were admirably well performed. He was born in, and resided a long while at Amsterdam, from whence he came over to England in the reign of king James I. and drew several fine pictures after that king, and most of his court. He also lived in the time of king Charles I. and was cotemporary with Vandyck, but the greater fame of that master soon eclipsed his merits; though it must be owned his pictures had more of neat finishing, smooth Painting, and labour in drapery throughout the whole; yet he wanted the true notion of English beauty, and that freedom of draught which the other was master of. He died in London.

MARTIN JOHNSON,

THE famous seal graver, was also an extraordinary landskip Painter after nature. He was bred, it is true, to graving seals, but painted in his way equal to any body. He arrived at a great excellency in landskip-views, which he studied with application, making a good choice of the delightful prospects of our country for his subjects, which he performed with much judgment, freeness, and warmth of colouring. Several of his landskips are now in the hands of the curious in England, though they are very scarce. He died in London about the beginning of king James the second's reign.

* N. B. This work was first published in English in the Year 1706.

K.

WILLIAM de KEISAR,

WAS a very neat landskip Painter, after the manner of Elsheimer. He was perfectly of the Dutch goût, minding little particulars more than the whole-together. He wrought some time with Mr Loten, the landskip Painter. He imitated various manners, and drew some sorts of cattle and birds very well. He also painted tombs, and several sorts of stone-work in imitation of Vergazon. He was not unskilful in Painting of architecture and flowers. He died in London about sixteen years ago.

Mrs ANN KILLIGREW,

WAS a young gentlewoman, daughter of Dr Killigrew, master of the Savoy, and one of the prebendaries of Westminster. She painted several history pieces, as also some portraits for her diversion, exceedingly well; as likewise some pieces of still-life. Mr Becket did her picture in mezzotinto after her own Painting. She was also a poetess, and wrote a book of poems which were printed. She lived unmarried, and died young about twenty years ago.

Mr JOHN ZACHARY KNELLER,

WAS born at Lubeck, and brother to the present Sir Godfrey Kneller. He travelled into Italy, and when he came to England, painted several portraits in small, very neat. He did also several pieces in still-life exceedingly well. At last he took to water-colours, and copied divers of his brother's portraits, in miniature, with good success. He

He died in Covent-Garden about four years ago, and lies buried in that church.

B. Buckeridge Esq; having written the greatest part of the lives of divers Painters treated of in the *ESSAY* towards an English school, at the request of Mr Savage; and having at different times collected from Sir Godfrey Kneller's own mouth the following account of himself; he gave it to Mr Platt, for the envoy of Florence, who desired it for the satisfaction of the Great Duke, to whose gallery Sir Godfrey had lately presented his own picture, drawn by himself: it was thought proper to insert it here, to do justice to the fame of so eminent a genius.

Sir GODFREY KNELLER.

HE was born at Lubeck. His grandfather enjoyed an estate near Hall in Saxony, where he lived in great esteem among several princes of Germany, especially with count Mansfelt and the bishop of Hall; to the former of which he was surveyor general of his mines, and inspector of his revenues.

He had one son by his wife who was of the family of Crowfen, on whom he bestowed a liberal education, sending him for his better improvement in learning to the university of Leipzig, from whence he removed into Sweden, being employed by queen Eleanor, dowager of the great Gustavus Adolphus. This son, Zachary Kneller, father of Sir Godfrey, was much favoured by the said queen until her death; after which he settled and married at Lubeck, and having studied architecture and the mathematics, he obtained from that city a pension as their chief surveyor.

He

He was no ways wanting in any care or expence in the education of his son, Sir Godfrey Kneller; whom he sent to Leyden after he was sufficiently instructed in the Latin tongue, to pursue his studies in that university, where he applied himself to the mathematics, particularly to fortification; he being at first designed for some military employment. But his genius leading him strongly to drawing figures after the historical manner, he soon made great improvements in it, so as to be much taken notice of and encouraged. From this city he was removed to Amsterdam, and placed for his better instruction under the care of Rembrant, the most famous Painter of that time in Holland: but his scholar, not contented with that gusto of Painting, where exact design and true proportion were wanting; his father sent him into Italy at the age of seventeen, and committed him to the care of a near relation. He studied at Rome under the favourable influence of Carlo Marat and the Chevalier Bernini, and began to acquire fame in history-Painting, having first studied architecture and anatomy; the latter aptly disposing him to relish the antique statues, and to improve duly by them. But removing to Venice, he soon found there great marks of civility conferred on him by the Donati, Garton, and many other noble families, for whom he drew several histories, portraits, and family pictures, by which his fame was considerably increased in that city: but this could not detain him there. By the importunity of some friends he was prevailed on to come into England, where his skill and merit soon made him known; so that he drew the picture of king Charles II. by the recommendation of the duke of Monmouth more than once, with such success, that his majesty used to come and sit for his picture at the house where Sir Godfrey dwelt, in the Piazza Covent-Garden. He was sent by this prince into France to
draw

draw the French king's picture, where he had the honour of drawing likewise most of his royal family, for which he received some considerable presents from that great promoter of arts and sciences; but this did not influence him to stay long in that kingdom, though it happened at the death of his great patron king Charles II.

At his return he was well received by king James and his queen, and constantly employed by them until the grand revolution: after which he continued principal Painter to king William, who distinguished him by the honour of knighthood; neither the king or queen ever sitting to any other person; and what is more remarkable, is, that he has had the honour to draw ten crowned heads; four kings of England, and three queens, the Czar of Muscovy, Charles III. king of Spain, now emperor, when he was in England; and the French king, Lewis XIV. besides divers electors and princes: by which means his reputation became so universal, that the emperor Leopold dignified him as a nobleman and knight of the holy Roman empire, by patent, which he generously sent him by count Wratistan, his ambassador in England, anno 1700. in which there is acknowledgment made of the services of his ancestors to the house of Austria. By this patent he is inscribed in the number and society of noblemen, with all the privileges of such as have enjoyed the same honour for four descents, paternal and maternal. The late king William sent Sir Godfrey Kneller to draw the elector of Bavaria's picture at Bruffels; and presented him with a rich gold chain and medal as a particular mark of the esteem he had for him. From seeing and studying many noble works of Rubens, he began to change his stile and manner of colouring, imitating that great master, whom he judged to have come nearest to nature of any other. Most
of

of the nobility and gentry of England have had their pictures drawn by him; from which a great number of mezzotinto prints, and others engraved have been made, which speak for him by the high esteem they are in all over Europe. His draught is most exact, no Painter ever excelled him in a sure out-line and graceful disposal of his figures, nor took a better resemblance of a face, which he seldom failed to express in the most handsom or agreeable turn of it, and in that likewise which was most prevailing and to the best advantage; always adding to it a mien and grace suitable to the character, and peculiar to the person he represented. His majesty king George I. created him a baronet of Great Britain. He always lived in the greatest esteem and reputation; abounding no less in wealth than splendor; in both far surpassing any of his predecessors. He spent the latter part of his time at Whitton, near Hampton-Court, where he built a house after a compleat manner, and furnished it in all respects accordingly.

His singular humanity and address, and his skill in music and languages, recommended him to the friendship and familiarity of many noble persons of the English nation, particularly to the late duke of Devonshire, the old earl of Leicester, and the late earl of Dorset, and to many others still living. Besides the honours already mentioned, Sir Godfrey Kneller was, out of the great regard paid to him by the university of Oxford, presented by that learned body with the degree of doctor of the civil law. He was also admitted gentleman of the most honourable privy chamber to king William, queen Ann, and to his present majesty; and has been in several reigns honoured with being a deputy lieutenant of the county of Middlesex, and in the commission of peace for that and other counties. The following lines deserve a place in this account of him.

Kneller

Kneller, whose hand by power supreme was taught
 To reach the highest images of thought,
 To imitate what gods themselves had made,
 And paint their works in varied light and shade;
 By art ev'n nature to preserve alive,
 And make mortality itself survive:

Whose hand from envious Time catch'd ev'ry grace,
 Balk'd his keen scythe, and fav'd the matchless face;
 The tree of life held out before the view,
 And beauty's paradise wherein it grew,
 With all its pleasing charms, its loveliest features
 drew.

Whose skill, not only to the looks confin'd,
 Unveil'd to fight the beauties of the mind;
 When now h' had finish'd all this world could show,
 Whate'er was fair, or great, or good below;
 When now his day was done, Kneller is gone,
 His sun is set to rise in worlds unknown:
 Though gone to those, on earth his ashes lie,
 Glorious remains of what could only die:
 Whose fame ne'er can. Whose works shall ever raise
 His own, the noblest monument of praise.

His pictures in public places.

KING William on a white horse, at Hampton-Court.

The celebrated beauties of his time, there also.

The king of Spain, now emperor, at Windsor.

A Chinese convert, there; a whole length.

The duke of Gloucester, at the lower house, there.

King George at Guildhall, London.

Dr Wallis, and his own picture, at Oxford.

His

His own stair-case at Whitton, most part of it drawn by himself, the rest by la Guerre.

A family piece for the duke of Buckingham.

Queen Ann, and the duke of Gloucester.

The kitt-catt club, at Mr Tonson's seat at Barn Elms.

Sir Isaac Newton.

Lady Mary Wortley Mountague.

L.

Major-General *L A M B E R T*,

WAS a great encourager of Painting, and a good performer in flowers, as is yet to be seen in the duke of Leeds's house at Wimbleton. It is probable he might have learnt this art, or at least been furthered in it by Baptist Gaspar, whom he received into his service at his coming to England, in the time of the civil wars. His eldest son John Lambert Esq; painted also faces for his diversion very well, of whom many pictures are still to be seen. This last gentleman died about four years ago, at his estate in Yorkshire.

*P R O S P E R H E N R I C U S
L A N C K R I N C K,*

WAS of German extraction, and as near as can be guessed, born in the year 1628. His father being a soldier of fortune, came with his wife and only son (this Prosper) into the Netherlands, and that country being then embroiled in war, procured a colonel's command, which he enjoyed not many years, dying a natural death at Antwerp. His widow being a discreet women, so managed her small fortune, as to maintain herself suitable to her husband's quality, and give her son liberal education,

tion, designing him for a monastery; but his younger years discovering a natural genius to Painting, by his continual scrawling on paper, he was obliged to comply therewith, though with the greatest reluctance, and put him to a Painter. Now, though he may be supposed to have learnt of this person the rudiments of his art, yet the city-academy of Antwerp was his chiefest preceptor. His advances in the science were prodigious, and his natural genius being for liberty, led him to that delightful branch of Painting, landskip, wherein he had the advantage of mynheer Van Lyan's collection, which was very large, and full of curious pieces of all the eminent masters of Europe. Mr Lanckrinck made his principal study after the pictures of Titian and Salvator Rosa; and for his great skill was soon taken notice of by the curious. His mother dying, he came to his fortune young; and being admired for his performances, resolved to come to England; where he met with a reception suitable to his great merit. Sir Edward Sprag, that noble sea-commander, being a great lover of Painting, became his patron, recommending him to several persons of quality, and the virtuosi of that time; among whom was Sir William Williams, whose house was finely adorned with this master's pictures, but was not long after most unfortunately burnt; so that of this great Painter there are now but very few finished pieces remaining; he having bestowed the greatest part of his time, while in England, on that gentleman's house. He was also much courted by Sir Peter Lely, who employed him in painting the grounds, landskips, flowers, ornaments, and sometimes the draperies of those pictures he intended to gain esteem by. As to his performances in landskip only, they were wonderful, both as to the invention, harmony, colouring

colouring and warmth; but above all surprizingly beautiful and free in their skies, which by general consent excelled all the works of the most eminent Painters in that kind. This may appear by some pieces of his, yet to be seen in the custody of those curious lovers of art, Mr Henly, Mr Trevour and Mr Austen, the father of which last was his great friend and patron. His views are generally broken, rude and uncommon, having in them some glarings of light well understood, and warmly painted. The only cieling I know of his painting, was at Richard Cent's Esq; at Causham in Wiltshire, near Bath, which is worth seeing. He practised moreover drawing after the life, and succeeded well in small figures, which were a great ornament to his landskips, and wherein he imitated the manner of Titian. Mr Lanckrinck being of a debonnair temper, had a numerous acquaintance, among whom was Mr Robert Hewit, who being a great lover of Painting, at his death left behind him a large and noble collection of pictures. Our artist was not only a good bottle-companion, and excellent company, but also a great favourite of the ladies, through his complaisance and comely appearance. But amidst all these delights, little of the latter part of his life was employed in Painting, they being believed to have much shortened his days, for he died in his middle age in August 1692. No one of his time gave greater testimony of a true love to, and a great knowledge in Painting than Mr Lanckrinck; witness his noble and well-chosen collection of pictures, drawings, prints, antique heads, and models, that he left behind him, most of which he brought from beyond sea.



Mr *L A N I E R*,

WAS a Painter well skilled in the Italian hands. He was employed by king Charles I. beyond sea, to purchase that collection made by him, the first Prince we ever had that promoted Painting in England, to whom he was closet-keeper. He gave a particular mark, by which we distinguish all the things of this kind which he brought over. By reason of the troubles that ensued, we can give no account of his death, but that before he died, he had the mortification to see that royal collection dispersed.

MARCELIUS LAURON, or LAROON,

WAS born at the Hague in the year 1653, and first brought up under his father, who was a face and landskip Painter. Afterwards he was put to a history Painter at the Hague, with whom he staid not long. Then, being very young, he came over with his father to England, where he was once more placed with a Painter, one La Zoon, whom not having any great opinion of, he was turned over to Mr Flesheer, with whom he served his time. When he came to work for himself, he made it his endeavour to follow nature very close, so that his manner was wholly his own. He was a general Painter, and imitated other masters hands exactly well. He painted well, both in great and little, and was an exact draftsman; but he was chiefly famous for drapery, wherein he exceeded most of his cotemporaries. He was likewise famed for pictures in little, commonly called conversation-pieces. There are several prints extant after this master, both in mezzotinto and engraving. He died of a consumption, about the

age of 52, at Richmond in Surrey, where he lies buried.

Sir *P E T E R L E L Y*,

WAS born in Westphalia in Germany, in the year 1617. He was bred up for some time at the Hague, and afterwards committed to the care of one De Grebber. Coming over to England in the year 1641, he for some time followed the natural bent of his genius, and painted landskip with small figures, as likewise historical compositions; but at length finding face Painting more encouraged here, he turned his study that way, wherein, in a short time, he succeeded so well that he surpassed all his cotemporaries in Europe. In his younger days he was very desirous to finish the course of his studies in Italy, but being hindered from going thither by the great business he was perpetually involved in, he resolved to make himself amends, by getting the best drawings, prints and Paintings of the most celebrated Italian hands. This he set about so industriously that at length he obtained what he sought after, and may well be said to have had the best chosen collection, of any of his time. Among these we must reckon the better part of the Arundel collection, which he had from that family, many of the drawings whereof were sold at prodigious rates at his death, bearing upon them his usual mark of *P. L.* What advantage he had from this expedient, may sufficiently appear by that wonderful stile in Painting which he acquired by his daily conversing with the works of those great men. In his correct draft, and beautiful colouring, but more especially in the graceful airs of his heads, and the pleasing variety of his postures, together with the gentle and loose management of the draperies, he excelled most of his predecessors, and will be a lasting pattern to

all succeeding artists. However, the critics say he preferred almost in all his faces a languishing air, long eyes, and a drowzy sweetness peculiar to himself, for which they reckon him a mannerist, and that he retained a little of the greenish cast in his complexions, not easily forgetting the colours he had used in his landskips; which last fault, how true soever at first, it is well known he left off in his latter days. But whatever of this kind may be objected against this great Painter, it is certain his works are in great esteem abroad, as well as here, and they are both equally valued and envied; for, at that time, no country exceeded his perfections, as the various beauties of that age represented by his hand, sufficiently evince. He frequently did the landskips in his own pictures, after a different manner from all others, and better than most men could do. He was likewise a good history-Painter, as many pieces now among us can show. His crayon-drafts are also admirable, and those are commonly reckoned the most valuable of his pieces, which were all done entirely by his own hand, without any other assistance. Philip earl of Pembroke, then Lord chamberlain, recommended him to king Charles I. whose picture he drew, when prisoner at Hampton-court. He was also much favoured by king Charles II. who made him his principal Painter, knighted him, and would frequently converse with him as a person of good natural parts and acquired knowledge; so that it is hard to determine whether we was the more compleat Painter or gentleman. He was well known to, and much respected by the people of the greatest eminence in the kingdom. Becoming enamoured of a beautiful English lady, he after some time married her. His estate and family still remain at Cue, in the county of Surrey, a place to which he often retired in the latter part of his life. This great artist died of an apoplexy in London, in the year 1680,

misfortunes in the latter part of his life, wherein he was often in trouble, might very well give a check to his fancy, which made him prostitute his pencil to every undertaking that produced present profit; so that it is no wonder if many of his latter performances were really very much below himself. His drawings and sketches are excellent, and by some thought much better than many of his finished pieces. He died in London, in the year 1704.

Mr *WILLIAM LIGHTFOOT*,

WAS a good English Painter in perspective, architecture and landskip. He began in distemper, but afterwards took to oil Painting. He was concerned in contriving and adorning some part of the royal exchange. He died in London about thirty-five years ago.

J O H N L O T E N,

WAS a Hollander, and a landskip Painter. He lived and painted many years here, in a manner very sylvan, like the glades and ridings of our parks in England. He is, for the most part, very cold in his colouring, which is mixed with an unpleasant darkness; however, he understood well the disposition of lights and shadows. He delighted particularly in oaken trees, which he almost every where introduced into his pictures. His landskips are generally very large. He did many storms at land, accompanied with showers of rain, tearing up of trees, dashings of water and water-falls, cattle running to shelter, and the like, which he had a particular genius to, and excellence in. These pieces were admirably good. He painted also many views of the Alps in Switzerland, where he lived several years. His works abound among us, so that it is

easy to be seen whether this character of him be just or not. He died in London about twenty-five years ago.

M.

Mr *T H O M A S M A N B Y,*

WAS a stodd English landskip Painter, who had been several times in Italy, and consequently painted much after the Italian manner. He was famous for bringing over a good collection of pictures, which were sold at the banqueting-house about the latter end of king Charles II's reign. He died in London about fourteen or fifteen years ago.

D A N I E L M Y T E N S,

WAS a Dutch portrait Painter in king James, and king Charles I's time. He painted the pictures of those two kings, the latter of which is now in the possession of the present lord treasurer. Some of his pictures have been taken for Vandyck's, whose manner he imitated. His head is also to be seen among those of that great master, who painted his picture. He had a pension from king Charles I. being his majesty's principal Painter; and upon Vandyck's arrival in England, though he lost his place, yet his pension was continued to his death.

O.

Mr *I S A A C O L I V E R,*

WAS a very famous limner, who flourished about the latter end of the reign of Queen Elizabeth. He was eminent both for history and faces, many pieces of which were in the possession of

of the late duke of Norfolk ; and being a very good designer, his drawings were finished to a mighty perfection, some of them being admirable copies after Parmegiano, &c. He received some light in that art from Frederico Zuccherò, who came into England in that reign. He was very neat and curious in his limnings, as may be seen from several history-pieces of his in the queen's closet. He was likewise a very good Painter in little. He died between fifty and threescore, in king Charles Ist's time, and was buried in Black-Friers, where there was a monument set up for him with his busto, all which has been since destroyed by fire. I have seen a print of him with this Latin inscription under it ;

ISAACUS OLIVERUS ANGLUS, Pictor.

*Ad vivum lætos qui pingis Imagine Vultus,
Olivere, Oculos mirifice hi capiunt.
Corpora quæ Formas justo hæc expressa Colore
Multum est, cum Rebus convenit ipse Color.*

Mr *P E T E R O L I V E R*

WAS son of the before-mentioned, who had instructed him in his art. He became exceeding eminent in minature, insomuch that he outdid his father in portraits. He drew king James I. prince Henry, prince Charles, and most of the court at that time. He lived to near threescore, and was buried in the same place with his father, about the year 1664.



P.

Mr *HENRY PAERT*,

WAS first disciple of Barlow, and afterwards of Stone, the famous copier. He was brought up a scholar, and spent some time at one of our universities. He painted under Mr Stone several years, but afterwards fell to Painting faces by the life, yet his talent seemed to be for copying. He copied with great assiduity in the greatest part of the history-pieces of the royal collection in England, and in several of them he had good success. What he seemed to want was a warmth and beauty of colouring. He died in London about the year 1697 or 1698.

Mr *THOMAS PEMBROKE*,

WAS both a history and a face Painter, and disciple of Laroon, whose manner he imitated. He painted several pictures for the Earl of Bath, in conjunction with one Mr Woodfield, a disciple of Fuller, and now living. He died in London in the 28th year of his age, and about twenty years since.

JACOB PEN,

WAS a Dutch history Painter in the reign of king Charles II. He was excellent both in drawing, colouring and composition, and died in London about twenty years ago.

Mr *EDWARD PIERCE*,

WAS a good history and landskip Painter, in the reigns of king Charles I. and II. He also drew

drew architecture, perspective, &c. and was much esteemed in his time. Little of his work now remains, the far greater part having been destroyed by the dreadful fire in 1666. It chiefly consisted of altar-pieces, cielings of churches, and the like; of which last sort there is one yet remaining done by him in Covent-Garden church, where are to be found many admirable parts of a good pencil. He worked some time for Vandyck, and several pieces of his performance are to be seen at Belvoir-castle in Leicestershire, the noble seat of the duke of Rutland. He died in London about forty years ago, leaving behind him three sons, who all became famous in their different ways. One was a most excellent carver in stone, as appears by a noble marble vase of his doing at Hampton-court. There is a fine head of Mr Pierce, the father, in Mr Seamer the goldsmith's possession, which was painted by Dobson.

Mr *F R A N C I S le P I P E R*,

WAS the son of a Kentish gentleman, descended from a Walloon family. His father having a plentiful estate, gave this, his eldest son, a liberal education, and would have had him apply himself to the studies of learning, or have been a merchant; but his genius leading him wholly to designing he could not fix to any particular science or business, besides the art to which he naturally inclined. Drawing took up all his time, and all his thoughts; and being of a gay, facetious humour, his manner was humorous or comical. He delighted in drawing ugly faces, and had a talent so particular for it, that he would, by a transient view of any remarkable face of man or woman that he met in the street, retain the likeness so exact in his memory, that when he expressed it in the draught, the spectator, who knew the original,

nal, would have thought the person had fat several times for it. It is said of him, that he would steal a face; and a man that was not handsome enough to desire to see his picture, fat in danger in his company. He had a fancy peculiar to himself in his travels: he would often go away, and let his friends know nothing of his departure; make the tour of France, and the Netherlands a-foot, and sometimes his frolic carried him as far as Grand Cairo: he never advised his friends and relations of his return, any more than he gave them notice of his intended absence; which he did, to surprize them alternately with sorrow and joy. By this means, at several times he travelled through part of Italy, part of France, Spain, Germany, the Netherlands and Holland. The greatest curiosities that he sought after were the works of the Painters which he examined every where with pleasure and judgment, and formed to himself a manner of design, which no man, in that kind, ever excelled, and perhaps ever equalled. Having a good estate of his own, and being generous, as most men of genius are, he would never take any thing for his drawings. He drew them commonly over a bottle, which he loved so well, that he spent great part of his hours of pleasure in a tavern. This was the occasion, that some of his best pieces, especially such as are as large as the life, are in those houses, particularly at Mr Holms's the Mitre Tavern in Stocks-Market, where there is a room called the Amsterdam, which is adorned with his pictures in black and white. The room takes its name from his pieces, which representing a Jesuit, a Quaker preaching, and some other preachers of most religions, that were liable to be exposed, was called the Amsterdam, as containing an image of almost as many religions as are professed in that free city. The two most remarkable pieces are the Jesuit and the Quaker,

Quaker, wherein the differing passions of these two sects are so admirably well expressed, that there appears no want of colours to render them lively and perfect. He drew also other merry pieces for one Mr Shepherd a vintner, at the Bell in Westminster, which Mr Holms purchased to make his collection of this master's pieces the more complete, and the benefit of shewing them has not been a little advantageous to his house. Mr le Piper drew another famous droll-piece, representing a constable, with his mirmidons, in very natural and diverting postures. He seldom designed after the life, and neglected the part of colouring; but yet he sometimes, though very rarely, coloured some of his pieces; and, as we are informed, was not very unsuccessful in it. He was a great admirer and imitator of Augustine Caracci, Rembrant, Van Rhine's, and Hemskirk's manner of design, and was always in raptures when he spoke of Titian's colouring; for notwithstanding he never had application enough to make himself master of that part of his art, he always admired it in those that were, especially the Italians. He drew the pictures of several of his friends in black and white, and maintained a character of truth, which shewed, that if he had thought fit to bestow so much time, as was necessary to perfect himself in colouring, he would have rivalled the best of our portrait Painters in their reputations. Towards the latter end of his life, having brought his circumstances into a narrower compass than he found them on his father's death, he sometimes took money. He drew some designs for Mr Isaac Becket, who performed them in mezzotinto. Those draughts 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 Becket. His invention was fruitful, and his drawing bold and true. He understood landskip Painting, and performed

formed in it to perfection. He was particularly a great master in perspective. In designing of his landfkips he had a manner peculiar to himself. He always carried a long book about with him, like a music book, 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, 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, they put them to those uses that were most serviceable to them over their glasses, and made lids with them for their tobacco-boxes. He drew several of the Grand Signiors heads for Sir Paul Rycaut's history of the Turks, which were engraved by Mr Elder. In the latter part of his life he applied himself to the study and practice of modelling in wax, in basso relievo, in which manner he did abundance of things with good success. He often said, " he wished he had thought of it sooner, for that sort of work suited better with his genius than any." Had he lived longer, he would have arrived to a great perfection in it. Being one time at a tavern with Mr Faithorn, Mr Sturt the graver, and others, he sketched a head with a coal on a trencher, and gave it to Mr Faithorn, who touched upon it; in the mean time Mr le Piper drew another on another trencher, and exchanged it with Mr Faithorn for that which he had touched. They did thus ten times, and between them wrought up the heads to such a height of force, that nothing could be better done in the kind. These trenchers are still extant, but we could not hear in whose hands they are at present. Some time before his death another estate fell to him, by the decease of his

his mother, when giving himself a new liberty, on the enlarging his fortune, he fell into a fever by his free way of living, and making use of an ignorant surgeon to let him blood, the fellow pricked an artery, which accident proved mortal. He was very fat and corpulent, and that might contribute to the misfortune that happened to him in being let blood: but however heavy his body was, his mind was always sprightly and gay. He was never out of humour nor dull, and had he borrowed more time from his mirth to give to his studies, he had certainly been an honour to his country. He died in Aldermanbury about eight years ago, yet lives still in the memory of his acquaintance with the character of an accomplished gentleman, and a great master in his art. His pieces are scattered up and down, chiefly in this city, and the best, and most of them, are in the hands of Mr le Piper, his brother, a merchant of London. His corps was carried from Christ-Church hospital, to the church of St Mary Magdalen Bermondsey in Southwark, where it was buried in a vault belonging to his family.

R.

RE M I G I U S van *L E M P U T*,
alias R E M E E,

WAS a famous copier in the reign of king Charles II. of the neat masters, as Stone was of the great Italians. He was a native of Antwerp, and a great copier of Vandyck, by whom he was much encouraged. His pieces sometimes, through the advantage of time upon them, pass for that great master's, now age has a little embrowned the tint, softned the colouring, and perhaps concealed some part of the stiffness, whereof he stands accused by the critics. He had one hundred and fifty pound
for

for copying Henry VII. and Henry VIII. in one piece after Holbein, being the famous picture that was on the wall at Whitehall, which was afterwards burnt. He was very famous for the best collection of drawings and prints of any of his time. It was he that bought the celebrated piece of king Charles I. on horseback by Vandyck, now at Hampton-Court, for a small matter in the time of the troubles, which carrying over to Antwerp, he was there bid one thousand guineas for it, and stood for one thousand five hundred; but thinking that not enough, he brought it over to England again, where the times being turned, he still insisting on the same sum, he had the picture taken from him by due course of law, after it had cost him a great deal of money to defend. He died in London about thirty years ago.

J O H N R I L E Y Esq;

WAS born in London in the year 1646. He was an excellent English portrait Painter, who arrived to his great skill in that province, through the instruction of Mr Zouft, an extraordinary Dutch master, of whose manner he retained much, though perhaps with him he wanted the choicest notions of beauty; but for the part of face-Painting, few have exceeded him of any nation whatsoever. Had not the gout, that enemy to the sedentary and studious, carried him off, we might have opposed a Riley to a Venetian Bombelli, or to all that the French academy has produced, in that manner of Painting, to this day. His fame rose from the death of Sir Peter Lely, at which time he was recommended to the favour of King Charles II. by Mr Chiffinch, whose picture he drew. He was afterwards employed in drawing some of the king's children, and at last his majesty sat to him himself.

He

He also drew king James II. and his queen, and king William and queen Mary upon the revolution, when he was sworn their majesty's Painter. He was very diligent in the imitation of nature, and studying the life rather than any particular manner; by which means he attained a pleasant and most agreeable stile of Painting. His excellence was confined to a head, a great number of which do him justice, even in the best collections of our nation. He was modest and courteous in his behaviour, and of an engaging conversation. He died in the year 1691, at 45 years of age, and lies buried in Bishops-gate church.

is
PETER ROESTRATEN,

WAS born at Haerlem, and disciple of Frans Hals, whose manner he at first followed, but afterwards falling into still-life, and having performed an extraordinary piece, that Sir Peter Lely shewed to king Charles, and which his majesty approved, he was encouraged to pursue that way, which he continued to his dying day. He was an excellent master in that kind of Painting, viz. in gold and silver plate, gems, shells, musical instruments, &c. to all which he gave an unusual lustre in his colouring, and for which his pictures bear a good price. It is said, that one day promising to shew a friend a whole-length of his master Frans Hals, and through a little delay, his friend growing impatient to see it, he suddenly called up his wife (his master's daughter, whom he had married) and told him she was a whole-length of that master. He died last summer was three years in James street, Covent-Garden, and lies buried in that church.

Mrs *SUSANNAH PENELOPE*
ROSE;

WIFE to Mr Rose the jeweller, now living; and daughter to Mr Richard Gibson the dwarf, before-mentioned, by whom she was instructed in water-colours, and wherein she performed to admiration. She not only copied finely, but also drew exceedingly well after the life in little. She died about six years ago, at forty-eight years of age, and lies buried in Covent-Garden church.

JAMES ROUSSEAU;

WAS a French landskip-Painter, born at Paris. He had great part of his instruction from Harman van Swanevelt, who married a relation of his. He afterwards travelled to Italy, where he studied some years, and perfected himself in architecture, perspective and landskip, by following the manner of the most eminent Painters in that kind, and studying the antiquities. Returning to Paris, he was wholly employed, for some years, by the king at Marly, and elsewhere; but leaving that service upon the persecution, he retired to Switzerland, from whence he was invited to return by monsieur Louvois chief minister of state, upon all the promises of indemnity imaginable, to finish what he had begun; which, refusing to do, he notwithstanding made a present to the king of his draughts and designs for that purpose, and moreover nominated a person to perform the work. After a little stay in Switzerland he came for Holland, from whence he was invited over to England by the duke of Montague, who employed him at his stately house in Bloomsbury. Upon his coming over hither, he farther

ther

ther improved himself in the study of landskip, and added beautiful groups of trees to the many drafts he made after nature, in several parts of this kingdom. His views are commonly sylvan and solid, his waters of all kinds, well understood and transparent, his fore-grounds great, and generally well broke; and in a word, the whole very agreeable and harmonious. His skill in architecture made him often introduce buildings into his landskips; as he did also small figures, after the manner of Poussin. Many of his pictures may be seen at Hampton-Court over the doors; but far greater numbers are at the duke of Montague's in Bloomsbury; where, in conjunction with La Fosse and Baptiste the flower-Painter, he did the stair-case and many other parts of that magnificent fabric. He had all due encouragement from that noble peer, who allowed him a pension during life; which, however, lasted but few years after the finishing of his grace's house.

When we speak of Painters, we commonly mean what relates to the performance of their art, and that we have chiefly confined ourselves to in this account; but in treating of this person, we might lay a better scene before us of many instances of humanity joined with his pious and charitable acts, especially that at his death, in bequeathing almost all he had to his poor suffering brethren of the Protestant persuasion here in England. He executed with his own hand several prints in aqua fortis after his own landskips, from whence we may form an idea of this master's works. These plates are now in the possession of Mr Cooper, the print-seller. He died in London about the year 1694.

S.

G A S P A R S M I T Z,

Better known by the name of

M A G D A L E N S M I T H,

WAS a Dutch Painter, who came over to England about twenty-five years ago. He practised his profession some time in London; but afterwards upon the encouragement of a lady of quality, whom he had instructed in his art, and from whom he received a considerable pension, he waited on her ladyship over to Ireland, where he gained the greatest esteem, and had very large prices for his work. He painted portraits in oil of a small size; but his inclination led him most to drawing of Magdalens, from whence he had his name, and whereof he drew a great number by a certain English gentlewoman, who passed for his wife. These Magdalens were very gracefully disposed, and beautifully coloured, expressive of the character of grief and penitence, and the whole-together handsomly ordered. Mr Smitz had moreover a particular talent for painting fruit and flowers; insomuch that one bunch of grapes of his performance was sold in Ireland for forty pounds sterling. He seldom failed to introduce a thistle in the fore-ground of his Magdalens, which he painted after nature with wonderful neatness. He instructed with good success several scholars, who have since made a considerable proficiency in the art; but though he got a great deal of money by these and other means, yet through his irregular way of living, he died poor in Dublin about the year 1689.

Mr

Mr THOMAS STEVENSON,

WAS bred up under Aggas, and became a good Painter, not only in landskip, but also in figures, and architecture in distemper. He was especially eminent for scene-painting, though his works are not so much in esteem now as when he was alive.

Mr JOHN STONE,

WAS an extraordinary copier in the reigns of King Charles I, and II. He was bred up under Cross; and having the advantage of being an exquisite draftsman, he performed several admirable copies, after many good pictures in England. He did a great number of them, and they are reckoned among the best of the English copies. He did also some imitations after such masters as he more particularly fancied, which performances of his are still had in great repute, and received into the best collections among us. He spent thirty seven years abroad in the study of his art, where he improved himself in several languages, he being a man of learning. He died in London the 24th of August, 1653, and lies buried in St Martin's.

PETER STOOP,

WAS a Dutch battle-Painter, who came into England from Portugal, with the late Queen-dowager. His chief study was battles, huntings and havens, which he performed for some time with good success; but after the arrival of John Wyke into England, who painted in the same way, his pictures were not so much valued, by reason of the greater excellency of that master.

This Stoop etched several prints of horses, as likewise the Queen-dowager's public entry. He died here about the year 1686.

Mr R O B E R T S T R E A T E R,

WAS born in the year 1624, and bred up to Painting and Designing under du Moulin. Being a person of great industry, as well as capacity, he arrived at eminence in divers branches of his art, especially in history, architecture and perspective, wherein he excelled all of his time in England, and shewed himself a great master by the truth of his out-lines, and the method of foreshortning his figures, as may be seen by his works. His chief excellence was in landskip, having a great freedom of penciling with equal invention; and was moreover remarkable for still-life; insomuch that there are some fruit of his Painting yet to be seen, which are of the highest Italian gusto, both for penciling, judgment and composition. To do him but common justice, he was the greatest and most universal Painter that ever England bred; which we owe, in some measure, to his reading, he being reputed a very good historian, which no doubt contributed not a little to his perfection in that way of Painting. He had also a very good collection of Italian books, drawings and prints, after the best masters, was always very diligent in drawing in the academy, and this even in his latter days for the encouragement of youth; and, in a word, he may well be esteemed the most compleat draftsman of his time. Upon the happy restoration of King Charles II. he was made his majesty's Serjeant-painter, his merit having recommended him to that prince, who was a judge of Painting, and consequently knew how to reward it. At length, by continual study and assiduity, he became so afflicted

ed with the stone, that it made the latter part of his life uneasy to him; insomuch that to get rid of his pains, which were most intolerable, he resolved to be cut; which King Charles hearing of, and having a great kindness for him, he sent on purpose to France for a surgeon, who came over and performed the operation. Though he did not die under it, he survived it but a short time; for it was, in great measure, the cause of his death, in the year 1680; at fifty-six years of age, after he had lived in great esteem and reputation all his days. His principal works were at the theatre at Oxford, some cielings at Whitehall, which are now burnt; the battle of the giants with the gods, at Sir Robert Clayton's; the pictures of Moses and Aaron, at St Michael's church in Cornhill; all the ancient and fine scenes in the old play-house, and many other pieces of equal value and consideration, which I have not room to insert.

JOHN SYBRECHT,

WAS a landskip-Painter, born at Antwerp in Brabant, and brought up in that city under his father. He was a close imitator of nature in all his landskips. In his younger days he went upon the Rhine, and other adjacent places, where he drew several pleasant views in water-colours; so that he spent more of his life that way than he did in Painting: for which reason his drawings were more valued than his pictures. The occasion of his coming hither was this: the duke of Buckingham, in his way home from his embassy in France, passing through the Netherlands, staid some time at Antwerp, where meeting with several of this master's works in landskip, he was so well pleased with them, that he invited him over to England, and promised to make him his Painter in that way; which upon his coming

over he performed; and he did a great number of those pictures for him at Cliveden-house: However, after three or four years stay with him, he left him, and performed several pieces for the nobility and gentry of England, among whom he was for some time in vogue. He also drew several sorts of cattle with good success, which he commonly placed in his landskips. He died about the year 1703, in London, and lies buried in St James's church, being seventy-three years of age.

T.

Mr *HENRY TILSON*,

WAS an English face-Painter of good note, born in London. After he had been instructed for some time by Sir Peter Lely, in the nature of face-Painting he travelled for Italy, where he staid six or seven years, and during that time copied with wonderful care and exactness a great number of pictures of the best masters; by which means, at his return to England, he became not a little famous in the portrait-way: and was much more acceptable to the curious in his art than he was to a mistress, whom he had courted for a long time, till at length through a melancholy habit of body, contracted by her unkindness, and a sedentary life, he shot himself with a pistol. He had a particular genius for crayons, in which he performed admirably well, after the pictures of Corregio, Titian, and the Caracci, while he was at Rome. He died at 36 years of age, and lies buried at St Clement's.



HENRY

V.

HENRY VANDERBORCHT,

WAS born at Frankendale in the Palatinate, and studied under his father, of the same name. By reason of the wars breaking out, he was removed to Frankfort in the year 1636; when the Earl of Arundel passing by that way in his embassy to the emperor, he took him along with him to Vienna, from whence he sent him to Italy to collect what rarities he could procure there for him. At his return he brought him over to England, and he continued with him to the Earl's death; upon whose decease he was preferred to the service of the Prince of Wales, afterwards King Charles II. when after having lived a considerable time at London in great esteem, he returned to Antwerp, where he died. His father was likewise very much valued by the earl of Arundel for his fine collection of rarities and antique curiosities.

JOHN VANDER-HERDON,

WAS a good face-Painter, and a native of Brussels. Coming over to England, he worked for Sir Peter Lely in his draperies and copying, several years; till afterwards marrying, he went into Northamptonshire, and was employed by most of the nobility and gentry of that county. There are several of his pictures to be seen in those parts, especially at the earl of Gainsborough's, my lord Sherrand's, and at Belvoir castle. He died about the year 1697, at my lord Sherrand's, and lies buried at Staplefort in Leicestershire.

ADRIAN VAN-DIEST,

WAS a famed landskip-Painter, born at the Hague, but whom we may very well term an English Painter, having been brought up here from his youth. He was chiefly instructed by his father, who commonly drew sea-pieces; but that which contributed most to make the son a master, as he often owned, was drawing after those noble views of England in the western parts, and along our coasts. He also drew many of the ruined castles in Devonshire and Cornwall; being encouraged by that noble peer the earl of Bath, at his seat in those parts. This Painter's distances have a peculiar tenderness, and his clouds a freedom that few have arrived at. Had he lived in Italy, or been more encouraged here in the study of his best manner, he might have equaled the greatest landskip-Painters either of our own, or other nations; but the loss of his legs early by the gout, and the low prices for which he painted afterwards, checked his fancy, and made him less careful in his designs, which on some occasions would be good imitations of Salvator Rosa and Bartholomeo. He began a set of prints after some very good drafts done by him from landskip views, but before he could finish them, he ended an afflicted life in the year 1704, and the forty-ninth of his age; and lies buried in St Martin's church.

Sir ANTHONY VANDYCK,

HAD his first instructions from Henry Vanbalen of Antwerp; but having seen the more admirable works of Rubens, he left Vanbalen to follow that great master, whom he judged more worthy his imitation. Rubens, charmed with his wit, concealed nothing from him that was necessary to polish

lish and make him a skilful artist, being far from envying or seeking to nip his glory in the bud, as many others would have done. Whilst he lived with this master, there happened a passage which not a little contributed to his reputation: Rubens having left a picture unfinished one night, and going out, contrary to custom, his disciples made use of that opportunity to sport and play about the room; when one, more unfortunate than the rest, striking at his companion with a maul-stick, chanced to throw down the picture, which receiving some damage, as not being dry, the young men were not a little alarmed at it, well knowing how very angry their master would be when he came to find his work spoiled. This made them use their best endeavours to set things right again; but finding all ineffectual, they had recourse, as their last remedy, to Vandyck, who was then working in the next room, entreating him by all means that he would touch up the picture anew. He complied with their request, and having touched up the piece left it upon the easel. Rubens, coming next morning to his work again, first stood at a distance to view his picture, as is usual with Painters, and having contemplated it a little, suddenly cried out, he liked his piece far better than the night before, the occasion of which being afterwards talked of, it not a little redounded to the honour of Vandyck, and increased his esteem with his master. Whilst he lived with Rubens, he painted a great number of faces, and among the rest that of his master's wife, which is esteemed one of the best pictures in the Low Countries. He painted two more admirable pieces for his master, one representing the seizing of our Saviour in the garden, and the other the crowning him with thorns. After having finished these too fine pictures, he travelled to Italy to see Titian's works, and at his return made that incomparable piece for the monastery of

of the Augustins at Antwerp, consisting of St Austin looking up stedfastly to heaven, which appears all open and shining with light. The prince of Orange hearing of his fame, sent for him to draw his princess and childrens pictures, which he performed to admiration. No sooner had these rare pieces been seen in public, but the most considerable persons in Holland were ambitious to be drawn by the same hand. The nobility of England and France sent likewise on purpose for this curious artist, that they might partake of the same happiness; but so numerous were they, that Vandyck not being able, with his utmost industry, to content them all, drew only those he had the most respect for, who gratified him accordingly. Being arrived in England, he was presented to King Charles I. by Sir Kenelm Digby, when the King not only knighted him as a peculiar mark of his esteem, but also made him a present of a massy gold chain with his picture set round with diamonds, and besides settled a considerable pension upon him. He was a person of low stature, but well proportioned; very handsome, modest, and extremely obliging; and moreover a great encourager of all those of his country who excelled in any art, most of whose pictures he drew with his own hand, and which were engraven after him by the best gravers of that time, (as Bolswaert, Vorsterman, Pontius, &c.) and some were etched by himself. He married one of the fairest and noblest ladies of the English court, daughter of the lord Ruthven, earl of Gowry, whose father being accused of a conspiracy against K. James I. his estate was confiscated; so that he had no great portion with his wife, except her beauty and quality. He always went magnificently dressed, had a numerous and gallant equipage, and kept so good a table in his apartment, that few princes were more visited,

or better served. Towards the latter end of his life, growing weary of face-Painting, and being desirous to immortalize his name by some more glorious undertaking, he went for Paris, in hopes to be employed in the great gallery of the Louvre; but not succeeding there, he returned to England again; and, by his friend Sir Kenelm Digby, proposed to the King to make cartoons for the banqueting-house at Whitehall, the subject of which was to have been the institution of the order of the Garter, the procession of the knights in their habits, and the ceremony of their installment, with St George's feast: but his demand of 80,000 l. being judged unreasonable, whilst the king was treating with him for a less sum, the gout, and other distempers, put an end to his life. He was buried in St Paul's church, and if any monument was set up for him, it was destroyed afterwards by the fire.

WILLIAM VANDERVELDE,

Commonly called *the Old*,

WAS an extraordinary ship-Painter of Amsterdam. Coming over into England, he was much employed by King Charles II. for whom he painted several of the sea-fights between the Dutch and English. He also understood navigation admirably well, and is said to have conducted the English fleet to the burning of Schelling. He was the Father of a living master, whom no age has equalled in ship-Painting, and this we owe to the father's instructions, who was an admirable draftsman of all maritime objects. He lived at Greenwich, to be the more conversant in these things, which were his continual study; and in which King Charles II. and King James II. gave him all possible encouragement, making him their Painter, with a considerable salary,

lary, which was afterwards continued to his son, now living, 1706. The father, in his latter days, commonly drew in black and white, on a ground prepared on canvas, but which appeared like paper. He gave an easy freedom to his sails and tackle, as also to every part of a ship due proportion with infinite neatness. For his better information in this way of Painting, he had a model of the masts and tackle of a ship always before him, to that nicety and exactness, that nothing was wanting in it, nor nothing unproportionable. This model is still in the hands of his son. Old Vandervelde died in London about the beginning of King William's reign.

FRANCIS VAN ZOON,

WAS an eminent Dutch Painter of fruit, flowers and plants. He was bred up at Antwerp under his father, old Van-zoon, a Painter in the same way. Having married a niece of serjeant Streater's, she brought him into the business of several persons of quality, which first occasioned his being known. He painted loose and free, yet kept close to nature, and all his pictures seem drawn by the life. He began some large pieces, wherein he proposed to draw all the physical plants in the apothecaries garden at Chelsea, but which work proving tedious, he desisted from it, having greater encouragement other ways. He died here in London about the year 1702, and lies buried at St James's.

HARMAN VARELST,

WAS elder brother of the famous Simon Varelst, now living. He painted history, fruit and flowers, after a very agreeable manner, and well coloured. He educated several sons and one daughter in the same way of drawing, most of whom are still living.

living. This artist studied some time at Rome, and resided a while in the emperor's court at Vienna, which, city he left, upon the Turks coming before it in 1683. He died at London about the year 1699, and lies buried in St Andrew's Holborn.

HENRY VERGAZON,

WAS a Dutch Painter of landskip and ruins, but chiefly the latter, which he performed exceeding neatly. His colouring was very natural, but his landskip part commonly too dark and gloomy, appearing as if it was drawn for a night-piece. He sometimes painted small portraits, which were very curious. Vergazon left England some time ago, and died lately in France.

F. de VORSTERMAN,

WAS disciple of Harman Sachtleven, and an extraordinary curious and neat landskip Painter in little, in which he may very justly be said to have exceeded all the Painters of his time. He performed his landskips with wonderful care and neatness, after the Dutch goût; sparing no pains in his views, which commonly represent places on the Rhine, where he had studied, and accustomed himself to take in a large extent of hills and distance. The extravagant prices he demanded for his pictures, hindered him from being often employed by King Charles II. who was pleased with his manner of Painting, especially that piece he made of Windsor-castle, now extant in the royal collection. He accompanied Sir William Soams, sent by King James II. on an embassy to Constantinople, but upon that minister's death he returned to France, and died there. His design in going for Turkey was to draw all the remarkable views in that empire; but he was disappointed by his patron's death, without whose
pro-

protection he durst not attempt it, to the great regret of all lovers of art.

W.

Mr. *R O B E R T W A L K E R*,

WAS an English face-Painter, cotemporary with Vandyck, and whose works, by the life, best speak their own praises. He lived in Oliver Cromwell's days, and drew the portraits of that usurper, and almost all his officers, both by sea and land. The great duke of Tuscany bought an original of Oliver by this master, in this manner; having sent over an agent here to purchase Oliver's picture for him, the person could light on none to his mind for a long while, till at length hearing of a woman, a relation of the usurper's, that had one, he went to see it, and found it in all respects so well performed, that he bid her a good price for it. She not wanting money, told him, since she had the honour to be related to the protector, she would by no means part with his picture; but the gentleman still insisting upon having it, and desiring her to set what price she pleased upon it, she thinking to get rid of his importunity by her exorbitant demand, asked him 500 l. for it; when, contrary to her expectation, he had no sooner heard the sum named but he told her she should have it, and accordingly paid down the money immediately, which, she being bound by her word to take, parted with her picture even with regret, though at so great a rate. This is to be understood to have happened in the protector's lifetime. Mr Walker also painted Oliver Cromwel, and major-general Lambert, both in one piece, which picture is now in the possession of the earl of Bradford. His own picture, drawn by himself, now hangs in the founder's gallery, near the public
library

library in Oxford. He died a little before the restoration.

Mr *P A R R E Y W A L T O N*,

WAS an English Painter, and disciple of Walker. He painted still-life very well, but his particular excellence lay in knowing and discovering the hands of other artists. He was well versed in Italian pictures, and had the care of the royal collection. Walton was also remarkable for mending the works of many of the great masters that had suffered either by age or ill usage, and this he did by several of the best pictures at Whitehall. He died in London about the year 1699.

Mr *W I L L I A M W I S S I N G*,

WAS a face-Painter, bred up under Dodaens, an history-Painter, at the Hague. Upon his coming over to England, he worked some time for Sir Peter Lely, whose manner he successfully imitated; after whose death he became famous. He painted King Charles II. and his Queen, King James II. and his Queen, the prince and princess of Denmark; and was sent over to Holland, by the late King James, to draw the prince and princess of Orange, all which he performed with applause. What recommended him to the esteem of King Charles, was his pictures of the duke of Monmouth, whom he drew several times, and in several postures. He drew most of the great men of the court; and was competitor with Sir Godfrey Kneller, who was at that time upon his rise. Mr Wiffing's good manners and complaisance recommended him to most peoples esteem. In drawing his portraits, especially those of the fair sex, he always took the beautiful likeness; and when any lady came to sit to him, whose complexion was
any

any ways pale, he would commonly take her by the hand, and dance her about the room till she became warmer, by which means he heightened her natural beauty, and made her fit to be represented by his hand. He died much lamented, at the age of thirty-one, at the late Earl of Exeter's (Burleigh-house in Northamptonshire) and lies buried in Stamford church, where that noble peer erected a monument for him, with the following inscription :

*Quem Batava Tellus educavit,
Gallia aliquando fovit,
Anglia cumulatoribus beneficiis profecuta est,
Artium, quas varias callebat, justior Æstimatrix.
Vir facillimis & suavissimis Moribus,
Inter Florem & Robur Juventæ,
Vix Trigesimum Secundum Vitæ Annum ingressus,
Willielmus Wissingus Hagensis,*

H. S. E.

*Pictor Antiquis Par, Hodiernis Major ;
Lelii celeberrimi non degener Discipulus.
Heu Fatum præcocis Ingenii !
Quam subito decerpitur Botrus,
Quia Cæteris festinantius maturescit :
Cujus ad conservandam Memoriam,
Munificentissimus Joannes Comes Excestrensis,
Patronorum Optimus,*

P. M. P. C.

Obiit 10. Die Sept. An. 1687.

There is a Metzotinto print of him, under which are these words ;

*Gulielmus Wissingus, inter Pictores, sui Seculi Celeberrimos, nulli secundus ; Artis suæ non exiguum Decus & Ornamentum.
Immodicis brevis est Ætas —*

FRANCIS

FRANCIS WOUTERS,

WAS born at Lyere, in the year 1614, and bred up in the school of Rubens. He was a good Painter of figures in small, chiefly naked; as also of landskips. His merit promoted him to be principal Painter to the emperor Ferdinand II. and afterwards coming into England with that Emperor's embassador, he was, upon the death of that prince, made gentleman of the bed-chamber, and chief Painter to King Charles II. then prince of Wales. He lived a considerable time at London in great esteem, and at length retiring to Antwerp, died there.

Mr MICHAEL WRIGHT,

WAS an English portrait Painter, born of Scots parents. He painted the judges in Guildhall, which pieces of his are deservedly in good esteem. He also drew a Highland laird in his proper habit, and an Irish Tory in his country dress; both which whole-lengths were in so great repute at the time when they were done, that many copies were made after them. Mr Wright's manner of Painting was peculiar to himself. He was well versed in Paintings and drawings of almost all masters. He was likewise well skilled in statuary, and had a considerable collection of antique medals, of which he was an excellent judge. In his latter days, he waited on my Lord Castlemain, in his embassy to Rome, and was his lordship's Major-domo. Returning to England, he died in London about the year 1700.

T H O M A S *van W Y K E.*Commonly called *the Old,*

WAS father of John van Wyke, a famous Painter, born at Haerlem. He painted land-skips, especially havens and sea-forts, shipping and small figures; but his particular excellency lay in representing chymists in their laboratories, and things of like nature. He followed the manner of Peter de Laer, alias Bamboccio. He left England, and lived abroad a considerable time, but died here about the year 1686.

J O H N *van W Y K E,*

SON of the beforementioned, was a Dutch battle-Painter of great note. He has both in his horses and land-skips, a great freedom of penciling and good colour; as also a great deal of fire in most of his designs, some of which are very large, especially those of sieges and pitched battles, as those of Namur, the Boyne, &c. His hunting-pieces are also in great esteem among our country gentry, for whom he often drew horses and dogs by the life, in which he imitated the manner of Woverman. He died at Mortlack, where he had lived for some time, about the year 1702.

Z.

Mr Z O U S T, or S O E S T,

WAS an eminent Dutch face Painter, who came into England about fifty years ago, and found here encouragement suitable to his merit. His portraits of men are admirable, having in them

a just, bold draft, and good colouring; but he did not always execute with a due regard to grace, in womens faces; which is an habit can only be acquired by drawing after the most perfect beauties, in which his country did not greatly abound. What we are most indebted to him for, is his educating Mr Riley, of whom I have spoken elsewhere at large, and therefore shall not need to repeat any thing here. Mr Zouft painted a great many people of quality. His colouring was very warm, and he was a good imitator of nature; but, for the most part, unfortunate in his choice. He died in London about the year 1676.

F I N I S.



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