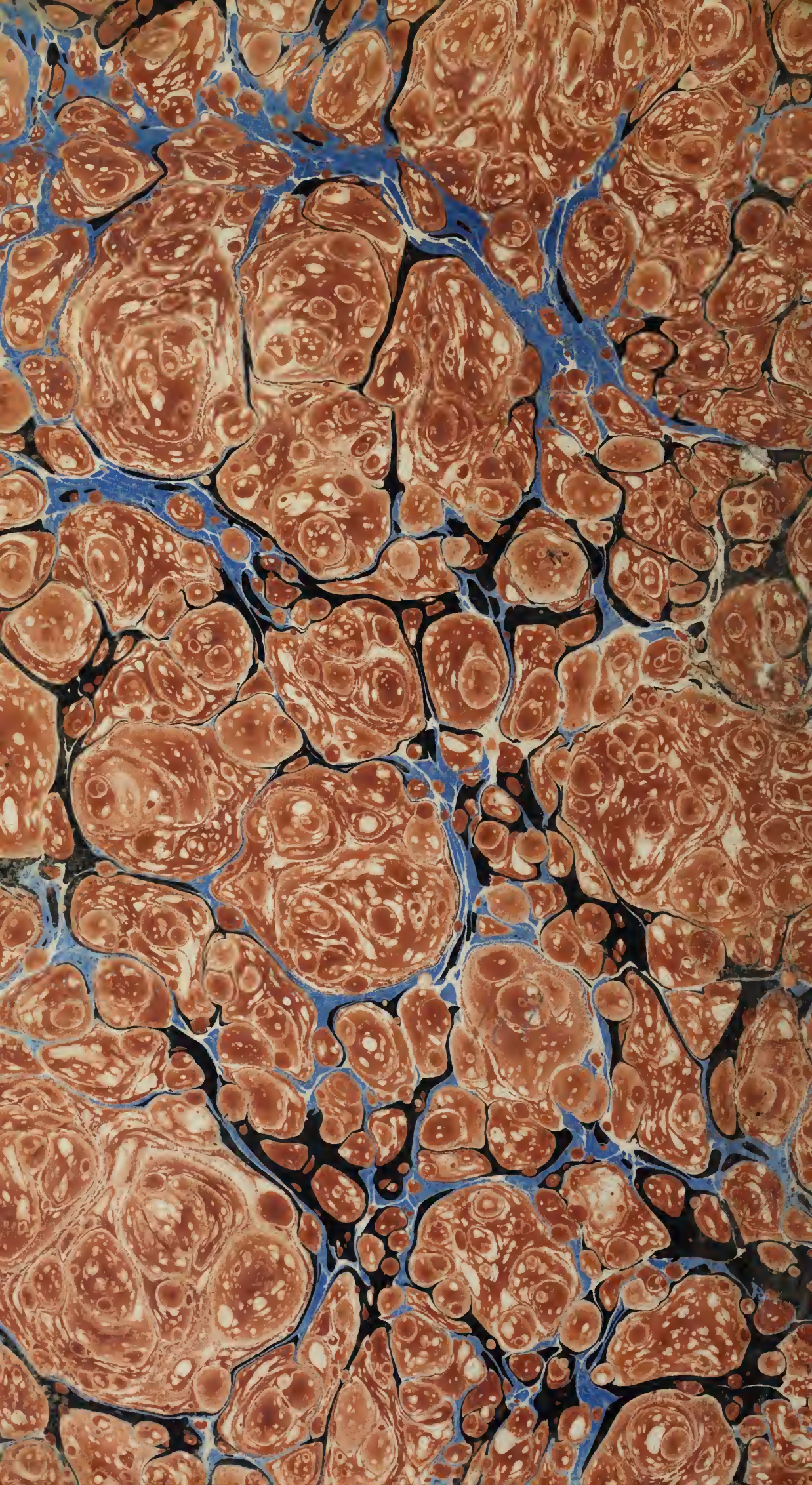

Portrait

Cambridge

THE TRUE EFFIGIES

Of the moſt Eminent

PAINTERS,

AND OTHER

Famous Artiſts

That have Flouriſhed in

EUROPE.

Curiouſly Engraven on Copper-Plates.

TOGETHER

With an Account of the Time when they Lived, the moſt remarkable paſſages of their Lives, and moſt conſiderable Works.

Very uſeful for all ſuch Gentlemen as are Lovers of Art and Ingenuity.

Printed in the Year, MDCXCIV.

A short Account of the

Lives of the Painters and other Artists

Contained in this BOOK.

AS ALSO

Of the most Eminent *ITALIANS* and others, both Antient and Modern.

1. & 2. Hubert and John Van Eyck

WEre both born at *Maseyck* in the *Low Countries*, upon the *Meuse*. *Hubert* about the year 1366. *John* not long after, They were the first Inventers of painting in Oyle, whereby the Colours not only receive a Gloss, but are preserved from fading. *John*, though he was Scholar to his Brother *Hubert*, yet by his Industry excelled him in knowledge of the art, and in his inventions: Witness that incomparable piece of his in St. *John's* Church at *Ghent*, in which are 330 figures, the Faces so well diversified that one cannot but admire at. The Horses haires, the leaves of the trees, and herbs are so delicately touched, that they seem even to wave with the Air. *Phillip the 2d* of *Spaine* gave 2000 *Ducats* for a Copy of it, not being able to procure the Original at any price: *Hubert* died in the year 1426. And was buried in the Cathedral at *Ghent*. *John* died at *Bruges*, and was buried there.

3. Hieron Boschius or Jerom Dubois.

Had a peculiar inclination and fancy to paint Apparitions and Spirits: In a piece of his, representing Hell, is most admirably described the horrid shapes and deformed uglines of the infernal Spirits, the strange punishments of the damned in Rivers, as it were, of fire, tempestuously rolling and mingled with thick darknes and smoke, so that his Painting causes rather a horror mixt with admiration, than any delight to behold, several of his pieces were carried to the *Escurial*, and placed there by order of the K: of *Spaine*. He died about the year 1500.

4. Roger of Brussels, otherwise called Roger Vander Weyde,

Was the author of those memorable representations of *Justice* which are to be seen in the Town-Hall of *Brussels*: The 1st of which represents the Emperor *Trajan* in his expedition against the *Dacians* at the head of his Army, doing Justice upon the complaint of a poor Woman, against a Soldier that had murthered her son; The Woman appears prostrate at the Emperor's feet, demanding Justice, with a countenance that expresses a grief sufficient to excite compassion in the most obdurate, in the Emperor is to be seen a Severe Majestick air, that makes his look terrible, yet seeming moved at the importunity of the afflicted mother, causes the Soldier to be brought forth, in whose face appears the marks of his guilt, and the tokens of death; The hangman with a fierce and savage look standing by ready to execute the sentence of death to be pronounced against him. In another, you behold an aged person, pale and languishing on a purple bed, yet as if wrath supplied force to his feeble limbs, He seems, as it were, to start up half naked, and with eyes, though half dead, yet sparkling with indignation, and gnashing his teeth, he catches by the hair of the head fast hold of a young man of goodly Aspect, and furiously strikes him to the heart with a Dagger. One would presently imagine the old man, of the two, to be the *Criminal*; But the truth of the story will make it appear otherwise: For, *Archambaut* Prince of *Brabant* understanding that his Nephew and Heir had ravished a young woman, he commanded his Judges to proceed to punish him according to the severity of the Law; but they slightly passed it over, because the Criminal was not only the next Heir, but upon the point of succeeding his dying *Uncle*. This neglect of theirs so provoked *Archambraut*, that having concealed his indignation for some time, and finding his end approaching, he sent for the young *Prince* to his bed side, and seeming, as if he had somthing to impart to him concerning his succession, he seized upon him as you have heard, and stabbed him to expiate his Crime with his blood: This famous *Painter* died in the year 1529.

5. Theodore Van Harlem

Flourished in the year 1462. As appears by a peice of his at *Leyden*, upon which is written in *Golden letters* in Latin to this effect. Theodore *of* Harlem *made me at* Louvain *in the year* 1462, *God grant him everlasting rest*. This is all that remains of him, yet is enough to evidence that he was an excellent Artist.

6. Bernard of Brussels

A good Painter of *Chaces*, *Forests* and the *hunting of wild* beasts; Of this sort are those pieces which he made for the Emperor *Charles* the 5th, representing the Forest of *Soigne*, and the curious Prospects that surround it, in which the said Emperor, and the most considerable Persons of his *Court* that attended him in this noble exercise are drawn to the life. His designs of this kind are so excellent, that they were adjudged proper to be imitated in the richest *Tapistries* that could be made for the Palaces of the Princes of the *Austrian* family. There are 16 small pieces of his representing several Princes and Princesses of the Illustrious House of *Orange*, which were thought worthy to be copied by *John Fordans* one of the best Painters of *Antwerp*. He lived about the year 1530.

7. John Mabusius

Was born at *Haynaut* upon the *Sambre*, a person of a dissolute and vitious life, yet an excellent Artist. For his debaucheries the Magistrates of *Middlebnrgh* put him in prison, where he had leisure to invent several curious Designs which were much esteemed: Two of his Pieces being the Pictures of 2 young Princes, were brought into *England*, and placed in the *Gallery* at *Whitehall*. He was Contemporary with *Lucas Van Leyden*, and his Rival in the art. He died at *Antwerp* 1. *Oct.* 1532. And was buried in the Cathedral.

8. Joachim Patinier.

Born at *Dinant* in *Flanders*, his principal Imployment was in *Landskips*; *Albert Durer* had that esteem for him as to draw his Picture to preserve the memory of so fine a Painter. Notwithstanding the beauty of his Works, he is much blamed for his disorderly life, being the greatest Drunkard, as he was the best Painter of his time, never out of a Tavern, until forced by necessity to work for a supply to his Debaucheries.

9. Quintin Metsius

Was brought up in the profession of a *Smith* at *Antwerp*, where falling in love with one of the Damosels of that Countrey,

and

and perceiving that his dirty profession and the noise of his Anvil was distastful to his Mistress, and that she preferred a Painter that was his Rival before him, he immediately changed his hammers and Anvil for pencils and Tables and became so successful that he soon obtained not only the possession of his Mistress but the name of one of the most famous Painters of his time. Several of his Pieces have been seen in *England*. *K. Charles* the 1st had an head of *Erasmus* of his doing in Oval, the Duke of *Buckingham*, and Earl of *Arundel*, had the Pictures of several persons of Quality in the Low-Countries so lively painted that nothing could be more natural. He died in the year. 1529.

10. Lucas Van Leyden,

So called from the place of his birth, was renowned both for Graving and Painting; From his youth he gave proofs of his excellent Genius, having, when he was but 9 years of age, graven several Copper-Plates so well as to receive the Approbation of the most Judicious in that Art. Among many things that spread his fame, is that fine Picture of the Curing the Blind man by our Saviour, where he brings in several Persons manifesting their attention by variety of Looks, above all there appears a glorious Majesty in our Saviour who moves towards the poor man with a great deal of Compassion, the Blind man, is represented to be guided by a Youth, and coming to our Saviour in such a manner as discovers both the sence of his Misery, and his impatience to be cured, he seems to beg this favour with a hope that diffuses through his Countenance a Joy mixt with respect and admiration; at the Bottom of the Peice is a *Landskip*, which much embellishes and sets off the other Beauties of the Work. He died at *Leyden* in the year 1533. In the 39th year of his age, after an Enterview betwixt him and *Mabusius* at *Middleburgh*, where falling out in their Cups, occasioned by their emulation of each other, *Lucas* fancied himself to be poisoned, and with this conceit died.

11. John Holland:

Borne in the Low Countries: A very good Painter of *Landskips*, Woods, and Groves, with *Satyrs*, Nymphs, Faunes, Dryades, and other Rural Gods: He died at *Antwerp* about the year. 1540.

12. Justus Clivensis.

He lived at *Antwerp* the place of his Nativity in the year 1554. Hap'ned to be distempered in his braine, which hindred that perfection he was like otherwise to have attained unto.

13. Matthew Cock:

Of *Antwerp*, came behind none of his time in painting *Landskips* and prospects of Countrey *Towns* and *Villages*. He died about the year 1560.

14 Henry de Bleis.

Borne at a *Town* called *Bovines* near *Dinant* and lived about the year. 1550. Grew to great perfection without any assistance, but his own happy Genius, and his diligent observation of *Joachim Patiniers* Works, whose house he frequently visited, and got those secrets thence which made his *Landskips* so deservedly celebrated. There is at *Amsterdam* a piece of his of the disciples going to *Emaus*, the Passion, the Resurrection, and some others of his Designs, but the best of his Works were bought up for the Emperor *Rodolphus*, and transported to *Germany*. He Painted an Owl always as a mark of his Pieces, intimating perhaps thereby, his clear apprehension of the Art amidst the obscurity of his education.

15. John Mayo commonly called Mermeyen

Borne at *Beverwyck* in *Holland* in the year 1500. Was well versed in Designing, in Geometry and Perspective. The Emperor *Charles* 5th employed him as his domestick Painter in designing his Military Expeditions. He was with him at *Turis*, where he made a description of the *Town* as it was besieged by Sea and land, and the manner of its being taken; From his Designs of this sort was the Models taken of those curious Tapestries in the *Escurial*. He was called *John* with the great Beard, which he took a great pride to nourish, it was so long that though he was tall himself, yet he could stand upright when it touched the ground, The Emperor would sometimes divert himself with seeing it unloosed playing with the wind and sometimes whisking in the faces of the standers by. He died at *Brussels* Anno Domini 1559. aged 59. Years.

16. Peter Coeck

Born at *Alost* in *Flanders*, about the beginning of the 16th Century, was the disciple of *Bernard de Bruxels* under whom he profited exceedingly: Went into *Turkey* with some *Merchants* where he ventured against the Laws of that Countrey, which forbids Imagesto draw several pieces expressing the manners and customes of the Turks in their Mariages, Burials, solemn Feasts, the Marching and incamping of their Armies, all very pleasant to behold; after his return from *Turkey* he writ and published some curious Books of Architecture, Geometry, and Perspective, and translated *Sebastio Serli* out of *Italian*.

17. John Schoorel

Was born in a *Village* called *Schoorel*, near the *Town* of *Alcmar* in *Hollaud*, was the disciple of *Mabusius*; Having travailed to the Holy land, and viewed the chiefest rarities of Palestine, particularly the river *Jordan*, of which he took a draught upon the place, and made good use of, in Painting the History of *Joshua* leading the *Israelites* through that river, he described the *City* of *Jerusalem*, the Holy *Sepulcher* and other the most remarkable things there, as they stand at this day. Pope *Adrian* the 6th made him overseer of the *Belveder*, he Painted the Picture of the said Pope, which is to be seen in the *Colledge*, which *Adrian* founded at *Louvain*. He was well skilled in Poetry, Musick and Languages; he died 1562. His picture was drawn by *Antonio More*, from whence the graven plate is taken.

18. Lambert Lombard

Of the *City* of *Leige*, not only attained to a great perfection in Painting, but also to a great skill in the *Mathematicks*, *Geometry* and *Architecture*, as appears by several of his Designs which have been cut in Wood and Copper by very good hands for the use of Architects. Many famous persons were brought up by him, namely *Goltzius*, *Francis Floris*, *William Cayo*, and others. His Paintings are most of them in the Emperors Pallace.

19. Peter Brugel

Was the disciple of *Peter Cock*, a great observer of the Actions of Boors and Peasants and very happy in imitating them with his Pencil. In *Italy* he drew a prospect of the affrightful Alpes, the Torrents, and dismal Precipices there, which was of good use to him in Painting our Saviours Temptation in the Wilderness, where he livelily represents the craggy rocks, and steep Mountains, how some of them hide, as it were, insensibly, their tops in the Clouds, and foggy mists that surround them. His *Tower of Babell* is a piece much esteemed, as also *St. Pauls* Conversion, and the Massacre of the Innocents, which he has represented with all the Cruelties of a bloody Tragedy. But his chiefest Excellency, was in Painting Countrey Feasts, and the debaucheries of the Boors. He flourished in the year 1565 and died at *Brussels* 1570 A person more grave in his discourse and actions, then in his works, for what Piece soever he made, though of seriousness and devotion, he could not refrain mingling some facetious humour or other with it, which was the common Mark whereby his pieces were known.

20. William Cayo.

Born at *Breda*; beloved of all for his virtuous manner of life, he chiefly set himself to draw faces by the life, which he did with that approbation, that there was scarce a person of Quality of his time in that Countrey, but were drawn by him; That of Cardinal *Granvil*, and the Prince of *Orange*, above others are most admired; The *Duke* of *Alva* Governor of the Low Countries at that time for the *K.* of *Spaine* sent for him to *Brussels* to draw his picture, which while he was doing, struck with horror (as he confessed to some of his friends a little before his death) at the bloody resolutions and actions of the said *Duke*, he fell sick of a fever and died, the same day that the Counts *Egmont* and *Horne*, two of the most Illustrious Persons of the Low Countries lost their heads.

21. Luke Gassel

Born at *Helmont* in *Brabant*. It is observed that the *Italians* generally excel in History and great Figures, the *Dutch* in *Landskips*, and small, so this our Painters chief excellency lay in *Landskips* wherein he knew so admirably well, how to represent the rugged Rocks the rapid Torrents, and the shady Groves, giving to all such a delightful Prospect, and so fit a distance, that his Pieces yeild great pleasure and satisfaction to behold. He died at *Brussels* about the year. 1560.

22. Francis Floris,

Born at *Antwerp*. Besides his great Judgment, he was so quick and ready in his designs, that when *Philip* the 2d of *Spaine* made his Solemn Entry into *Antwerp*, he in one day Painted a large Victory, Embellished with Tropheys of Armes, and filled with so many other Ornaments, that it was thought to be the work of some months, and the effect of much labor and study; His Pictures had this peculiar Ornament that they were most of them enriched with somthing of Antiquity, suited most ingeniously to his Subject, as may be seen among many others, in his Battle of St. *Michael*, and *Lucifer* in the Church of *Notredam*, at *Antwerp*, where you see the Devils tumbling headlong from the battlements of heaven, into a deep Abysse of flaming Sulphur, in such a dreadful and horrid manner, as seems rather the work of some infernal Pencil, than of any mortal. At *Brussels* there is a last Judgment incomparably done. His way of Painting was strong his fleshy colours full of life, and spirit, his Drapery free, yet so artificially composed, as to lessen nothing of the proportion or form of the members. In fine, as he excelled most of his age, he would no doubt have excelled himself, had he not been too much addicted to mispence of his time, in Intemperance and debauchery. wherein he somtimes took a pride to bear away the Bell, he died in the year 1570. or thereabouts, at *Antwerp*, in the 50th year of his age.

23. Cornelius de Bie,

Was no Painter himself, but the son of an eminent Painter *Adrian de Bie*, and a great lover of Art and Ingenuity. Was the first that began the collecting the Heads of this Book, which was afterwards perfected by other hands, in memory whereof; his own Head is thought not improper to be inserted with the rest.

24. Octavio Venus

Was Born at *Leyden*, in the year 1558. of a very good Family, his Father being one of the principal Magistrates of that *City*, brought up in Learning under Cardinal *Groesbeck*, Bishop and Prince of *Liege*, under whom he profited exceedingly, in all manner of polite literature. At the same time that he studied Philosophy, Poetry, and *Mathematicks*; he also exercised himself in Painting, by the advice and assistance of *Thadæus Zuchero*, who foresaw something extraordinary in his blooming years: At length he became renowned not only for his works, which he wrote in Divinity, History and other Sciences, but for the rare strokes of his Pencil, which recommended him into the service of the Emperor, the *Duke* of *Bavaria*, and the Elector of *Cologne*, where he was entertained with respect suitable to his deserts, He was afterwards employed by the Prince of *Parma*, Governor of the Low Countries, for the King of *Spaine* who made him his Engineer and Painter. He was of so excellent a disposition, that it being joined with great Learning and Industry, made him beloved by all the Court. His Picture of the *Arch-Duke Albert*, and the *Infanta Isabella*, drawn in full proportion, was sent to K. *James* the 1st of *England*. *Antwerp* has several of his pieces in divers Churches. He had the glory of forming the mind of *Rubens*, the Apelles of the age. He died at *Brussels* in the year. 1625. Aged about 71. He left behind him 2 daughters both excellent in their fathers Art. the eldest named *Cornelia* who was married to a rich Merchant at *Antwerp*. the other. *Gertrude*, who hath signalized both her love to his memory, and her Pencil, by drawing his Picture in the manner as you see it here represented by the Graver.

25. Adam Van Oort

Was famous for many magnificent Designs, which are to be seen in the hands of several Lovers; was taught to paint by his Father *Lambert Van Oort*. *Antwerp* was the place of his Nativity in the year. 1557. And of his burial in the year. 1641.

26. Abraham Blomaert

Was born at a place called *Gorcum*, in *Holland*, in the year. 1564. His Father *Cornelius Blomaert* was a very good *Carver* and *Architect*, and having in his house the Designs of several great Masters, particularly of *Francis Floris*, his son fell to imitating them especially the designs of *Floris*, making a discovery, by his own observation alone, of the rare secrets of the Art, so that he may be said to have formed himself an Artist. Among the many rare productions of his Pencil, that curious Piece at *Utrecht* is very remarkable, of *Apollo* and *Diana* killing the children of *Niobe* with their Darts, which the Emperor *Rodolphus* was so charmed with, that he would not be satisfied till he got him to make another of the same sort. The Count *de Lippe* had a Banquet of the Gods very ingeniously designed by him, in which the Faces of *Venus*, *Juno* and *Pallas* are most incomparable. That Piece of his must not be forgotten, wherein he has Painted to the life all sorts of Shell-fish and *Sea-Monsters*, with *Tritons* riding in Triumph in the midst of tempestuous Billows; and at a great distance *Andromeda* chained to a rock, and *Perseus* in the Air, hastning to her Deliverance: Nothing can be more pleasant than his *Landskips*, of which, with other of his Designs, there are several curious Prints to be seen, graven by the hands of *Muller*, *Suenredan* and others.

27. Toby Verhaecht

Excellent also at *Landskips*, was one of *Rubens* first Masters, of whom he learnt that sort of Painting. He was born at *Antwerp* in the year 1566. And died in the year 1631. *Octavio Venus* drew his picture as you see it here represented.

28. Adam Elshamer

Born at *Francfort*, *Anno*. 1574. A person of a melancholly temper, delighting for the most patt to be amongst Tombs or ruinous places. His works, though few, yet appear to be the product of much pains and Judgment; his painting is strong and master-like. He lived not long, and died poor, yet left a lasting Renown behind him.

29. Guydo Rheno

A great Designer and Artist. He that sees those fine Prints which were Etched with his own hand, will soon find how great a Master he was. He was born at *Bologne*, in the year 1574. And died in 1642. This head is after his own Painting.

30. Peter Paul Rubens.

This famous and renowned person, who was the Ornament and Flower of Painters, not only in the Low-Countries, but in all *Europe*, was born the 28. *June* 1577 at *Antwerp*, of a considerable family, upon the feast of St. *Peter* and St. *Paul*, whence he had his name. His first Master was *Adam Van Noort*, one of so ill a temper, that *Rubens* was forced to leave him, and betake himself to *Octavio Venus*, by whose good Instructions having attained perfection in his Art; he traviled at 23 years of age to *Italy*, where he lived 7 years in the service of the Duke of *Mantua*, by whom he was employed in several Embassies, amongst others to *Rome*, to copy some Pieces of the most famous Masters before him, wherein he so exactly imitated the Originals, that his Copies were exceedingly admired. At *Rome* he made a great Piece for the Church of *Notredame*, representing Pope *Gregory*, and some other Saints, but that proving too little for the place it was designed for, he drew another and sent the former to the Abby of St. *Michael* at *Antwerp*, whither he at length returned, and where he setled, and built a stately House, adorning it with abundance of Statues brought from *Italy*, insomuch that it was esteemed the best *Fabrick* of that opulent *City*, both in regard of the curiousness of its Structure, and the Riches of its inside; amongst which was a Cabinet furnished with such variety of antient *Medals*, *Agates* and other choice Rarities, that it might vie with any of the most renowned Princes of *Europe*. In fine, so great were his accomplishments, not only in Painting. but in other Sciences, that the Kings of *Spaine*, *France*, and *England*, in testimony of his Merits, conferred on him their several Orders of Knighthood: His most celebrated Pieces are, That of the Doctors treating of matters of Faith, in the Dominican Church at *Antwerp*. The Elevation of the Cross, in another Church there. The taking down our Saviour from the Cross, in the Great Church. Several rare Pieces in the Magnificent Church of the *Jesuites*, The two principal whereof are at the great Altar; One representing St. *Ignatius* exorcising a *Demoniack*, the other St. *Xavier* preaching to the *Indians*: At the great Altar of the Church of the *Cordeliers*, is an admirable piece of his, Christ crucified between the two Thieves, as also the Death of St. *Francis*. His Battle of the *Amazons*, is an incomparable Piece, wherein the agility and manner of fighting among the antients, is represented so artificially, as ravishes the beholders. But that which added much to his Fame, was his beautiful embellishments to the Palace of *Luxemburgh*, in St. *Germains* at *Paris*, built by *Mary de Medicis*, Queen of *France*, on the right hand as one enters the Gallery, is contained the History of that Queens Life, represented in 21 large Pieces. In which, Art seems to have done its utmost, to surpass Nature; the vastness of its Design being matter of astonishment to the most skilful in the Art of Painting, and the delicacy of its stokes, with that Harmony and Majesty that reigns over the whole, making them despair of ever attaining so great perfection; Insomuch, that this famous Work has furnished matter for the most elegant Pens of *France* to celebrate. He was in *England* when

When K. *James* I. erected that Magnificent Structure called the Banqueting house at *Whitehall*; the whole Cieling whereof as it is to be seen at this day, was Painted and adorned by the hands of this great Master. He Died 30 *May* 1640. at the same place he was born.

31. Francis Snyders

Born Anno. Dom. 1570. Was the Disciple of *Henry Van Balen*. He painted Hunting-Pieces, Fish, Fruit and other Designs Incomparably well, for which he was esteemed by several great Princes.

32. William Van Neulant

Born at *Antwerp*, Anno Dom. 1584. Was reckoned one of the best Poets of his time, was brought up to Painting by *Savery* at *Amsterdam*; afterwards he travelled to *Rome*, and lived 3 years with *Paul Brill*; during his abode there he painted the Ruines of *Rome* and other Rarities there with great exactness, and adorned them with many little Figures and *Landskips*. He also did wonders in *Aqua Fortis*. After he had spent some time among the Artists at *Antwerp*, he returned to *Amsterdam* where he died in the year 1635.

33. Sr. Anthony Vandyck.

Was the excellent disciple of that Excellent Mr. *Rubens*. He received his birth at *Antwerp* 22. *March* 1599. Had his first Instruction under *Henry Van Balen*, an *Italian* Painter; but having seen the admirable Works of *Rubens*, he left all his Designs to follow this great Master, as one whom he judged most worthy of his imitation; *Rubens* charmed with his Wit, concealed nothing from him that was necessary to polish him and make him a skilful Artist, being far from envying or seeking to nip his budding Glory. Whilst he lived with *Rubens* he painted a great number of Faces among the rest, that of *Rubens* his wife, which is esteemed one of the best in the *Low Countries*. He made him 2 Pieces, one admirably representing the taking of our Saviour in the Garden; the other, the Crowning with Thorns. Having done these for his Master, he travelled into *Italy* to see *Titians* Works. At his return he made that Incomparable piece for the *Monastery* of *Augustines* at *Antwerp*, of St. *Augustine* looking stedfastly up into Heaven, which appears open and all shining with light: The Prince of *Orange* hearing his fame, sent for him to draw his own Picture, his Princesses and his Childrens, which he did to the great satisfaction of that Prince and all that were Curious. No sooner did these rare Pieces appear in publick but the most considerable persons in *Holland* were ambitious to be drawn by the hand of this curious Artist, and the Nobility of *England* and *France* sent on purpose for him that they might participate of the same happiness, and so numerous were they that *Van dyck* not being able with his utmost Industry to content them all, drew only those he had most particular esteem for, or such as gratified him most considerably. Being arrived in *England* he was presented to King *Charles* the 1st, by Sir *Kenelm Digby*: The King not only Knighted him, but as a peculiar Mark of his esteem, presented him with a Massy Gold Chain with his Picture set with Diamonds, and settled a considerable Pension upon him.

He was a lover of all those of his Countrey, who excelled in any Art, most of whose Pictures he drew with his own hand, and which have been graven from thence by the best Gravers of that time, such as *Bolswaert*, *Vosterman*, *Pontius*, *&c.* Some he did himself in Etching. He married one of the fairest and noblest Ladyes of the *English* Court, Daughter of the Lord *Ruthen* Earl of *Gowry*, whose Father being accused of a Conspiracy against King *James* the 1st his Estate was confiscated, so that he had no great matter of Portion with his Wife, but her Beauty and Nobility. He died the same year that his Mr. *Rubens* did, and was buried in St. *Pauls* Church, *London*.

34. Gerard Segars

Was born at *Antwerp*, and bred up under *Abraham Jansens*, at the request of some great lovers of Painting he travelled to Rome, where with great diligence and pains, he copied some of the Works of the most famous *Italian* Painters, furnishing his own Countrey with what he found most rare amongst them. His Copies were esteemed not much inferiour to the Originals. He was so ravished with those miracles of art he beheld there, that he could not without great difficulty be got thence, till Cardinal *Zapata*, the King of *Spains Embassadour* at *Rome*, with great importunity prevailed upon him to accompany him to *Madrid*, where he Presented him to the King, who conferred several Honors upon him as a Mark of his esteem. He so nearly resembled the best of the *Italian* Painters in their greatest Elegance, that when he had finished that incomparable Piece of the Crucifixion of St. *Peter*, some of the best Judgments presently took it to be done by the hands of *Michael Angelo Caravaggio*. Most of the Churches at *Antwerp* are adorned with his Works. He made for the Duke of *Newbourgh* a picture of the Blessed Virgin, which pleased him so extraordinarily, that he rewarded him with a Gold Chain, and a *Medal* over and above the full price of his Work. He fixed at last at *Antwerp*, where he built himself a stately house, and adorned it with a great Collection of curious Paintings gathered from all parts, with great cost and industry, and there peaceably ended his daies in the year 1651. about 60 years of age.

35. Adrian Van Utrecht.

'Tis observable that no Town, or Province scarce in the Low Countries, has produced so many eminent Painters as that one *Town* of *Antwerp*, where this famous person also received his birth 13. *January* 1599. His chief excellency lay in Fruit-Pieces, Birds, Beasts either as alive or dead.

36. Adam Willaerts

Was born at *Antwerp* in the year 1577. a neat Painter of Sea-pieces, Ports, Havens, Rivers, Ships, Boats, Barkes, and little Figures in them,

37. John Babur

Was born at *Stratsbourgh*, a delicate Painter in Water-colours, the Duke of *Brassignano* sent for him to *Rome* and entertained him in his service, as did also the Emperor *Ferdinand* afterwards: He died. Anno Dom. 1640.

38. Nicholas Knypfer

Was brought up at *Lypsick* by *Emanuel Nysen* Anno. 1603. painted all sorts of Figures very artificially. In the year 1630. He went to *Utrecht* and sojourned with the famous *Abraham Blomaert* where he made several Pieces for the King of *Denmark* and other Princes and persons of Quality.

39. John Bylert

Was born at *Utrecht* of mean Parentage being but the Son of a *Glazier*, yet advanced his own fortune by his great merits and industry. His designs are held to be very good, his figures were indifferent large and very soft.

40. John Van Balen

Was born at *Antwerp* in the year 1611. a good Painter both in great and small, had his first instruction under his father *Henry Van Balen*.

41. Rowland Savery

Painted *Landskips*, Beasts, Birds, &c. extraordinary fine. He was born in *Flanders* and made Painter to the Emperor *Rodolphus*.

42. Henry Vanderborcht

Was born at *Brussels*, Anno. 1583. From whence he removed to *Frankendale*, on occasion of the troubles that broke out in his own Countrey, and afterwards to *Frankfort*. He learned to paint of *Giles Valkenborgh*. Was a great lover of Rarities and Antique Curiosities. The Earl of *Arundel* had him in great esteem for his rare Collection of Antient Pieces, and Medals, as also for his painting.

43. Jacob Backer

A good Painter in great, his Designs are good and his Colours lively, a very good Face-Painter, Was born in the year 1608.

44. Deodate Delmont

Lived sometime with *Rubens* with whom he travelled to *Italy* and other parts to increase his experience; *Rubens* when he parted from him gave him a large Testimonial of his Abilities by a publick Instrument. He was for several years Painter and Architect General to the Duke of *Newburgh*, and afterwards he served the Arch-Duke *Albert* and the *Infanta Isabella* in the like quality, until his death, which hap'ned in the year 1643.

45. David Teniers, Senior,

Born at *Antwerp*, Anno Dom. 1582. Where having been instructed by such Masters as *Rubens* and *Elshamer*, no wonder if he became famous in this Art, he employed his time principally in *Landskips* and Figures both great and small. He died Anno. 1649.

46. Adrian Van Newlant.

A very good Painter, of small figures and Landskips, there are, several fine Pieces of his doing, extant, containing the Histories of the Old Testament. His first beginning was under *Peter Isaac*, and *Francis Baden* at *Amsterdam*: Where he spent most of his life.

47. Francis of Padoa

An Admirable Painter of great figures, very *Copious* in his Inventions, Painted à Face to a miracle, as appears by the Pictures of the Earl of *Arundel* and his Countess drawn by him. He lived sometimes at *Rome*, sometimes at *Padoa* his native place.

48. Peter Franchoys

Was a Painter of good esteem. Born at *Malines*. He died 11. *August* 1654.

49. John Both,

A good Landskip Painter, in which his Prospects are pleasant, the foreparts strong and well coloured, enriched with Figures of men and Beasts, well designed, He lived for the most part at *Utrecht* the place of his birth.

50. David Beck

Was born *Delft* in *Holland*, Painter and of the Bedchamber, to the Queen of *Sweden*, by whose direction, he drew the Pictures of the most Illustrious persons of *Christendom*.

51. Gerard Honthorst.

Born at *Utrecht anno Do.* 1592. Brought up by *Abraham Blomaert*, was very good in Designs and in Faces. His sufficiency being known to several Cardinals, he was employed by them in painting the Rarities that Italy at that time afforded, He came afterwards into *England*, where King *James* the first, made use of him in several Designs to his satisfaction: In *Denmark* are many fine Pieces of his to be seen, His last employment was in the service of the Prince of *Orange* at the *Hague*.

52. Thomas Willeborts Bossaert

Born at *Berghen ap Zoom* in *Brabant An. Dom.* 1613. following diligently the examples of the great Painters, that flourished at that time in the same Countrey, he fell a Designing when very young in the Books which were intended him for other Studies, and preferring his Pencil before all things, he drew his own Picture, (not having then seen 12 years), by the resemblance in a looking Glass, so like, that those that saw it were amazed, and this he did before he had the least Instruction, from any one, which his Parents perceiving, sent him to a Master that he might enjoy his own Inclination, but because his first Master was but an indifferent Painter, and no w ays meet to satisfy his earnest thirst after Learning, he left him and betook himself to *Gerard Segars*, under whose better Instruction Art perfected what Nature began, proving a most accomplished Workman after 4 years practice. *Antwerp* being a place that was as it were the Seat of Arts and where was a Conflux of many eminent Painters, he thought most worthy of his Residence, and the fittest place for him to improve in; There he made such a number of Magnificent Pieces, that gave new *Splendour* to the ancient beauty of that wealthy *City*. *Henry Frederick* Prince of *Orange*, in the year 1642, and his Son, Prince *William* employed him, in their Service for several years, in which time he made those excellent Pieces, which were to be seen at the said Princes Palace at the *Hague*, and other parts of *Holland*. He Painted most Persons of Quality, that were then living. That great Piece of his, is most admirable, at the *Hague*, where he represents *Mars* the God of War, on one side, stirred up, and provoked by the Furies; on the other hand, Peace and concord striving gently to appease and restraine him, among the Figures is a naked woman, whose flesh seems so natural, so soft and lively, that the *Hand* is apt to be deceived by the Eye, into an endeavour to feell that which seems to be *real Flesh*, The *Martyrdom* of St *George* in the great Church is also an admirable Piece. He died in the Flower of his Age and his loss was much lamented.

53. Bonaventure Peters

Was born at *Antwerp Anno. Dom.* 1614. he had a rare Faculty, in Sea Pieces, sometimes representing a Calm Sea, full of goodly Ships and Galleys riding, with Pendants and Streamers displayed as it were in Triumph, sometimes an outragious Storm, in which, the furious Winds, and foaming billows seem to contend with each other for Victory, while some shattered bark or sinking Ship is the Sacrifice that must appease their wrath. His Sea-fights are also very natural, where he observes as to his Design, an exact order, and *decorum* amidst a seeming confusion of Fire, Smoke, blood, Wrecks and Splinters of Ships, &c. He Painted also prospects of Towns Castles &c. very fine.

54. Francis Wouters

Born in the year. 1614 was the disciple of *Rubens*, a good Painter of Figures in small, chiefly naked, and of *Landskips*; His Merits promoted him to be Painter to the Emperor *Ferdinand* the Second, with whose *Ambassadour*, he travailed into *England* where, upon the death of the Emperor his Master, in the year 1637, he was made Painter to King *Charles* the Second when Prince of *Wales*, and lived a considerable time at *London* in great esteem

55. Daniel Segars,

Brother to *Gerard*, and born at *Antwerp*, was a Disciple of *John Bruegel*. He had not scarce his equal among the Antients or Moderns, for his artificial Painting of Flowers, which look as fine and gay as Nature her self produces them in the *Spring*; when *Flora* and *Pomona* Enamels the Fields and Gardens, his Flowers excelling those which Nature gives in this, that his Roses wither not, but always keep their blushing Beauty, his Violets never lose their purple, nor his Lilleys their snowy white, but have received a sort of Immortality by his Hand: Having a desire to enter himself into the Society of the *Jesuits*; he was admitted into their Convent at *Antwerp*, and was made a Lay-brother; his Superiours desiring to make advantage of his Industry, set him to Paint those *Histories* of their *Society*, which are to be seen over the Chairs of Confession in their Church at *Antwerp*. At *Rome* he drew the most remarkable Rarities that he saw either in the Palaces or Gardens there: His Works are no where to be found, but in Princes Closets, or amongst the *Jesuits*. *Henry Frederick*, Prince of *Orange*, was so desirous to have something of his hand, that he sent his Painter *Willeborts* on purpose to *Antwerp* to procure some. *Segars*, by permission of his Superiours, made him a Present of an Oval Bason filled with flowers, upon which he Painted here and there several Butterflies and other little insects, so curiously, that added much to the beauty thereof; The Prince was so pleased with it, that he sent the Society ten massy peices of fine gold in form of Oranges richly enameled, and a Painters Pallet, and several handles for Pencil, all of fine Gold: The Princess of *Orange* had also presented her the Picture of an *Oval* bason full of Flowers mingled with Branches of the Orange Tree laden with Oranges, with which she was so taken that she sent the Fathers a Cross of Gold enameled, of above a Pound weight.

56. Peter Snyers

Born at *Antwerp* 1563. A good Painter of Landskips and battles, both in large and small: Was employed in the service of the Arch-Duke *Albert* and *Isabella* and several other Princes.

57. James Van Es

An Excellent Painter of Fruit-Pieces, Fish, Birds, and Flowers, which he did extraordinary well to the Life. He lived for the most part at *Antwerp*, where he was born.

58. Adrian de Bie.

A Painter of good esteem in great figures and other Designs: Was born in the year 1594.

59. Adrian Van Venne,

Born at *Delft An. Dom.* 1599. Had his Instruction at *Leyden* under *Simon Valck* and *Jerom Van Diest*. His chief Excellency lay in Painting in black and white, The King of *Denmark*, and Prince of *Orange* had his Painting in great esteem, the latter of whom had several pieces of Hunting done by him: He was also a good Poet as appears by what he writ of that kind.

60. James Jordans

Born at *Antwerp* 19 *Mar.* 1594. Was brought up by *Adam Van Oort* his father in Law. An Excellent Painter and Designer, particularly in History, *Poetick* Fables, Devotion and the like; He drew several curious things for the King of *Sweden* and other Princes.

61. Gaspar de Crayer

Was born at *Antwerp* in the year. 1585. Received his first Instruction under *Raphael Coxie*. The most considerable *Abbeys* in the Low-Countries were adorned with his Paintings: In the the *Abbey* of *Vicoigne* is to be seen a Piece of fifteen foot high, contained in a Chace of Marble, representing the *Passion*, extraordinary fine; in that of St. *Denis* near *Mons*, is another setting forth, the manner of beheading that Saint; at *Ostend*, Sr. *Peters* Fishing. *Brussels* being the ordinary place

of his abode he did many curious things there. His Picture of Prince *Ferdinand* as big, as the life is reputed, the best of his Pieces, which was sent to the King of *Spain*, Brother of the said Prince; besides the applause, that *Crayer* received for this rare Piece of work, he was rewarded, with a Gold Chain, and a Medal, with a yearly Salary, during his life; Arch-Duke *Leopold*, being made Governour of the Low Countries, employed him in divers curious designs, about the year 1648. which he performed, to his entire satisfaction.

62. Balthazar Gerbier

Native of *Antwerp* Anno. 1592. Was at first Painter to the Duke of *Buckingham*, and afterward to King *Charles* I. who Knighted him, and made him his Agent at *Brussels*, in the year 1630. And at *London* Master of the Ceremonies.

63. Leonard Bramer

Born at *Delft* Anno. Dom. 1596. Lived for some time in *Italy*, in the Court of the Prince of *Farnese*, where he wrought several Pieces in great and small, for him and Cardinal *Schalie*. At his return to *Delft*, he made several Pieces for his Highness *Frederick Henry* then Prince of *Orange*, Count *Maurice* of *Nassau* and other *Princes*.

64. Cornelius Poulenbourgh

Was born at *Utrecht*, an admirable Painter in little Figures; Beasts and naked Boys which he made exactly to the life, was curious in painting Ruines, Landskips and Prospects of places far distant. In the year 1637. King *Charles* the first sent for him into England. where he made several pieces for him and afterwards returned to *Utrecht*.

65. Erasmus Quelin,

Born at *Antwerp* 19. *Nov.* in the year. 1607. Was the disciple of *Rubens*; a very good Philosopher, great designer and Architect, and an excellent Master in Painting in great and small, and well skilled in Perspective.

66. John Cosiers

Born also at *Antwerp*, in the year. 1603. Brought up under *Cornelius de Vos*, a rare Master as appears by his Pieces, which he wrought for several Churches, for the King of *Spaine*, Prince *Ferdinand*; the Arch-Duke *Leopold*, and other great Princes.

67. David Balli

Received his Birth at *Leyden*, which place he liv'd in a considerable time, and made famous by his Works.

68. Herman Saftleven,

Born at *Rotterdam*, *Anno*. 1609. A very good Landskip Painter: At first he Painted Boors, both Men and Women, Farm-houses &c. But his chief delight was afterwards wholly in *Landskips*. His usual abode was at *Utrecht*.

69. John Van Broncharst

Born at *Utrecht* 1603. He learned first of some Painters upon glass, but they being but sorry Artists, he reaped no great benefit by them, by his great diligence and observation, he became a skilful Master and good Designer, as his work manifest.

70. Abraham Van Diepenbeck,

Born at *Boisleduc*, surpassed all that were his Contemporaries in Painting upon glass (an Art which we have since lost;) afterwards he left that sort of Painting, to imitate his Master *Rubens* in other curious Designs.

71. Peter Danckers de Ry

Was born at *Amsterdam* in the year 1605. Was Painter to *Vladislaus* the fourth King of *Poland* and *Swedeland*.

72. Daniel Van Heil

Was born at *Brussels Anno Dom.* 1604. A good Painter of *Landskips*, *Cities* and *Houses on fire*, &c.

73. Cornelius Jansens

An Incomparable Face-Painter and a good Designer in great and small, he lived sometime at *Amsterdam* and in *England*, where he Painted several curious Pieces for the King and Nobility.

74. James d' Artois

Born in *Brussels Anno* 1613. Where he spent most part of his life, and Painted *Landskips* so rarely, that they were esteemed the most pleasant of that kind in *Flanders*.

75. Peter Van Lynt

A very good workman both in great and small Figures, in History as well sacred as profane: Was employed for seven years in the Service of Cardinal *Gevasius* Bishop of *Ostie* and other Persons of note: Painted both in Oyle and in Water colours. He was born at *Antwerp* in the year 1609.

76. David Ryckaert,

Born also at *Antwerp Anno* 1613. A great Master in Countrey-designs as in Stables, Barnes and such like Edifices which he made in small, these were esteemed worthy the Closet of the Arch-Duke *Leopold* and other Princes.; He had an especial Excellency in representing the light of a Candle.

77. Nicholas de Helt Stocade,

Born at *Nimeguen* 1614. Lived first at *Rome* and at *Venice*, thence he travailed to *France*, where his Pencil produced such Rarities, that he was made Painter to the *French* King.

78. Gonzalo Coques,

Born at *Antwerp* 1618: Was brought up by *David Ryckaert Senior*, under whom he improved so much, that King *Charles* the first of *England*, the Duke of *Brandenburgh* and Prince of *Orange* took particular notice of him and employed him: His Designs are excellent, and his pictures in small admirable.

79. David Teniers, Junior,

Was brought up by his father, a most excellent Painter in small figures, and *Landskips*. The King of *Spain*, Arch-Duke of *Austria*, *Bishop* of *Ghent*, Prince of *Orange*, and other Persons of Eminency bought up most of his Works, amongst which that is mightily commended, which he made whilst he was Painter to the Arch-Duke *Leopoldus*, of the rich Miser in the Gospel, whom he represents, carefully surveying his bags of Gold, and turning over his Deeds and Writings, his wife as carefully sitting by him, and scrupulously weighing each Piece of gold that seems suspitious, in both is to be seen the effects of sordid Covetousness, *viz*. An anxious care of preserving, without any chearful enjoyment of their great abundance, whilst Death unseen to both stands behind, holding forth an Hour-glass, whose Sand is almost quite run out.

80. Robert Van Hoeck.

Born at *Antwerp*; Was by the King of *Spain* made *Comptroller* of the Fortifications in the Low-Countries. An extraordinary Artist he was in small Figures, his Painting much valued, by many eminent Persons for their rarity.

81. John Baptist Van Heil,

Brother of *Daniel Van Heil*, a good Painter of pieces of Devotion, Poetical fictions, and Histories, was born at *Antwerp* in the year 1609.

82. John Van Thelen

Born at *Malines* Anno 1618 a Person by birth noble, a disciple of the famous *Daniel Segars*, of whom he learned to be a very good Flower-Painter.

83. Peter Meert.

A Painter of no mean reputation, as several of his Pieces to be seen in the *Churches* and *Halls* belonging to the several Companies at *Brussels* do sufficiently testify.

84. John Peters

Was born at *Antwerp* in the year 1624 where he continued most part of his life, Painting *Sea Pieces*, *Calmes*, *Tempests* and *Sea-Fights*, also *Townes Castles* &c. Very finely, much after the manner of his brother *Bonaventure Peters*.

85. John Venderhecke

Was a famous *Flower-Painter* as also of *Fruits*, *Beasts*, Birds &c. both great and small; after he had spent some time in *Italy*, in the service of the *Duke* of *Bracciano*, he returned to *Antwerp*, and there ended his days.

86. Luke Franchoys,

Born at *Malines*, a skilful and renowned Painter in great *Designs*, and drawing Persons to the life.

87. Charles Van Savoyen,

Born at *Antwerp*, lived for the most part in *Holland*; an extraordinary *Artist* in small, especially *naked Figures*, which were much valued: This Head is of his own *Etching*.

88. Peter Van Bredal,

Was born at *Antwerp Anno Dom.* 1630. His Paintings are generally very pleasant and fine.

89. Henry Vanderborcht,

Born at *Frankendale* in the Palatinate, from whence he removed to *Franckfort* in the year 1636. The *Earle* of *Arundel* passing that way in his Embassy to the Emperor, took him with him, and employed him in *Italy* in collecting what *rarities* could be there procured, and afterwards brought him to *England*, where he continued in his service till the death of the said *Earl*; after whose decease he was preferred into the Service of King *Charles* the second then *Prince* of *Wales*

90 John Wyffens

Born at *Brussels* 17 *May* 1612. His usual residence was at *Antwerp*, where, besides many things which he Painted to the life with singular Judgment, he traded much in making and selling *Prints*, in the knowledge whereof he was very skilful; To all which as you see in many of the heads of this book, he usually put his name in this manner, *Jo.* Meyssens *excudit*.

91. George Van Son,

An Excellent Painter of *Fruit* and *Flowers* at *Antwerp*, where he was born *Anno. Dom.* 1622.

92. John Baptist Van Deynum

Born at *Antwerp*, in the year 1620. His excellency lay most in painting *small Figures* to the life in *Water-colours*. He was honoured by the place of his birth, with the command of a Company of their trained-bands in quality of a Captain.

93. John Van Reyssel,

Born at *Antwerp* 1626. a curious Painter of *Flowers*, and *little Insects*, &c. which are much esteemed.

94. Henry Berckmans

Born at *Clunder* near *Willemstadt*. Was the disciple of *Wouverman* the famous Battle-Painter at *Harlem*, and of *Thomas Willeborts*, and *James Fordaens* at *Antwerp*; His Pieces are much valued, especially his Faces by the life: He lived at *Middleburgh* in *Zealand*.

95. Simon Voiiet

Was born at *Paris*, *Jan.* 8. 1586. He began to be taken notice of, before he was well fourteen years of age, and travailed when very young to *Turkey*, at the instance of the *Baron de Sancy* Ambassadour of *France* to the *Ottoman Port*, the said *Ambassador* taking him in his retinue to draw the Grand *Seignor's* Picture, and the most considerable places about *Constantinople*; but *Voiiet* at his arrival, finding the difficulty of performing his Design, by reason of the *Turkish* Laws, was forced to take a quite different method, from the usual practice, and to imprint in his mind by the force of Imagination the *Sultans* visage, such as he observed it to be, in his attending the *Ambassador* at his audience, and at other times; which he did with so much Accuracy, that his Draught of it afterwards when retired to his Chamber, according to those *Ideas* he had before conceived, appeared to resemble the *Original* as exactly to the life, as if the *Sultan* had sat on purpose for it: This was look't upon to be so extraordinary an effect of Ingenuity, that he was richly rewarded for it, and was so generally esteemed and applauded by men of Judgment, that divers *Copies* were made of it by several excellent hands. After this he went to *Rome*, where he married *Virginie Vezzo Vellatrano* a Lady of extraordinary beauty, and skilful in Painting, as appears by many excellent Prints, that are to be seen after her Designs. During his abode there, he was in good esteem with Pope *Urban* the 8th, and the *Cardinal* his Nephew. At length, at the command of *Lewis* the 13th. his natural *Prince*, he forsook *Rome*, and the glories thereof, and returned to *France* in the year 1628, having left behind him several Monuments of his Pencil, which were held in equal reputation with some of the best in *Italy*, and placed as a Testimony thereof, in the Church of St. *Peters* at *Rome*, where nothing that is common is suffered to come: His first Imployment in his native Countrey was at the *Palace* of *Luxembourgh*, which he adorned with many curious Designs. He Painted several fine things for the *Louvre*, and for the *Galleries* and Chappel of *Cardinal Richlieu's* Pallace, and also in his Castle of *Ruell*; for the *Mareschal d' Effiats* fine House at *Chilly*, for the *Queens Baths*, and at St. *Germains*: The King himself was so delighted with the charming Beauties and Ornaments of his Painting, that he would needs learn of him to handle the Pencil, and often employed his Royal Hand in Drawing of Pictures, which he bestowed among his Favourites after he had taken the Pleasure of doing them; The King of *England* had so great a fancy for him, that he endeavoured by many Solicitations to get him into his Service, but could not prevail; yet *Vouet* sent him some of his *Pieces*, as an acknowledgment of his respect and veneration for so great a Prince. He died at the age of 59 years, to the great grief of a multitude of his Disciples, who in imitation of him have raised Painting to as great a pitch, and made it as renowned in *France*, as in any other part of *Europe*.

96. Peter Tessa,

A famous *Roman* Painter, excellent in his Designs, especially his *Bacchanals*, was unfortunately drowned in the *Tyber*; whether by accident, or, as some say, that being Melancholly he threw *himself* in, is uncertain.

97. Peter Bleugell

A great Painter of *Boors*, *&c.* for his extraordinary humour in representing several Scenes of Hell, the Fables of *Tantalus*, *Prometheus*, *Ixion*, *St. Anthonies* Temptation, and the like, was Sir-named the *Hellish Brugell*.

98. Cornelius le Brun.

Chief Painter in Ordinary to the present *French* King *Lewis* X V. Rector and Chancellor to the Royal *Academy* of *Painting* and *Sculpture* in *France*: His way of Painting is generally very pleasant, his Designs great and noble. Amongst the many glorious Ornaments of his Pencil with which *France* is at this day enriched; Constantines *Triumph over* Maxentius; *The Stoning of St.* Stephen; *The Slaughter of the Innocents and the Battle betwixt* Darius *and* Alexander, *with* Alexanders *Triumph*, in several Peices, are most considerable; but above all, that *of* Alexanders *going to* Darius *his Tent*, seems to challenge the precedency, in which is an example on the one side, of the Instability of *Fortune*, in the Mother, Wife, Sister and Daughters of *Darius*, who from the heigth of happiness and honour, saw themselves in one days time reduced to the extremity of Misery, expecting nothing but Death, or what was worse, Captivity and Slavery; on the other side, of the great Clemency and Moderation of *Alexander* towards these unfortunate Princesses; the Conqueror, at his first entrance into the Tent, seems to be stopt both by *Sysigambis* the Mother of *Darius*, who throws her self at his Feet, and by a Melancholly Scene; that presents it self to his view, of several dazling Objects that seem in various postures to expect their Sentence; in each Face appears so much Majesty and *exquisite* Beauty, mingled with an *intense* Sorrow, so lively, and with such variety expressed, that it is hard to discern which is greatest; and he must be very insensible, that can forbear being moved by the one, or charmed with the other. *Alexander* seems at first sight to have laid aside all the roughness of a Soldier, and by the gentleness of his behaviour, and the mildness of his looks, as it were, to promise not only security to their Persons, but all the respect that could be due to their high Birth and Quality; so that from henceforth the Vanquished may be said to be the Victors. In short, this rare Artist seems to have screwed up his Fancy to the highest pitch, to express a vast variety of Ornaments in one *Groupe* of Figures: The Drapery is all over magnificent and rich, suitable to the *Persian* Grandeur, and the Luxury that then reigned amongst them; the Colours strong, the Lights large and great upon the foremost Figures, and then by little and little falling softer and decreasing under the Tent, which at the end causes a dark ground, and altogether gives a fine harmony, and an amiable Grace and Lustre to the whole, which appears round as *Corregio*, elegant as *Raphael*, and soft as *Vandyke* used to do.

99. Cornelius Danckers de Ry.

From Painters our Book now leads us to other *Artists*, no less renowned in their several Arts. He was born at *Amsterdam* in the year 1561. For full forty years continued *Master-Mason* and *Architect* of that famous City, succeeding his Father *Cornelius* in that Employ; during which time he finished a great many noble and superb Edifices, to the great Improvement and enlargement of that City: He built the *New Port* at *Harlem*, the three *New Churches* there, the *Exchange* for Merchants and innumerable other Ornaments to the said place: By great study and experience he invented a way to build *Stone-Bridges* upon great Rivers, without stopping or diverting the Current of the Stream, a proof whereof he made upon the River of *Amsterdam*, in the year 1632. by a Bridge 200 Feet in length, and standing upon 7 *Arches*. He died *Anno. Dom.* 1634, aged 73 years.

100 Cornelius Cort

Born in *Holland*, in the year 1535. an admirable Master in the art of *Graving*, which tho it be the same with Painting, as to its Design, yet differs very much from it in the Practice; for the one is performed by the gentle touches and pliableness of the Pencil, the other by the sharpness of the Steel and a steady hand; Painting has its perfection in the natural application of the *Colours* to the body they should represent, the other only in describing its *Contours*, *Relievos*, *Lights* and *Shadows*, and though it be reduced only to black and white, or rather as Artist call it, to *Clair-obscure*; yet it represents the Superficies of bodies their Form and Roundness, with no less beauty, force and elegance, then the best of Pictures. He made *Italy* for along time, the place of his residence where he graved the Designs of *Raphael Urbin*, *Titian* and others. He died at *Rome*. *Anno. Dom*, 1578.

101. Theodore Cornhert

Was also an excellent Engraver after the Designs of *Martin Hemskirk* and others. Was born at *Amsterdam*, in the year 1522. Was also a good Poet: He died *Anno. Dom.* 1590.

102 Henry de Keyser,

Born at *Utrecht* in the year 1555. Was *Architect* of *Amsterdam*, and one of the best Carvers in *Holland*, of which that Magnificent Tomb of the *Prince of Orange* at *Delft* and the *Town-Hall*, of *Amsterdam* are sufficient Instances. He died in *Amsterdam*. 15. *May* 1621.

103. John Sadeler

Was born at *Brussells* in the year 1550. attained to a great excellency in Graving, by his own meer Industry without any to instruct or direct him. His performance is with much Sweetness and subtilty, as appears by what he has done for *Martin de Vos* and others. In the year 1588, he went to *Franckfort* and after he had spent some time there, he remov- to *Munichen* where the *Duke* of *Bavaria* honoured him with a Gold Chain and a Medal. In the year 1595, he went to *Venice* where he died of a fever *Anno Dom.* 1600.

104. Ralph Sadeler.

Brother of *John*. Born also at *Brussells* *Anno Dom.* 1555. a very fine *Graver* as may be seen in his Works, particularly in the Jesuit *Raderus* his lives of the *Bavarian Saints*, a book chiefly remarkable for its curious Cutts; also the Book of *Hermits*, which he and his brother *John* together graved. He sometimes painted also as well as graved. He accompanied his brother *John* in his travels to *Munichen*, and to *Venice* in which place he also died.

105. James Matham

Son in law to the famous *Henry Goltzius*, of whom he learnt to Grave, and attained to great perfection in that art. Was born at *Harlem* 15. *October* 1571. and died 20. *January* 1631.

106. James Francquart.

A person of an indefatigable Spirit, so thirsty of Honour that he applied himself with incredible diligence to *Painting*, *Architecture*, *Geometry* and *Poetry* all at one time. After he had satisfied his curiosity in viewing the rarities of *Rome*, he was chosen *Architect* to the Arch-Duke *Albert* and the *Infanta Isabella*, In which Employ, he continued till the death of the said *Arch-Duke*; after whose decease he employed the utmost secrets of his art and skill in erecting to his Memory that stately *Mausoleum* which is to be seen in the Church of St *Gudule* in *Brussels*, a work so noble, and magnificent that it was thought worthy to be the subject of a Book, containing a description thereof, and the Pomp of his Funeral Solemnity, in Copper Cuts. He was likewise *Architect* and *Ingenier* for the Town of *Brussels*: The form of that magnificent Church of the *Jesuits* which stands there, and is reputed one of the best contrived in the *Low-Countres*, is of his Design and ordering. Being a man of no less subtilty in Contrivance and Invention then he was industrious, he invented a little *steel Engine*, which with the noise it would make by the motion of certain Springs at a determinate time, should wake him at what hour of the night soever, he intended to rise, being set for it accordingly; and at the same time would light his *Candle*, by means of a little Match dipt in brimstone, which took fire at the striking of the Machine: After he had lived long time at *Brussels* in much Splendour and Reputation, he died to the great grief of all true Lovers of art in the Low-Countries.

107. Giles Sadeler.

Nephew to *John* and *Raphael* was the best Engraver of them all, though *they* are not without their due praise, insomuch that he was esteemed worthy to be Engraver to three of the *German* Emperors successively, to wit, *Rodolphus*, *Matthias*, and *Ferdinand* the Second, and was not only an incomparable *Graver*, but a very good Painter, oftentimes Designing and drawing to the life with his Pencil, several things which he afterwards engraved. He lived at *Prague* in *Bohemia*, and there died *Anno Dom.* 1629.

108. Henry Hondius,

A good Engraver and Designer, born at *Duffell* in *Brabant* in the year 1573. He was by extract Noble: Having an inclination to this art, he set himself to follow the Instructions of *John Wierx*, He studied likewise the *Mathematicks*, *Geography*, *Perspective*, *Architecture* and *Fortification* under the directions of the famous *Samuel Marelois* and others, in all which he attained to good experience, as appears by his Prints, He lived usually at the *Hague*.

109. Peter d' Jode, Senior

Was born at *Antwerp*, and brought up by *Goltzius*; a rare Engraver and excellent Designer; dwelt for a long time at *Rome*, where he made several curious Designs. In the year 1601, he returned to *Antwerp* his native place where he died 9. *August* 1634.

110. Paul Pontius

Was born at *Antwerp* in the year 1603. Was first brought up by *Luke Vosterman*, after which he lived with *Rubens*: Was an admirable Artist as appears by many of *Rubens* his Designs, *Vandyke's* Heads, and other curious Prints engraven by him.

111. Luke Faydherbe

Was a famous *Statuary* and *Architect*, brought up by *Rubens*, under whose Instruction, none ever came but proved excellent, in some Art or other. He was born at *Malines*, where his abode for the most part was.

112. Peter d' Jode, Junior.

Born 22. *November* 1606. at *Antwerp*, where he lived under his Fathers Instruction, proved a very delicate Graver; at *Paris* he and his father together engraved some choice Pieces for Monsieur *Bon-Enfant* and the *Sieur L' Imago*. Many fine Prints are to be seen of his doing after *Rubens*, *Vandyke* and others.

113. James Callot

Was a Gentleman of good esteem in *Lorrain*, born at *Nancy* in the year 1594. His father was *Herauld* at *Armes* to the *Duke* of *Lorraine*. In his youth he learned to Grave of one *Croce*, who made the stamps, by which the money of that Countrey was coined, after which he sojourned for some time with a Painter of *Corraine* of sufficient ability, who taught him to design well; by whose Instructions having attained a competent skill and Judgment, he travailed, in Company of some Gentlemen of *Holland*, to *Italy*, and dwelt a considerable time at *Rome*; there he applied himself to *Etching*, finding *that* more easy to him, and his performance in it freer then *Graving*; Which he did with so much application and industry, that his works were finished to a Miracle, and became the admiration of all, that had eyes to penetrate into the delicacy and beauty of them: The *Duke* of *Tuscany* one of the most curious and magnificent Princes, at that time in *Europe*, sent for him to *Florence*, and lodged him in his Palace, near his own Apartment, that he might have the satisfaction of seeing those delightful Curiosities, he was continually at work upon. Here it was, that he Graved, The *great Market place* at *Florence*, with so much art and skill that it is not easy to give it it's due commendation: His *Miseries of War*, The *History of our Saviours passion*, The *Temptation of St Anthony*, with a multitude of others, show that he was the Miracle of an Artist for *Miniature*, and had not his fellow in this kind: He was afterwards sent for home, by the Duke of *Lorraine*, where he married a Lady of great beauty, rich, and young, with whom he lived the residue of his life in much content and satisfaction. He died much lamented at *Nancy* 23. *Mark* 1635. Aged 41. Years, and was buried in the *Cordeliers* Church, where his loving *Consort* caused a sumptuous *Marble Tomb* to be erected to his memory, with his *Effigy* and *Coat* of *armes viz.* Five golden stars in a field azure.

114. Leo Van Heil,

A famous Architect at *Brussels*, where he was born, *Anno. Dom.* 1605.

115. Peter Verhugghen

Was renowned for his rare faculty in Carving all manner of Figures

figures in Stone: He lived at *Antwerp* the place of his birth.

116. Simon Bosboom,

Born at *Emden*, in the year 1614. a very good *Architect* and *Mason* in the service of the Elector of *Brandenburgh*.

117. Wenceslaus Hollar,

Born at *Prague* in *Bohemia*, 1607. Was much addicted to working in *Miniature* and Etching, wherein he proved famous. The Earl of *Arundell* in his return from *Vienna*, brought him with him to *England*, where he lived for some time till the Wars broke out, and then he retired to *Antwerp*, and there died.

118. Aertus, Quillinus.

Born at St. *Trude* in the Countrey of *Liege*; An Excellent *Architect* and *Carver* in Stone, Wood &c. lived at *Antwerp*.

119. Stephen de la Belle:

Native of *Florence* in the year 1614 a very good Painter in *Water-colours*, and of rare perfotmance in *Etching*: Was a person, of great Judgment, and fruitful Invention. Had the happiness to be brought up by the incomparable *Callot*. His Prints are to be seen in great abundance.

120. Dirick Corenhert.

Brother of *Theodore* by art as well as nature. Both living for along time together, and performing Designes of like nature

121 Richard Cloftin.

Born in the year 1627. A good *Geographer*, *Mathematician* and *Graver*. His chief business contisted in making and graving *Maps* and *Geographical* Tables.

For the further satisfaction of the Curious in this Noble Art of Painting, it is thought not improper to subjoin the Character of some Italians *and others, whose names no less deserve to be inrolled in the Book of Fame. And because their extraordinary merits challenge an account something larger then ordinary, it is therefore our Design to select only some few of the most eminent amongst them, lest these sheets should swell to too big a Bulk, or the Reader be tired with too great Abundance.*

I. Masaccio,

BORN in *Tuscany*: Was the first that gave a sort of *action* to his *Figures*, inspiring a certain Aire of life never before seen in Painting, taking thence all that *Stiffness* which made them formerly look as if they represented *lifeless Statues*, rather then living *substances*. He had also a peculiar excellency in *Drapery*, retrenching all that confusion which used to render it cumbersome and useless. He Painted many fine things both at *Florence* and at *Rome*, of all which the most remarkable was a Piece of St. *Peters baptizing several Persons in a River naked*, amonst which there is one which appears so prettily and so naturally, as it were, to *quiver with cold*, that one would think he saw plainly the shaking of the members and the *shivering* of the skin: And indeed such a marvelous elegance and dexterity attended all he did, that his Example served as a spur to the Industry of *Michael Angelo*, and *Raphael Urbin*, and kindled that glorious heat in them, that give life to their incomparable Workes. But that which was most to be admired was that he performed so many famous things in the compass of a very short life, dying before he was well 26 years of age. This flower being unhappily nipt in the bud and basely poisoned by a malitious Villain.

II. Antonio de Corregio.

Born in a little Village of *Lombardy*; A Painter of great diligeuce and indefatigableness, who having not seen the beauties of *Rome* or *Florence*, yet made the Roman Majesty appear in his pictures and that force that used to be seen in those that came out of those flourishing Schools, neglecting nothing that would add a grace and lustre to his Workes: In the *Capuchins Church* at *Parma* was the *Annunciation* Painted upon the Wall in *Fresco*, so rich a Piece that when the said Church was to be re-edified, they took care with incredible pains aud cost to remove the whole Wall entire, lest they should lose or deface so rich an Ornament; There is a Nativity of his most incomparable fine, where the Body of our Saviour appears all resplendent with light, with which the Shepherds seem to have their Eyes dazl'd, covering their faces with their hands in a decent manner, as not being able to endure the brightness of those *Rays*. A *Chorus* of Angels appear hovering about them in the air, and seeming to celebrate this glorious Birth with a harmony that one would think nothing less then the hand of an Angel could represent it so artificially. *Julio Romano* used to say of some of his Pieces, that he could not have thought art could have gone so far. Besides the delicatenes of his Colouring, he gave such a roundness to the Members, and such a delicacy and art in the Hairs, that the most accomplished pens were at a loss to describe the elegance of his Pencil and the ravishing tenderness of his *Nudities*; such is his *Venus* drawn in a pleasant Landskip, accompanied with *Cupids*, who are whetting a couple of *Arrows* on a stone, one headed with Gold, the other with lead, hard by is a fountain, pleasantly Spouting forth Water, which washes the feet of the *Goddess*, and causesher to seem so really to *shiver*, that one connot behold it, and be altogether unconcerned; This rare person having one day overheated himself in a Journey and drinking cold water by the way fell sick of a fever and died, in the year 1512 being but 40 years of age. Upon which one made the following Verses, which for their elegance ought not to be forgotten.

Hujus cum regeret mortales Spiritus artus
Pictoris, Charites supplicuere Jovi:
Non aliâ pingi dextra, Pater alme, rogamus
Hunc præter, nulli pingere nos liceat:
Annuit his votis summi Regnator Olympi
Et Juvenem subito, sydera ad alta tulit,
Ut posset melius Charitum simulachra referre
Præsens, et nudas cerneret inde Deas.

III. Raphael Urbin,

Sirnamed so from the place of his birth, which was on *Good Friday Anno Dom.* 1480 A person of so sweet a disposition and of so great beauty both of mind and body, that from his Infancy to his death he was tenderly beloved by all that knew him; Having heard of the great fame and emulation that was between *Michael Angelo* and *Leonard de Vinci* he travailed to *Florence*, where the Examples of those great Spirits so awak'ned his Industry, that he resolved to do his utmost to equall their *Renown*, if it were not possible for him to exceed it: At *Florence* he met with all that he could desire, to satisfie his generous thirst of Glory, and with extream diligence copied all that he could find there worth his Curiosity and labour, Adding thereto some Inventions of his own; At length believing *Rome* to be the fittest *Theatre* for him to discover his Excellency in, he offered his service to the Pope, by the recommendation of *Bramante* his near relation and the Popes *Architect*. The Pope when he saw the charmes of his Pencill was ravished with the sight, preferring him before all others, and indeed nothing was ever seen to equall what he has done nigh the *Belveder*, where he represents Mouht *Parnassus* and the *Quire of Muses* in such a manner as has given astonishment to the ablest Painters: The *Fountain* of *Helicon* is environed with a *Wood* of *Lawrell*, the leaves whereof seem to move as being agitated by the blowing of the gentle *Zephyrs*, in the Aire are many winged *Cupids* flying to and fro, and gathering the Branches of the sacred Wood, to compose thereof *Garlands* for the *Muses* and the *Poets*, who appear sitting beneath at the feet of the sacred *Sisters*, singing such divine songs as were inspired by *them*, There is *Virgill*, *Ovid*, *Ennius*, *Tibullus*, *Catullus*, *Propertius*, and blind *Homer* amongst the Antients, *Sappho*, *Dantes*, *Petrarch*, *Boccace* with several others among the Modern, whom one can hardly believe but are all a live they appear so natural. There is a delicious Landskip adjoyning

adjoining which so pleasantly deceives the sight by its ingenious varieiy and its distances, that it seems sufficient to invite the beholders to take a turn in those *Enameled Meadows* and to seek the Pleasure of those *shady Groves* that present themselves to view, with so many charming excellencies and Delights. And it may be truely said of him, that he hath heaped together in his Works, all that he could conceive to be sublime, and all those accomplishments the hand is capable of performing. Whilst the *Divine Raphael* (as he is usually called) displayed here the *Treasures* of his Art. *Michael Angelo* was at work on the other side of the *Popes Chappel*, where he kept himself so reserved, that the Pope himself could scarce get admittance to see his Work, yet *Raphael*, found an opportunity by the means of *Bramante* to make his observations of it; which when he saw, he much admired at the strength and boldness of his Strokes, in which he strove to imitate him, so that there arose no small emulation between these two famous *Rivals*, yet their way of Painting was very different, for *Raphael* fearing he could not be able to equall *Michael Angelo* in the strength of his *Musculous Nudities*, set himself to excell him in the design, and ordering of his *Histories*, in the softness of his Subject, the amiable sweetness of his *Figures*, and the beauty of his *Faces*, and also in a lively expression of the Passions of the Soul in all which he not only surpassed his great *Competitor*, but all that came after him: Tis reported there is a Piece of his, which he made for the people of *Palerma*, of *Christ bearing his Cross*, which was shipwrackt in the Voiage, and afterwards recovered unhurt out of the Water, and being sent to *Palerma*, was by the people of that place carried to *Mount Olivet*, where it is said to remaine to this day, and is more admired by Strangers that pass that way, then the flaming *Vesuvius* or any other the singularities of that Countrey: There are also some curious Pieces in *Cartons* now in *England*, that were designed for Tapistryes, which are by the command of their present Majesties *King William* and Queen *Mary* lately set up in *Hampton-Court*, representing the History of *Ananias and Saphira*, *St. Peters walking to our Saviour upon the Water*, *St. Pauls entertainment by the Inhabitants of Melita after his ship-wrack*, and other Scripture Histories, by the hand of this excellent person. Neither must his *School of the Philosophers* be forgotten: In which is contained a description of the several sorts of learned men and Philosophers in the World, disputing with each other; in one place are the *Astrologers* making figures and schemes which they send by the Angel, to the Evangelists to be explained; amongst the rest is *Diogenes* with his Cup, which Figure is most excellent, *Plato* with his *Timæus*, and *Aristotle* with his Book of *Ethicks*; it is not to be expressed how earnestly and intently the Astrologers and *Geometricians* are, severally handling the Instruments of their particular Sciences, amonst them is a beautiful young man, who seems with his Arms extended and other Gestures to express his admiration, by this is meant *Frederick* the second Duke of *Mantua*, who was at *Rome* when *Raphael* painted it: there is also *Bramante* the Popes Architect, drawing lines upon the ground with *Mathematical* Instruments, *Zoroaster* with a Globe in his hand, and last of all *Raphael* himself who appears with a modest look; in every Figure there appears so much life and Spirit that makes it incomparable. To conclude, He was a person of a Noble and generous Soul, amiable in his Conversation, delighting naturally in doing good, well versed in *History* both sacred and profane, of which he made good use in all his Works; He died young in the 37th year of his age, on a *Good-Friday*, the day he was born on.

Hic ille est RAPHAEL, timuit quo spite vinci
Rerum summa Parens, & moriente mori.

IV. Andrea del Sarto.

Was one of the most eminent Painters of *Florence*, which he attained to be rather by his earnest application to business, and the vivacity of his Spirit, then by the Instructions of his Master: Having attained to a good sufficiency in the Art, he was employed by Pope *Leo the 10th* to Paint the *Triumphs of Julius Cæsar*, in his Palace of *Pogio*, together with two other Painters, who not being able to come near his elegancy, were forced to desist from the design, and to leave the whole glory thereof to him alone: He was extraordinary good at Invention as is manifest in those Pieces which contain the story of *St. Philips life* where he drew amonst other things, certain Gamesters under a Tree, who for their swearing and blaspheming, being reproved by St. *Philip*, instead of reforming derided his Admonitions, when on a sudden two of them are killed by a *Thunderclap* and the rest terribly frighted, and that the dreadful effects of this sin might appear more amazing, with wonderful art, he drew a woman, running out of her House, at the noise of the *Thunder*, as if she were frighted out of her wits, also there is a Horse broke loose at the same Noise, who leaping and bounding in an extraordinary manner expresses the disorder of the whole, very naturally and strong: likewise in the story of *St. John Baptists* life, where he represents him preaching in the *Wilderness* to the Multitude, and shows in the burnt hew of his person the austerity of his life, and particularly the air of his countenance is full of Spirit and Zeal, the *Auditors* appear with great attention (which is variously expressed in several looks and gestures) as astonished at his Doctrine, and when, he comes to baptize them, 'tis marvellous to see what hast some are making to strip themselves, others appear already in the Water, but all discovering their earnest desire of being cleansed from their sins. He is much esteemed by the *Italians* to this day, for his rare Pieces which the *Florentines* preserve with much care and respect, and this they have shown upon all occasions, even in the midst of the fury and insolence of the several *Factions* that took their turnes there; for when they carried fire and desolation through the *Suburbs* of the *City*, they took care to preserve those Pieces of his hand, which were in the *Monastery* of *St. Salvi*, even when they spared not the *Churches*, nor the *Cloisters* themselves: *Frederick* Duke of *Mantoua* had a Copy, by his hand, of Pope *Leo the 10ths* Picture done by *Raphael* which was in the Palace of the *Medicis* in *Florence*, and this *Copy* was the more esteemed, because it was taken for the *Original*, *Julio Romano* seeing it in this *Princes* Closet, could not forbear saying, That it was one of *Raphaels* Master-Pieces; and this his mistake was not rectified until *Vasari* showed him the name of the *Copier* on the reverse of the Picture: One of his most accomplished and best Pieces is *Abraham's offering up Isaac*, which he did for the *King of France*: but it happened not to come into his hands, being otherwise disposed of into the Island of *Sicilia*, hard by Naples: During the siege of *Florence* some Commanders that were in the city, having run away with the publick money; order was given, to have them exposed, by being painted upon the Front of the Palace of the *Podesta*: and *Andrea* was desired to do it; He excused himself in publick, and gave the doing thereof to one of his disciples, but notwithstanding privately went every day in at a Hole made in the Wall, and came out again by night, so that the work was by him so finished, that the Persons might be known by every one, and seemed to be alive. But afterwards, the Government ordered them to be wiped out, having received satisfaction for the offence: He died of the Plague at *Florence*, aged 42. years:

V. Leonard de Vinci.

So many and great were the advantages that this famous person received at his birth, both of mind and body, that he may be lookt upon as a *Miracle* of nature; for besides an extraordinary beauty of body, and so wonderful a strength that he was able with his hands to snap in sunder an Horse shooe, or a Fire-fork, he was endued with so sharp a Wit, and so subtle and piercing an understanding that he no sooner applied himself to the study of good Letters, but he became in a short time very skilful in the *Mathematicks*, *Geometry*, *Musick*, *Painting*; *Musick* first charmed his soul with its divine *Harmony*, and having naturally a sweet voice, he often took delight to joyne it to the sound of his *Violin* which he touched with that dexterity, that made his Musick to ravish the ears of those that heard it; but Painting was the Mistress he most adored, for which reason his father in his youth put him forth to *Andrea del Verochio* a famous Florentine Painter, who was astonished at his bold beginnings, *Verrochio* having begun a piece of the Baptism of St. *John*, ordered *Leonard* to paint an Angell holding up a Curtain in one part thereof, which he performed with such perfection, that it far surpassed his Masters work, who for vexation to be excelled by his disciple, thence forth abandoned the *Pencil*. When he was weary of Painting, he used to busy himself, in finding out ways how to levell *Mountains* or make passages through them from one *Valley* to another, as also by *Machines* of his inventing to raise prodigious Weights, draine marshes and such like projections of his working Braine. One day his father being returned from his Countrey house was desired by a friend of his to get him a *Target* painted by his Son: whereupon remembring what he had read of the *Gorgons* head and *Medusa's* shield, he got together a Collection of *Serpents*, *Lizards*, and such like *Animals*, from all which put together he made up the figure of an *Horrid Monster* whose head, instead of Hairs, was full of Serpents, hizzing out of a dark *Cavern* with their poisonous breath, and sending forth fire and smoke out of its mouth in such a frightful manner that nothing could be more terrible, His father coming into his Chamber to see what he had made upon the *Buckler*, was so frighted when he saw the Piece which *Leonard* had placed on purpose in an obscure light, that he recoiled back and could not be induced to enter into the room

room till *Leonard* told him it was only the Piece he came for, which his father wondring at, caused another to be made to content his friend, and sold it for 300 Ducats to the Duke *of Milan*. After this the said Duke sent for him, to *Milan*, where he Painted for the *Dominicans* there, that admirable Piece of *our Saviours last Supper*, in which the Countenances of all the *Apostles* are wonderfully expressed, but especially the two *James's* in whom there appears so much Majesty and Grace, that endeavyouring afterwards to express our *Saviours*, he was forced to leave it unfinished, for having a long time pondered upon this glorious Subject, he thought his Art was insufficient as not having force or elegance enough to represent the ravishing beauties of that divine Face: The *Apostles* in different expressions of their concern and passion seem very inquisitive and doubtfull who might be the *Traytor*: And designing to represent *Judas* with the most lively image of the *Treason* he plotted in his Heart, he took a great deal of time to consider by what Strokes he might represent this Apostate black enough. The *Prior* of the *Convent* being vexed at this delay, and thinking he neglected it when he saw him sometimes half a day doing nothing but looking upon his Work, that he complained thereof to the Duke, who asking *Vinci* the reason of it, "He replied, *that a Painter ought to consider* "*diligently in his mind what is agreable to his purpose, before his* "*Pencill goes to work, that he wanted but two Countenances to fin-* "*ish, to wit, our Saviours and Judas's, for our Saviours he had* "*in vain attempted with the utmost of his skill to represent with* "*that Majesty and worth it ought, the adorable countenance of one* "*who was both God and man, but that he believed he had now found* "*a means to give* Judas *his true resemblance, and that he thought* "*the surly and malitious look of the* Prior *would serve him as a fit* "*pattern for that subject*: and indeed represented some of the features of this ignorant Priest therein, to his great discontent; The whole work is a Masterpiece of incredible diligence, insomuch that the very Cloth of the Table is done with so much exactness that Linnen it self, shows not better or finer. He had a marvailous dexterity in drawing persons and humors by the life from those Ideas he conceived of them upon a transient view, an example whereof he gave, in the merry postures of certain Clownes which he had a mind to describe with their ridiculous gestures, for this purpose, he invited several Rusticks to a splendid Feast, and having made himself and them merry with the juice of the Grape, he uttered several Comical Fancies amongst them, making them laugh heartily at his facetious Jests, In the mean time he diligently observed all their gestures and deportment, and what it was that wrought such Impressions in their mind, and withdrawing to his Chamber, he painted them in their several humors with so much life and reality that it occasioned no less mirth to behold their several Grimaces then those Jests did, that caused them at the banquet. He was well skilled in *Anatomy* and wrote a Book upon that Subject, and also another of the Art of Painting which was Printed in *Italian* in the year 1650 and since translated into *French*, wherein he shows the way to perfection in this Art. He studied likewise *Astronomy*. When *Francis* the first entred in triumph into *Milan*, *Leonard* contrived for the diversion of this Prince a certain Lyon cut in Wood, which by certain Springs within, stalked along in great state for many paces in a great Hall, and at length stood still before the King, when of a sudden opening its breast, discovered it full of *Flower de Lys's*. Amongst the many Faces which he painted to the life, is one of a Lady of incomparable beauty, which he took so much pains in, that he spent four Months about it; and lest the Lady should be tired by such tedious sittings, or by Melancholy, obscure or cloud that brightness that shone through her sprightly looks, he got Musick and Drolls to divert her all the while, to keep her in constant chearfulness. This was so rarely, finished with such an Air of Joy and pleasantness, and the Minutest things so exactly represented, that it yielded great delight to all that saw it. *Francis* the first King of *France* gave 4000 Crownes for it and placed it at *Fountainbleau*, where it still remains: And the rarity of it was so admired, that the Senate of *Florence* having built a stately Hall in the publick Palace, made an Order to have it painted by *Leonard*, who being glad of this occasion to show, he was no less an Artist then *Michael Angelo*, in great Designs, set about it, having with much Ingenuity prepared a *Machine* that instead of a scaffold carried him up and down in an instant at pleasure, The Subject was, *a Battle of Nicholas Piccinino one of the Duke of Milan's Commanders*, never was there seen such a representation of fury, disorder, and terror as appears there. Among others, there are some Gentlemen contending for a Standard, where the furiousness in attacquing and the obstinacy in defending it, is most livelily and curiously represented; in the thickest of the Conflict appears a couple of Horses raised upwards on an end, striking with their forelegs, and seeming to bite each other with that fury as if they were alive, under neath the Horses feet are two Figures short'ned, lying one upon another; the one with his Arms raised on high, doing his utmost to strike the other to the Heart with his Dagger; and the other strugling with his Arms and Legs as earnestly to avoid it; every where about it is an ingenious variety of *Helmets*, *Breast plates*, and *other Arms, and Attirals of War*, very agreable. After this he travailed to *France*, where he was received by the King with great kindness: A little after his arrival, he fell sick of his last sickness, when being visited by the King he had the honour to expire in the Arms of that great Monarch, as he was raising himself to receive him with due respect; the King finding him dying, could not forbear to embrace him in his last Agony, with the utmost affection and grief imaginable for so great a loss: He died in the 65th year of his age.

VI. Francis Mazzuoli

Was Born at *Parma*; in his Infancy he lost both his Father and Mother, but was taken care of by two *Uncles*, who loved him tenderly, and spared for nothing in his *Educatiou*; He seemed from his *Cradle* to be inclined to this Art, and to be born for a *Pencil*; He was no sooner put to *School*, but instead of minding his lesson, would be filling papers with divers *figures*, which even then he made exceeding well proportioned; whereupon his Relations seeing something extraordinary in this his Inclination, resolved not to be wanting to such hopeful beginnings, and therefore put him forth to be instructed by some of the best Painters thereabouts, so that *Mazzuoli*, at the age of 16, made such delicate Pictures, that it was matter of admiration to see so much Perfection and Elegance in the Work of so young an hand; Hearing the great fame of *Raphael*, and *Michael Angelo*, he desired leave of his Uncles to Travel to *Rome*, to see their Works. When he was there, that he might manifest to that *Academy*, that, it did not possess all the Glory of the Pencil, and the better to please their delicate Palate, he painted *a Madona*, with the *Child Jesus* picking *Flowers* out of an *Angels Bosom*, with utmost care; and that he might yet merit their further applause, by some surprizing novelty, he drew upon a Piece of Wood, embossed in *Mezzo-Relievo*, his own picture, together with the Chamber he was in, and all its furniture as they appeared to him by the reflexion of a *Looking-glass* which was of the same bigness with his Wood, and then covered the whole with *a dark* sort of colour, yet something shining, that represented so exactly the transparency of a *Looking-glass*, and the sight was so ingeniously deceived by it, that one could not presently discern but it was a real *Looking-glass*: He made for Pope *Clement the Seventh* a Piece of the *Circumcision*, in which he introduces a threefold different light, with marvailous subtlety, one comes from the *luminous* body of the *Child Jesus*, the other from certain *Torches* that lighten the Steps, the third from a *Wide opening* where the sight has room to expatiate it self in a large *Perspective*. This industrious persons was so earnest and intent upon his Work, that when *Charles* Duke of *Bourbon* took *Rome* by Storm, he was insensible of the Town's disaster, until he saw himself surrounded with the enemies Souldiers in the Chamber he was painting in, and which was strange, these persons enured to blood and rapine, were so mollifyed with the delicate Charms of his Art, that instead of offering violence to him, they promised to protect him, and were as good as their Word, keeping him secure during all the time of the disorder and the sacking of the Town. Much after the same manner tis reported to have happened to *Protogenes*, When *Demetrius* laid siege to *Rhodes*, he continued all the while the *Town* was besieging, painting in a *House* he had without the Walls, *Demetrius* sent to know of him how he durst venture himselfe without the Walls: "*I knew very well*, "*said he, oh King, your Quarrel is only with the Rhodians, not with Arts.*" The King took him into his Protection, and took so much delight to see him painr, that he even neglected the care of the Assaults, and the Conquest of the Town. But to leave this digression, and return to *Mazzuoli*, after he had thus escaped being plundered, he retired to *Bologne*, where, amongst many others, he gained an extraordinary reputation, by a picture of the *Blessed Virgin* which he made for the *Pope*, in which the *Virgin* appears, not only with an astonishing beauty, but with an extraordinary vivacity of *Carnation*, that shows it self through a sort of yellow Muslin extreme fine; and the *Head-tire* is made with such delicacy and Art, that the Hairs seem loose and to flow in Curles with the wind. This Piece was so admired, that there were above fifty *Copies* made of it immediately, and sent through all *Italy*. No less curious was his Picture of the Emperor *Charles* the fifth with a little *Boy* presenting him with a *Globe* of the *World*. At last he fell to the unprofitable study of *Alchimy*, wherein he spent much time and mony to little purpose, and died in the year 1640, aged but 36. years.

VII. Le Rosso.

When he first set himself to Painting, he was resolved to propose none for his Imitation but *Michael. Angelo*, and attained to such an habit, that his Paintings have an extraordinary *Roundness*, and are very *strong*; *Florence*, his native place, being filled with disturbances and factions, he was obliged to retreat to places of greater security and quiet: *Francis* the first King of *France*, desiring to have him in his service, sent for him to his *Court*; thither therefore he Travelled, and taking *Venice* in his way, he Painted a rare Piece for the Poet *Aretine*, *of the Amours of Mars and Venus*. Being arrived in *France*, he finished many curious Pieces; the most remarkable amongst them are those in the *Galleries* at *Fountainbleau*, some representing the *noble actions* and *exploits* of King *Francis* the first. Others the Histories of *Cleobis and Biton*, *Two brothers drawing their Mother, that was extreme antient, in a Chariot to the Temple of* June: *Jupiter and Danae, with the Golden shower*: *Adonis dying in the Arms of the Graces, and Venus appearing in great despair in a Chariot drawn by two* Doves. The Battle *between the Centaurs and Lapithees*: *A Venus chastizing Cupid for his forsaking* Psyche: *Chiron the Centaur instructing Achilles*: *The story of Semele's being consumed with Lightning by Jupiter*: *The Burning of Troy*: *A Tempest in a Black and dark night* where amidst the light that is caused by terrible flashes of lightning, one sees the raging fury of the *Sea* excellently represented, and the different actions of several men, who endeavour to save themselves from the Wrack; yet notwithstanding perish miserably in the Waves: This last is esteemed the best of all that have been mentioned, and is supposed to design the misfortunes of *France* in the Battle of *Pavia*: But the rarest of all his Works is a *Bacchus* and a *Venus* in two several Pieces; in both which he seems to have aimed at the utmost perfection he was able: The Bacchus seems so delicately soft and fleshy, that it looks more like a real body then a *Figure* represented by Colours only; on one side of it is a *Satyr* who lifting up a *Curtain*, thrusts forward his *Goatish Visage*, and seems to be much pleased to behold the *jolly Lad*; about him are several Antique Vessels, painted some of Gold, silver, Chrystal, and Earth, as the Trophies of a *Bacchanalian Combat*, with so great variety of Invention, that makes it extreme pleasant: He had an excellent way of painting Still-life, of which sort one is very famous which he made, containing all that was necessary for the service of a *Royal Feast* ranging in order, *Utensils* of all sorts, *Cups*, *Basons*, *Candlesticks Salvers*, *Salt-sellers* &c. All of such different formes, and so curious, that the King caused them to be imitated in silver gilt, and made use of them in his Reception of the Emperor, *Charles* the fifth at *Fountainbleau*. In fine he grew exceeding rich by the excellency of his Workmanship, living in much splendor and magnificence, keeping both men and Horses in great abundance, his House as full of sumptuous and rich furniture as the greatest Lord, himself was honoured by the chiefest of the Court, reverenced by all lovers of Art, and so beloved by the King, that he often found him more profuse in his liberality to him, then otherwise; But behold here the miserable uncertainty of world y prosperity, in the height of all his Grandure and Felicity, of a suddain he fell into a miserable condition by an unhappy disaster that befel him upon this occasion; It happened that *Rosso* was robbed of a considerable sum of money, and a certain *Florentine* that frequently haunted his House, as his friend, and a great lover of Art, was suspected by him of the Robbery, *Rosso* having great Authority, caused him to be imprisoned and put to the Torture, where he maintained his Innocency with that constancy that procured his Release, After which resenting the disgrace with indignation; and finding his body mangled and broken by the excess of his Tortures, he prosecuted *Rosso* with all eagerness imaginable, resolving to leave nothing unattempted to have his full satisfaction and revenge; *Rosso* fearing the ill consequences of so fierce a pursuit, and struck with remorse at the unjust treatment of this innocent person; formed a horrid design to make himself away, which he did by poison that he got a *Peasant* to bring him from *Paris*, under a pretence that he had occasion for it to make a Varnish of. The poison was so strong that the Peasant had like to have lost his hand in which he carried it. He had a great understanding in mixing his Colours, and to distribute them in the *lights* and *shadows* of his *Drapery* with such Art, that few have been able to imitate them. His *Carnation* was usually very natural and full of life, and distinguished as to the *Ages* and *Passions*, with marvellous Judgment; Besides the roundness of his *Nudities*, he gave to every part its proper and regular motion, by true observations of the Muscles making it appear he was well versed in *Anatomy*, and other like necessary qualifications of a good Painter: He died *Anno Domini* 1540.

VIII. Polidore de Caravage.

Was born in *Lombardy*. In his youth he was in so mean a condition, that he was forced for his subsistance to be a Common Labourer to *Masons*, carrying Water and other necessaries towards building the Galleries of *Leo* 10*th* untill the sight of some of *John d' Udines* Works excited in him a generous resolution to free himself from this unseemly Profession, and exchange it for something more glorious: A happy occasion presented it self to him for this purpose, by the friendship he had contracted with one of *D' Udines* Schollars, who communicated to him all his Masters good Instructions, and he followed his business so close, that he soon outstripped his obliging friend, and made himself taken notice of for a rare *Artist*: Being more addicted to study greatness of Design, than the delicacy of *Colouring*, he associated himself with one *Pelegrine*, an experienced Painter of *Modena*, and they together painted that curious Piece, of *The City of Rome*, under the representation of a *Woman* holding the World in subjection, and to which the subject *Nations* are presenting their Tribute. *The Wrestling of the Olympick Games* in the Front of the House of *Spinoli*, wherein is perfectly described the strength and agility of Bodies. A *Sacrifice*, with all its solempnity; The *death of Tarpeia, by the Sabines*. He also painted near *St. Angelo*, the Triumph of *Furius Camillus*; near to that The History of *Phalaris*, the Tyrant of *Agrigentum*, and the manner of *Perillus's* suffering the Torments of the *Brazen Bull*, which he himself invented for others: Also a Battle after the antient manner, full of goodly Inventions: *Romulus* with his plough marking out the Boundaries of *Rome*. The Court of *Savelli* is adorned by him with *the ravishing of the Sabines*, and the defeat of *Porsenna* by *Horatius Cocles*: In Mount *Cavallo*, is a most curious representation of one of the *Vestal Virgins* carrying water to the Temple, in a *Sieve* for a proof of her *Virginity*, another, of the unexspected reliefe which *Furius Camillus* brought to *Rome*, at the very instant when *King Brennus* was employed in seeing *the Gold* weighed which the vanquished Romans, were to have paid for their ransomes. Indeed *Italy* never had a person, that painted more of Antiquity, or more correctly then he: He thus bestowed his time in *Rome* for a long space living in great content and a undance; untill the taking and sacking of that Town by the *Duke of Bourbon* and his Army, after which he retired to *Naples*, and then to *Messina*, where he still increased so much in Wealth, that it proved the unhappy occasion of his death, for a *Sicilian* which he kept in his service, casting a covetous eye upon his Treasure, took his opportunity in the Night, and strangled him with a Napkin, and after he had robbed him made his escape for some time, but afterwards this bloody Murtherer was discovered and received the due Reward of his *Villany*.

IX. Julio Romano

Was the disciple of the incomparable *Raphael*, whom he so intirely loved and imitated that none of his disciples came nearer the designs of that renowned person: The first proof of his Ability, was in those curious paintings in *Leo the* 10*ths* Galleries, of the *Creation of Adam*, and *The sacrifice of Noah*: Raphael seeing that he wanted nothing of a compleat Painter, instructed him also in Architecture, and made him the most considerable in that Art next himself and *Buonarota*, and his affection towards him was so great, as to make him his Heire both of his Goods and glory, leaving his whole Estate to him and one more, upon this condition, that he should finish the *History of Constantine* which *Raphael* had begun in the Pope's Palace, judging none fit or capable but him alone to perfect a Work suitable to its first beginning: Which he accordingly set abour, after the death of *Leo the* 10*th* under the *Pontificate* of *Clement the* 7*th*: Following his Masters design therein, he divided the History of this Emperor into four great pieces. The first represents *Constantine making an Oration to his Army, upon the sight of the Cross* which appeared to him in the Aire with these words *In hoc signo Vinces*. The second is the *Battle* between him and *Maxentius* and the defeat of *Maxentius*, who is seen as he is drowning in the *Tiber*, where he was forcibly carried by his high-metalled and unruly Horse, that flounces and makes violent struglings in the Water. The Soldiers Armes, and military Ensignes are exactly after the manner of the *Antient Romans*, the Patterns whereof, *Julio* took from *Trajan's* and *Antonines Pillars*: The next is the *Baptism* of Constantine by Pope *Sylvester*; In the 4th is the said *Prince* at the feet of the same *Prelate*, who sits upon his *Pontifical* chair in St. *Peters Church*, which appears in an admirable Perspective, *Constantine* presents him with a *Modell* of *Rome* in Gold, as a token of his *Donation* of this City to the *Holy See*: After he had finished these he travelled to *Mantoa* where he was *kindly* entertained by the *Duke*, who bestowed

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on him at his first coming, a stately and richly furnished House: This *Prince* having a design to build a noble Pallace for himself, employed *Julio* in it, who showed upon this occasion not only his great Skill in *Architecture*, in the order and design of the building, but adorned the inside with most exquisite rarities of painting. In some of the Roomes are described the *Amours of Cupid and Psyche*; *Their marriage*: *The Banquet of the Gods at her Wedding*. *Venus her anger against Cupid for forsaking her*: The whole surrounded with a Work *in Basso-relievo* of *Festons*, *Garlands* and *Grotesque* Work very curious. In the Room of an Antichamber he painted the fall of *Icarus* in such an Invention, that surpassed the Judgment of the best Artists: He represents him in his flight making towards the Sign *Cancer* and the Sun entring into that of *Leo*, which melts the wax of his Wings, and with the force of its Beams sets the feathers on fire, which fly about the Ayre, the smoke whereof and the crackling as they fly in sparkles looks so natural, that the sight makes a man almost think he heard them. Terrour and amazement appears in the Countenance of the audacious youth, his body looks as if it were tumbling headlong from the upper Region of the air with such a swift motion and with that force, that it seems loose from the Cieling and is apt to fright those that suddenly enter the room, he seeming to be just falling in that violent motion upon their heads: Below is the disconsolate *Dædalus* casting a ruefull look towards heaven, where he sees and bewails the disastrous misfortune of his Son: Although these are admirable, yet being resolved to do his utmost to make something more surprizing, he chose for his subject, The story of the *Giants* endeavouring to scale *Heaven*, this was wrought in another Room of the same Palace most incomparably: In the top he painted a Heaven invironed with Clouds where all the fabulous *Deities* of the Heathens appear in various postures expressing different passions. *Juno* stirrs up the Winds and Tempests, *Pallas* prepares for the fight, and seems to consider the success with uncertainty, *Venus* in a great fright runs to *Mars* for assistance, *Neptune* secures himself with his *Trident*, *Apollo* driving the Chariot of the *Sun* in some confusion is stopt by the *Hours*, *Diana* looks pale and wan fearing the Heavens should be destroyed, *Saturn* runs away, to avoid the Confusion, *Pan* lays hold of a *Nymph*, that is making her escape, *Bacchus*, *Silenus* and several *Satyrs* are seeking places to retreat to; *Vulcan* having a great Hammer upon his shoulder, looks with much earnestness upon *Hercules* who is incouraging *Mercury* to the fight, *Jupiter* appeares in the top of all the Roof in an admirable fore-shorting, and darts his Thunder-bolts with a countenance inflamed with anger. Below all, is the field of Battle, the *Giants* appear heaping Mountain upon Mountain to climb up to Heaven, but are hindred by the resistance of some of the Gods, *Jupiter* disperses them with his Thunder, *Briareus* lies groveling under a Mountain that he had torn up with the Trees, houses, and other buildings upon it, others killed with thunderbolts lie stretched out dead in several postures, amongst the rest one lies languishing and gnawing the ground and making horrid Grimaces through the anguish of his pain; through the cleft of a rock, are several to be seen flying in great confusion up and down the fields, which Figures appear very strong and pretty by the light that proceeds from certain flashes of lightning, some are overwhelmed with Rocks, others perish under the ruines of *Temples* and buildings thrown down by Earthquakes: Among the rest there is a Chimney built so artificially, that one would conclude it to be part of those ingenious ruines; upon it is *Pluto* drawn followed by *Furies*, who full of terror accompany him to Hell: Several of his designs have been curiously graven in *Copper-plates* and published to the World in prints, of which sort are these that follow; *A Chyrurgion cupping a Womans shoulder*: *A Madona travelling to Egypt*, where *Joseph* holds the Ass, while some Angells pull down the boughs of the Date-trees that Christ may gather fruit: A *She-wolf giving suck to Remus and Romulus*: A great Design of *a Prison*, where the Prisoners are put to torture in several manners. After this Incomparable person had lived a considerable time in these Imployments at *Mantua* in great splendor and renown, he died to the great grief of all that knew him and his accomplishments, in the year 1546 and in the four and fiftieth year of his age.

X. John D'udine.

Was brought up by *Raphael* who took a singular affection to him and communicated to him the most curious secrets of his *Art*. He was the first founder or rather restorer of an Invention that had been lost for several ages, for it hap'ned that while they were digging under the Ruines of the Emperor *Titus* his Palace, there was discovered several *subterranean Vaults*, adorned with variety of *Grotesk* work and of Festoons in *Basso-relievo*, made of firm and well compacted Plaister, which appeared as sound as if it had been but lately made, *D'udine* marvailing at the rarity hereof, set himself to consider of the composition of the Plaister, and so earnestly bent his mind thereunto, that after he had made divers *Essays*, he at last found out the secret of the antient composition of this kind of Plaister, by mingling the Dust or Powder of white Marble with Lime-stone, *Raphael* was the first to whom he communicated his success, who perswaded him to put it, in practice in *Leo the Tenth* Galleries: According to his Counsel *D'udine* made in those Galleries several Birds, fish, and other fancies in *Bosso-relievo* with so much grace and Art that when it was first seen, it was commonly said that this art appeared rather in its perfection, then in its beginning: In another place of the *Popes* Palace he painted a pretty intermixture of Roses and Greens, with the twinings of a Vine, through which is to be seen the Azure of a transparent skye, so that the tender Branches and leaves seem to hang loose from the Picture and to wave to and fro at the motion of the Wings of several *little birds* that are drawn fluttering about it, Art has here so lively imitated Nature, that each seem to have a real motion: As strange and rare as this may be lookt upon to be, yet what he did for the Cardinal de Medicis Palace in Mount *Mario* in the judgment of some went beyond it; In the *Cieling* he painted several living creatures in *Festoons* very fine, in the Garden is a delicate fountain which spouteth forth Water out of the mouth of a *Marble Elephant*; about it are painted to the life a pleasing Variety of several *Shel-fish* and *Sea-Monsters*, in imitation of those he had taken out of a Temple of *Neptune*, discovered about that time, under the ruines of an *old Palace*. Hard by this was another Fountain, where Nature and Art seemed to strive which could do most to the perfecting the beauty of that solitude, out of the Cleft of a Rock, issued forth a Water as clear as *Chrystal* which falling by a rebound upon certain *Jaspar-stones*, seemed to wash of the spots, or rather charmed the sences by the mixture of its Silver froth, with the reflexions of stones of various Colours, and the sweet murmuring of its falling; In the Concavities of the rock were certain little *Isicles* in appearance, dangling so artificially, that the Eye could hardly discover this delightful cheat; on the top of the Rock was a *Lyon* cut in Stone, whose hair was supplied by the Moss that grew upon it, and which, by the posture it was in, seemed to *Roar*: In a *Gallery* of the Palace of *Chigy*, which *Raphael* painted, were some Festons of Flowers and fruit so finely painted by him, as well in their primitive Greenness, as in their full Maturity, that whoever saw them were apt to think they were moved by the agitation of the aire; the variety of Colours is very delightful, rejoicing the sight with their curious mixture which seem to transcend the beautiful variety of the *Rain-bow*; neither has he omitted to refresh his *Flowers* with the gentle breezes of the *Zephirs*, and the fannings of *Aurora's* sighs, who seems also to bedew them with her tears, as if she foresaw that some rude hand would soon crop them; the whole is expressed with the greatest resemblance and strength imaginable; Thus he lived delighting in this manner to employ his time, till he was very old, when both his mind and body being weakned with age, his hand wanted that vigour and elegance which he performed in his flourishing years. He died *Anno Dom.* 1564, aged 70 years, and was buried near his Master *Raphael* in the *Rotunda* of *Rome*.

XI. Michael Angelo Buonarota

Was born 16 *Mar*, 1474, and descended of an antient Family of the *Earls* of *Canossa*: His Father having many Children, and but a small Patrimony, was forced to put them out to some Employment or other to get their living: *Michael Angelo* in his youth was much addicted to designing, and drawing Figures upon paper, which his Father taking notice of, when he was fourteen years old, put him to *Dominick Ghirlandio*, a painter of good repute in *Florence*, under whom he soon profited beyond all that were of equall standing with him, insomuch that his Master was astonished at the progress he made; One day finding a design of his Masters, which was copied by one of them with a Pen, he boldly touched up the Figures and added a new ornament to his Masters design which was judged very curious: Another time *Girlandio*, working upon a great design in the New Church of St. *Maryes*, *Michael Angelo* for his recreation drew a design of the Scaffold, the Tools, and different postures and figures of the Workmen in their several Employments, with so much art, and ingenuity, that his Master was astonished at the sight, and foretold that he would one day be the Miracle of an Artist; Suitable to his excellency in painting was his ability in *Sculpture*, of which kind, he is much applauded for an old *Faune* of marble, which he made for *Lorenzo de Medicis*, laughing with his mouth open, showing his Teeth, some whereof seemed to be wore out with rottenness; also the *Battle* of *Hercules*, and the *Centaurs* by the ad-

vice of *Angelus Politianus*; a *Hercules* for the King of *France*: for a *Roman* Gentleman called *Jacopo Gallo*, a *Cupid of Marble*, with the figure of *Bacchus*, holding a Cup in his right hand, and in his left a *Tygers* skin, and a bunch of grapes, which a *Satyr* endeavours to eat of; in which figures are a mixture as it were of both sexes, they having the strength of the men and the roundness and fleshiness of the women: A *Cupid* asleep, for a Gentleman of *Milan*, who sold it for 200 *Ducats* to the Cardinal St. George: These curious Works making him become famous, he was sent for to *Rome*, by Pope *Julius* the second to build a sumptuous Tomb, which the said Pope designed for himself; but *Julius* dying before it was perfected, the design was obstructed, and the figures which *Michael Angelo* had carved for this Monument were sent to the *French* King by whom they were charily preserved and put into the *Castle* of *Equan*, whence they were afterwards transported to *Richlieu*. *Clement* the seventh coming afterwards to be Pope, and designing likewise a Tomb for himself, *Michael Angelo* carved him five figures: The first was the *Virgin* holding the *Child Jesus* in her Armes, who turns himself very prettily towards his mothers bosome; and four others, representing *Day* and *Night*; *Aurora* and *Crepusculum*, whereof *Aurora* is said to be the softest thing in the world. *Paul the Third* being promoted to the Pontifical Chair, set him to draw that admirable piece of the *last Judgment* in *Sixtus's* Chappel in the *Vatican*, where the greatness of its design is so lofty, and Majestick, and the actions are so Natural, and agreable to the subject, that it is impossible to express its perfections, or give it its due character; on one side is the lively picture of terror and amazement, on the other side, of joy mixt with grief, fear with hope; whatsoever the Poets have feigned of the pleasures of the *Elysian feilds*, or of the *Torments* of *Hell*, is there expressed by the bold strokes of his pencil; so that nothing can look more delightful and more terrible both together: Tis reported, that the Pope coming one day to see it when it was nigh finished, attended by *Messer Biagio*, his Master of the Ceremonies, whose opinion of it being asked by the Pope, *Biagio* answered, that in his Judgment, it was a very undecent thing to expose such a number of naked figures in so sacred a place as a *Chappel*, and that it was fitter to be placed in a *Bawdy house* then in the *Popes Chappel*. This displeased *Michael Angelo* so much that as soon as he was gone, he drew this *Biagio* to the life by the help of his memory, placing him naked in Hell with a great *Serpent* fastned to his middle, and environed with a Legion of Devills. And all that *Biagio* could do, could never get it out, but it remains there, as they say, to this day. This Work was eight years a finishing, at the end whereof the people thronged in Crouds to see it on *Christmas* day 1541, and showed their admiration of the Artist, by repeated acclamations, making the Aire eccho to the name of *Michael Angelo*. For the *Duke of Florence's* Palace he made that curious *History* of the Battle near *Pavia* in a Cartoon: In the piece is a World of naked figures drawn as swimming in the river *Arno* to refresh themselves in a time of great heat, while they are thus doing an Alarme is supposed to be given by the sound of the Trumpets and Drums. Tis most pleasant to see with what hast the soldiers get out of the Water to dress themselves in order to engage the Enemy and assist their Comrades, who appear a far of attacqued by some of the Enemies Horse, amongst the rest is an old fellow with a Garland of Ivy about his head, trying to put on his stockings which he finds great difficulty to do by reason of the wetness of his feet, who seems to be so earnest and violent that his mouth looks *distorted*, and all the *Nerves* and *muscles* of his body to be strained to get them on. This piece was most admirably designed, full of curious and strong *shortnings* and was the study of all the Painters of that age.

He was a person very studious, and well vers'd in the Holy Scriptures, and Historians both Sacred and Prophane; well skill'd in *Philosophy* and *Poetry*, as appears by some *Commentaries* he made upon *Dantes* and *Petrarch*, and some *Italian* Verses very elegantly writ by him to the Lady *Marchionesse* of *Pesquara*: As he attained to vast Wealth by his Industry, so he was very liberal and charitable towards the Poor, often giving large Sums for the marrying of Virgins that were poor: to one of his Nephews he gave four thousand Ducats at one time, and another time he bestowed on him ten thousand Ducats. Asking one day one of his Servants called *Urbino*, *What he would do after his death?* was answered by him, *That he must then endeavour to get another Master*: *Alas! poor man* (says *Michael Angelo*) *that shall not be if I can help it*, and gave him 2000 Ducats to live upon. These and such like Noble Qualifications, with which he was endued, together with his Excellent Parts, made him the Darling of the Age, belov'd and honour'd by the most considerable Princes of the World; as the Emperor *Charles* V. *Francis* the I. King of *France*, the Duke of *Tuscany*, and the Republick of *Venice*: *Solyman* the Magnificent, Emperor of the *Turks*, endeavour'd by extraordinary offers to get him into *Turky*, to assist him in some Designs he had on foot: Cardinal *Hippolyto de Medicis* seeing him one day taken with the beauty of a Horse which was in his Stable, sent him the Horse, with 10 Mules laden with Provender, and a Groom to look after them. Thus having gained a never dying Fame, and spent a long Life in great content and satisfaction, he yielded up to Nature the Tribute which was due to her, *Feb.* 17*th.* 1564. aged 90 years, and was buried in the Church of *St. Peter Major*, being attend to his Grave by all the Artists of the City.

XI. Titian

Born in the Year 1480. Was the Disciple of *Giorgion*, whom he so nearly imitated, while he was under him, that some of his Works were not only supposed to be his Masters, but the best of them; which so anger'd him, that he turned him off, for fear he should one day eclipse the Reputation he had obtain'd in the Art; which yet, notwithstanding, he failed not to do; insomuch that the Senate of *Venice* taking notice of his Merits, made him Painter to their Republick; by which *Titian* was obliged to make with his own hands the *Portraits* of all the *Doges* that were elected in his time, which were to be hung up in the Palace of St. *Mark*. Some time after he went to the Duke of *Ferrara*, for whom (amongst other things) he made a *Venus* accompanied with the Graces, and some *Cupids*; who never appeared so lovely to the eyes of *Paris*, as he has represented her in that Piece; he painted also the said Duke as big as the Life, leaning with his Elbow on a Piece of Cannon; for which he was well rewarded, and extremely applauded. After this he returned to *Venice*, being obliged thereunto by the Duty of his place, and painted a great many Pieces, which serve to this day for an Ornament to their Churches, and most sumptuous Houses; particularly that in the Church of St. *Giovanni Epolo*, of St. *Peter* the *Martyr* is most considerable; the Saint who is something bigger than the Life, appears fallen on the Ground in a Wood; a Soldier attacks him, and gives him such a mortal Wound in the Head, that the horror of Death appears in his Face, while his Companion flying, shews an extraordinary apprehension; In the Air are two Angels environ'd with a sudden Glory that enlightens the Landskip; which way of embelishing his Pieces by Landskips he learnt of the *German Painters*, it being a thing not usual among the *Italians* before: *Francis* the I. King of *France* coming with an Army into *Italy*, sent for him to his Camp to draw his picture, the like he did for the Emperor *Charles* the fifth armed *Cap a pee* which was so highly valued that he received ten thousand Crowns for a reward. Also for an *Annunciation*, which he presented the said Emperor, he received two thousand Crowns. In the, year 1546 he was invited to *Rome*, and presented to the Pope by Cardinal *Farnese*, who ordered him a lodging in the *Belveder*, where seeing so many glorious productions of Art, he was resolved also to leave some Monuments of his renowned pencil, which while he was doing, *Michael Angelo* desirous to be better acquainted with a person, whose fame he had heard so much of, went often to see him, and could not deny him the praise that was due to his extraordinary merit, adding that he excelled in the roundness of his faces and the softness of his *Carnation*, and that if *Titian* had been but acquainted with the Antiquities of *Rome*, he would infallibly have surpassed the greatest masters, of the age. *Titian* having given satisfaction to the Pope and the best Artists in *Rome* returned again to *Venice* laden with honour and wealth. At his arrival he drew *Mary Queen-Dowager* of *Hungary* A *Prometheus chained to mount Caucasus*; *Sysiphus rolling the stone* in Hell. *Tytius* gnawed on by *Vulturs*. *Tantalus* gaping after the *Apples* that fly away from him, and other excellent *Pieces* of the *Poetical Fictions*, which since came into the possession of *Phillip* the second of *Spaine* and were put into the *Escurial*. Our *Saviour's* last *Supper* which he made for the said King *Phillip* is a piece of extraordinary beauty and very great, being seven yards long. It is almost incredible what a great number of *Portraits* he drew of the several *Princes* and men of *Quality* in his time. The Emperor *Charles the fifth* who like *Alexander* would be drawn by none but this *Apelles*, was drawn three times by him, for every one of which he received one thousand Crownes, over and above an annual pension of two thousand *Crownes* out of the *Chamber* of *Naples*, and the honour of *Knighthood*, so that he grew *exceeding rich*, and arrived to an high degree of *honour* and *reputation*; He was of an admirable *Constitution*; having never been *sick* in all his *life-time*, ever *pleasant* and *free*; His house was the resort of all the *Ingenious*, and *persons* of the *best Quality*, he himself being extreme *well* bred and *courteous*. He had so great a love to his Art, that he continued his *Labors* therein, till he was *fourscore and six years of age*; at last he died of the plague at *Venice*, in the nineteenth year of his age.

Peria

XII. Perin del Vaga.

Seemed to be most *unfortunate* in respect of *his first entrance into the World*, for his father, who had consumed a *good estate* in extravagancy, was forced for his *subsistance* to list himself a *Souldier* in the *service* of *Charles the Second King* of *France*, when he made his *expedition* into *Italy*; His *wife* who attended him in his *misfortunes*, was delivered of this *Child* in the *Camp*, in the middle of all the Army; He was not above two *months old*, but the *mother dyed* of the *plague* and his *father* being forced to follow the *Army*, he was left alone in a *Village*, where he was brought up by the *milke* of a *She-goat*; and his father coming after wards to *Bologna*, there married a *second Wife*, who had likewise lost her *Husband* and *Children* by the *Plague*; this made her take *compassion* of this *little creature*, and having *milk* of her own, made an end of bringing it up; It was called *Peter*, and afterwards *Perin*; and being left by the *father* in the hands of some *relations* at *Florence*, and they growing weary of keeping him put him to serve an *Apothecary*; but not likeing that Trade, he was taken into the service of a *Painter*, called *Andrea de Ceri*, who conceiving good hopes of the Lad, took all the care imaginable to bring him up, behaving himself rather like a *Father* then a *Master* to him, and at last knowing himself not capable enough to make him a *compleat Artist*, and finding the Boy very *ingenious*, he put him to *Ridolph Ghirlandio*, one of the best Painters at that time in *Italy*, who carried him to *Rome*, and in a little time he outstripped all the young men that lived at the same time with *Ghirlandio*: At length having an aspiring mind and a mighty inclination to *great designs*, such as he saw eminent in *Michael Angelo Buonarota*, and *Raphael*; he was inflamed with an incredible desire of *imitating* them, as most worthy his *ambition* and *choice*; but withall considering his owne *poverty* and *mean condition*, and how that to get *Bread*, he must *work* for the *Shops* of *ordinary Painters*, it made him almost despair of ever *growing considerable*; but at length he *surmounted* all *difficulties*, and opened to himself a way to *renown* by an *obstinate persisting* in *hard labour*, and by an extraordinary *success* that attended it, for he divided the week into two parts, working one half of it for *bread*, and setting the other half apart for *Improvements*: Having by this *extraordinary diligence* gained a mighty progress in the Art, he was readily entertained among the *disciples* of *Raphael*, who never let slip an opportunity of helping forward any *ingenious Artist*, and he so easily captivated the *affections* of that *incomparable person*, that he employed him in the *Galleries* of *Leo* the tenth where all the best *Artists* of *Europe* were at work in emulation of each other; He was not long amongst them, but in many things he outdid them and grew in a short time one of the boldest Designer of all Rome, understanding the Muscles and the difficultest part of the Art in naked figures: In this Gallery he painted the *Battle of Josuah and the Amorites* a work of, great difficulty in respect of the greatness of the subject, but it was so well performed by him, and so highly approved of that he was ordered to do several other of the Histories both of the Old and New Testament in the same place, in all which their appeared so much beauty and resplendency that made both the Painter and his work, exceedingly admired and esteemed. In the Great Hall called *la Sala di Pontifici*, the Ceiling was committed to him and *John d' Udine*, which they divided into seven Ovalls in which they painted, the seven Planets each drawn by the Animal that is appropriated to them by the Poets, As *Jupiter by his Eagle*, *Venus by her Doves*, &c. To which they added the Signs of the *Zodiack* with several of the other *Celesti al Constellations* most of which figures are of *Perin's* hand. In the middle of the Roofe is a Round in which are four *Figures* like four *VICTORIES*, which hold the Popes Crowne and Keys, which figures being shortned extreme masterly are besides adorned with a most beautiful light Drapery which discovers very gracefully so much of their naked Arms and Legs, as is decent. After this he made for the Arch-Bishop of *Cyprus* certain Faunes, and Bacchinals: for Seignior *Baldafini*, the *Exploits of* the *Romans* from the time of *Romulus*, to that of *Numa Pompilius*: for Cardinal *Bucci* the Prophets *Isaiah and Daniel*: after this He worked with *Julio Romano* and *Francisco Penri* in *Pope Clement the sevenths* Palace, until the sacking of Rome by the *Duke of Bourbon*, in which time of publick Calamity, *Perin* was fain to run up and down with his wife and Child, carrying them from place to place to save them from the fury of the Souldiers, and at last he himself was taken prisoner and was forced to pay so great a ransome, with such ill usage that he was like to have run mad, but at length he got over his misfortunes a second time, for Prince *Doria* finding him out, sent for him to *Genoa* to direct in the building a new Palace which he designed, and to make the ornaments thereof, *Sylvio de Fiesole* was employed in making the Statues, and *Perin* in the design of the Fabrick, and the paintings. He painted in the first place several *Trophies*, and pieces of *Gretesk* and in the next the *Portraits* of the most eminent *Captains* of the House of *Doria*, all armed, and over them is written in letters of Gold these words, *Magni viri, maximi Duces, optima fecere pro Patria* in another the Shiprack of *Æneas* and his Fleet, in which there are naked figures, both dead and alive, great number of Galleys and vessels broken and overset, the Sea most terribly raging in high billows, the Heavens obscured and all the tokens of a terrible storm, the whole is surrounded with a curious ornament in *Stucco Work*, in the second Hall he represented *Jupiter* darting *his Thunder-bolts* at the *Giants*. And out of Ovids Fables he chose some of the most delightful of them to adorne four other Chambers; Some of the other lodgings were painted by his disciples from designs of his preparing for them, insomuch that he made that Palace to be one of the wonders of *Italy*, both as to the magnificence of its building and the beautiful Embelishments of his hand: It was *Perins* Misfortune to have dissipated in wine, and women the best part of what should have maintained him in his old age, to repair which Error he fell into another, which was to make himself cheap, by undertaking any little piece for a small sum of ready money; so that being forced to excessive labour, and yet but little coming of it, he began to grow melancholly, and having no other comfort, but as oft as he could, to get to the Tavern, with a good Companion, and there drown his sorrows in a *Brisk Glass*, which being a Custom he had long frequented, he at last drank to such excess that that together with some other heats of youth brought him to his end at the age of fourty seven years.

XIV. Albert Durer.

Born at *Norimbergh*, in the year 1470. was both an extraordinary Painter and Graver: In the Emperor's Palace at *Prague*, is to be seen a *Christ carrying his Cross*, painted by him with much delicacy, which the Town of *Norimbergh* presented to the Emperor; also the Adoration of the *Three* Kings; Two Pieces of *the Passion*; in one of which is himself painted with a Roll in his hand, with this Inscription; *Albertus Durerus Noricus faciebat Anno de Viriginis partu* 1511. There is also a most ravishing piece of his, of *Adam* and *Eve*; upon which an Ingenious Poet made this Witty Descant;

> *Angelus hos cernens, miratus dixit; ab horta*
> *Non ita formosos, vos ego depuleram.*

At *Franckfort* there is an *Assumption* of his in a Monastery, whose extraordinary beauty brings in a good Revenue to the Religious of that *Convent* by the great Liberalities of people that come to see it; altho he painted much, yet his chief Employment was in Graving or Cutting Figures in Wood. Neither was he less renowned for some Books which he has published, then for his graving or painting. Posterity will alwaies be obligded to him for his Book *of the proportion of Bodies*. His Rules of *Architecture* and of *military Discipline* is esteemed worthy the curiosity of *Princes* and *Generals* of *Armies*, He was of that courteous and affable temper that gained him the love and esteeme of all that knew him: the Emperors *Maximilian the first* and *Charles the fifth* especially signalized their affection to him by many favors. *Maximilian* one time ordered him to draw some great design in his presence, upon a Wall, which being above his reach, and there appearing nothing ready at hand to stand upon, the Emperor commanded one of his Attendants, to lye down upon the ground that *Albert* might stand upon his back, till he had finished the outlines of his design, and lest this person should think himself too much undervalued to serve as a footstool to a Painter, the Emperor in token how much he valued both the Art and the Artist, conferred on him a large degree of honor, and imediately made him noble and gave him for a Coat of Arms. *3 silver Escutcheons in a field of azure*. He died in the year 1628 and was buried at *Norimbergh*.

XIII. Hans Holbein.

Born at *Basle* in *Switzerland*. His manner of painting was extraordinary and unusual, differing both from the antient and modern way, so that it seems as if he had not been excited or instructed by any Example from others but followed the dictates of his own *Genius*; and though it be doubted (his way being so peculiar) whether he ever saw any of the rarities of *Italy* or had any *Master* to instruct him, yet nevertheless there is nothing to be seen of his doing, but is painted to the utmost perfection as is manifest in that piece of his, *of Deaths Dance* in the *Town-Hall* of *Basle* the design whereof he first neatly cut in Wood and afterwards painted, which appeared

so

so fine to the learned *Erasmus*, that he requested *Holbein* to draw his picture, desiring nothing so much as to be represented by so Judicious an *Hand*. And perceiving by his rare pieces that he deserved a more plentiful fortune and a more illustrious place, he perswaded him to travel to *England*, promising him considerable advantages from the bounty of *Henry the eight* a cherisher of *Arts*. Holbein at his request set forward for *England*, carrying with him *Erasmus* his picture and Letters of recommendation to Sir *Thomas Moore* then *Lord Chancellour* of *England*. *Moore* received him with Joy, and kept him for three years in his House; During which time he drew Sir *Thomas's* own *picture*, his *wives*, *childrens* and *several* of his *intimate* friends and *other near* Relations which was hung round the *Great Hall* of his House, where the King being invited one day to a sumptuous dinner, and at his first entrance into the Hall beholding so many ravishing objects, the pictures seeming almost with as much life as the persons they represented, who were most of them then present; and admiring at the excellency of the Workman sent for him and entertained him in his service upon very advantagious Terms. The King manifested from time to time the singular favor and regard he had for him, and particularly upon this occasion. *Holbein* being one day busy upon the picture of a *Lady* that belonged to the Court, a certain person of great Quality came to him to see him paint, *Holbein* not being willing to be disturbed, opposed his Entrance in a civil manner, but seeing he would take no denial but attempted to force his way, giving scope to the brisk humour that is natural to those of his Nation, he gave him so rude a repulse that the Earle tumbled from the top of the Stairs to the bottom; at the noise of his fall his Attendants flocked about to revenge the affront that their master had received, and mischief would no doubt have ensued, had not *Holbein* jumpt out of the Window and made his escape to the King to implore his protection, which he did with so good a grace, that the King sent for the Lord and charged him upon his Allegiance to lay aside all resentment and that no violence should be offered upon the utmost perill. Some say he added words to this Effect, *Have a care that no mischief befalls him, for though I can make a Lord when I please yet such a painted if lost can never be recovered.* His master-piece is that of the, said King as big as the life, and represents his person so lively that this piece discovers the fierceness of his looks, and that severity in his Countenance which made him so dreaded by his subjects; He made also the pictures of Prince *Edward* and the Princesses *Mary* and *Elizabeth* who successively, one after the other swayed the *English Scepter*. He had one thing very remarkable in him which was, *that he painted every thing he did with his left hand.* The *Plague* raging in *London*, in the year 1554, *Holbein* was seized therewith, and died in the Six and fiftieth year of his age.

XV. Anthony de Montfort-Bloclant

Was descended of the *Illustrious family* of the *Viscounts* of *Montfort*, in the *Province* of *Utrecht*; He learned to paint of *Francis Floris* whose good *Instructions* he had no sooner tasted, but he found so many charms in the *Work* of that *great Master*, and so much *reputation* to follow his steps, that he never ceased imitating him, till he had attained to be a *compleat Artist*; He bent himself chiefly to work upon the like *Noble subjects of History* with his *Master*, after the *Italian* manner; endeavouring above all to imitate the *life*, to observe all the Rules of *Perspective* and *foreshortnings*, and to place the figures well, and in good order; he had an exact Judgment in the composition and mingling his *Colours*, so that wanting nothing that might render an Artist accomplished, there is nothing in his Designs but what is great and lofty, with all the *Embelishments* of *Art*, the truth of which evidently appears in all his Works, particularly, *A Bathsheba bathing her self*: *The History of Joseph* and *his Brethren* are very fine: also *A Venus* which passeth for a *Master-piece*, in which, and many others, he comes so near the *elegance* and *artifice* of the *Italians*, that one would think he had been bred up in the *School* of *Florence*, when indeed he never was above six months in *Italy*, and had no other Master, but *Floris*. He died at *Utrecht*, *Anno Dom.* 1583.

XVI. Henry Goltzius.

Was born in the year 1538 at *Mulbracht*, in the Countrey of *Juliers*; in his youth having the misfortune to fall into the Fire, his hand was so burnt and shrivel'd that he could never after open it as it should be; however after he had endeavoured a little to manage a Pen he accustomed this *lame hand* to draw so well, that his Father hoping he might prove good at *Graving*, sent him to learn the *grounds of that Art*, of *Theodore Corenbert*. This able teacher instructed him, not only in the manner of Graving, but together with that taught him all that was necessary for him to know, both in *History* and *Poetry*, to qualify him for his business; and in a little time, with his good management, he became capable to fall to work upon his own Invention; After this he travailed to *Venice*, *Florence*, and other parts of *Italy*, copying as he went all that he found in the publick Monuments to be rare; but at *Rome* he took most pains, where he searched after rarities even in places infected with the *Plague*, to the great hazard of his life; At *Naples* he designed, The *antient Statue of Hercules* in the *Vice-roys-Palace*, and the most eminent *Curiosities* of the *adjacent places*; amongst the rest the famous *Grotto's* of *Pozzuoli*. He imitated with such success and skill, notwithstanding the *lameness of his hand*, the most renowned *Gravers* of *Europe*, that he often made his Prints pass for *Albert Durer's*, or *Lucas Van Leyden's*, insomuch that the most experienced Judgments perceiving how they were deceived by his ingenious way of varying his manner of *Graving*, called him the *Proteus* of the Art; *The Passion* is done by him after the manner of *Lucas*. *A Madona* in imitation of *Durer*, which he dedicated to the Duke of *Bavaria*, and was rewarded for it with a Gold chain and a Medal. He drew a *Bacchus*, with *Ceres*, *Venus and Cupid*, with his pen, upon *Vellum*, which is now at *Rome*, and is much esteemed; A *Faune* in the Emperors Closet, The *taking down our Saviour from the Cross*, which was sent to the King of *Spaine*. He was no less happy in his Pencill then he was in working with the Crayon or his Pen of which sort, his *Danae sleeping by Mercury, who watch s to give Jupiter an opportunity of enjoying her*, and several others, are highly valued; Besides his rare painting, for which this famous Master has not come short of the *best Painters of Europe*, he has Graven and Published the most noted Pieces of *Hemskirk*, *Floris*, *Bloclant* and *Spranger*; which are very usefull for those that would attain to any perfection in the Art of Painting. He brought up *James Matham*, *Peter D' Jode*, and other fine *Gravers* that have filled *Europe* with their delicate *Prints*.

XVII. Matthew and Paul Brill

Were brethren, both born at *Antwerp*, and excellent Painters; *Matthew*, the eldest, went to *Rome*, where he was promoted to be Painter to the *Pope*, and made in some Halls of the *Vatican* several *Landskips* in *Fresco*, which were greatly esteemed. *Paul* envying his Brothers renown, follows him to *Rome*, and after his death, succeeded in his *Employ*. In the year 1682, he made in the Great Hall of the *Popes Palace*, a piece in *Fresco* of sixty eight foot long, representing the *Martyrdom of St. Clement who is bound to an Anchor, and thrown into a River*. In the *Popes Chamber* he painted six of the most curious *Prospects* about *Rome*. Cardinal *Matthio* had an Hall adorned round by him with *Grotesk-work* and *Landskips*, and for his Brother *Hasdruball*, he made six great pieces containing the prospects of his *Houses of pleasure*; He has left behind him many rare designs of Ruines and other fancies which have been communicated to the World in several Prints.

XVIII. Michael Mirevel

Born at *Delft* in the year 1568. His father in his youth put him to a *Writing-Master* to learn to write, where he profited so well, that at eight years of Age, he was able to write more sorts of Hands, and much neater and fairer then any Master in the Town. His father being unwilling he should lose the advantage which so happy a beginning seemed to promise, put him to learn of *Wierx* the Art to manage the *Crayon* and the *Graver* which this young Artist in a short time attained to do with as much perfection as he had before done his Pen, insomuch that he was not quite twelve years of age, when he graved of his own Invention *The History of the Samaritan* and not much older when he did that *of Judith with the Head of Holofernes*. The applause which these Works generally received; animated him with fresh courage and inspired him with a desire to try if he could be as succesful with his Pencill: To this end he went into the service of *Bloclant* and learnt of him all that was necessary to be observed in Colouring, by means whereof he became so eminent in painting of Faces, that he was lookt upon to be the best in the Low-Countries in that way: Of this sort the most esteemed are, his Picture of *Prince Maurice of Nassau*, of the then *Princess Dowager of Orange*; and *Prince Henry her Son*, which are of an admirable roundness, and the *Carnation* very natural and lively. He sometimes took great delight to paint several sorts of *Wild-fowle*, and the *Accommodations* for a *Kitchen*; of this Sort there is one in much esteem in *Delft*. His painting was so curious and of such reputation, that the *Arch-Duke Albert* offered him considerable advantages to draw him to *Brussels*; But in vain, for he being a Zealous *Protestant*, was unwilling to live in the service of a Prince of the *Roman Communion*.

XIX. *Bartholomew*

XIX. Bartholomew Spranger.

Was the Son of a rich Merchant at *Antwerp*, born in the year 1546. He discovered his first Inclination to painting by drawing several figures when young in the Book of his fathers Accounts, which though his father, was very angry at, when he first saw it, yet discovering thereby the bent of his Inclination, he sent him to a Painter to be instructed, by which means and his earnest considering the paintings of *Floris* and also by accustoming himself to reading *Poetry* he became at length a very able Painter. After he had spent some time in *France* in thus employing his Talent, he passed the *Alpes* and continued for a while at *Milan*: There it was that he invented and drew in the ruines of an old Amphitheatre, A *Dance of Witches* which procured him so much reputation, that *Don Clavio* having bought it and shown it to *Cardinal Farnese*; the Cardinal was so taken with it, that he offered a very honourable Allowance to *Spranger*, to draw him to *Caprarole*, that his stately *Palace* there, might be adorned with so curious a pencil. But *Spranger* having a mind to see *Rome* steered his course thither, and not long after his arrival there was made Painter to the Pope, and had a sumptuous lodging assigned him in the *Belveder* over the *Laocoon*: Being thus raised to honour, he raised his mind to attempt something worthy of his fortune, and in this noble heat of Spirit, he painted that rare *Piece* of *the last Judgment*, upon a large Copper-plate of six foot in widenes, where there are five hundred figures perfectly diversified, and disposed after a most admirable Order and design, The Pope dying a little after this Piece was finished, it was placed near his Sepulchre for a perpetual ornament thereto, and to preserve the memory both of the Pope and of the Painter together: After this he went into the service of the Emperor *Maximilian the second*, and after his death, he was entertained by his Successor *Rodolphus*, and allowed an honourable Pension. While he was in this Emperors service he painted for him a curious Piece of *Mercury introducing* Psyche *into the Councel of the Gods*: And another upon Copper representing *The City of* Rome, *under the figure of a Woman with the* Tyber, *and upon the borders of the River, a Wolfe giving sack to the two young twins Remus and Romulus.* He had one extraordinary faculty, namely so retentive a Memory that it faithfully preserved the true *Ideas* of au object though he had but once beheld it, by means whereof though he had omitted to draw or design the rarities of Rome when he was there, yet he made use of several of them in embelishing his most magnificent Pieces: A certain Gentleman who had a great affection for a beautiful Lady that belonged to the Countess of *Arembergh*, and being but seldom able to get a view of her, intreated him earnestly to draw her picture, which he did, after he had seen her but once, with such exactness that resembled every feature to the life, to the no small satisfaction of the admiring Lover The Emperor keeping his Court at Prague, *Spranger* settled there also, and married a wife the daughter of a rich Merchant, hoping to have Children that might inherit the great wealth he got by his painting, thereupon he enlarged his House with a stately Front and designing it to be a place for entertainment of the Arts, he embelished the out side thereof and the Porch with divers great Figures as big as the life. The Emperor being jealous of his working for others, commanded him to paint for none but himselfe, and thereupon sent for him to his own Palace, where he took such extraordinary delight in the inimitable strokes of his pencill that he would stand by him sometimes for hours together, to see him paint; and to show how greatly he admired the Excellency of his Art, at a solemn Feast, in presence of his *Courtiers* he with his own hand presented him a Gold Chaine and a Medall, and afterwards in a publick *Assembly* of *the States* of the *Empire*; honoured him and his Posterity with the Title of *Nobility*: Though his pieces are scarce any where to be seen but in the Emperors Closet, yet the ingenious *Golzius* has graven and published divers of them in *Prints*, among others that incomparable piece of *the Banquet of the Gods at the marriage of Psyche*: And *Cupid and Psyche* out of *Apuleius*: After he had got permission in his old age to retire from Court he painted for a friend, of his an admirable piece of *Venus and Mercury teaching Cupid to read.* Having at length survived his wife and all his children, struck with excessive sorrow for their loss, and overwhelmed with age, he soon after gave up the Ghost and followed them to their long home,

XX. Henry Cornelius Vroom

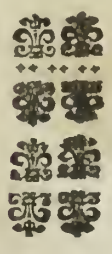
Was born at *Harlem Anno Dom.* 1566 travailing in his younger years to *Italy*, he was entertained at *Rome* in the family of the *Cardinal d' Medicis*, where meeting with the famous *Paul Brill*, he made an extraordinary progress in painting, from *Rome* he went to *Venice* to paint the *Gallys* and *maritime Coasts of that Countrey.* Having been once in *Spaine* and found there a good Market for some of his Pieces, he resolved to return there again with several of his Designs, and try his good fortune a second time; but in his Voiage there arose a furious Tempest which drove the ship he was in, on the Coast of *Portugall* and split her on the rocks, called *los Barlengos*, yet notwithstanding he escaped with five and twenty more though with great difficulty. Part of the Wrecks and goods was throwne up by the waves into an adjoining River, where certain *Religious* had a *Convent* near the Banks of the River, who coming to gather up the spoils and finding amongst the rest *Vroom's* Paintings, they were so much in admiration of the beauty of them, that they could not but bewail the misfortune of those that had lost so rich a *Cargoe*, the pieces after they had opened them in their Hall, and dryed, they hung them up there, to feast their eyes with the view of such delightful Objects. In the meane time these unfortunate persons that had lost their ship, had scrambled up to the Top of a *dreadful Rock*, where they were not only exposed to all the rigours and injuries of the weather, but in apparent danger to dy by famine; after they had been three days languishing for want of food, it was proposed by some amongst them to cast Lots, for one of the Company, to be made a Sacrifice to satisfie the hunger of the rest. *Vroom* abhoring such a piece of Barbarity and being more ingenious then the rest, advised them to have patience a little longer, and caused a Cloth to be hung up at the head of an Oar which they had saved, to implore the assistance of any that might happen to pass that way: These *Fathers* who had saved the Pictures discerning the Signal afar of, set out a *Skiffe* to their relieie: When they came to them and understood which of them 'twas, that had made, and was the Owner of those delicate Pictures they caressed him with all the Civilities and Courtesy imaginable, and after they had carried them to their *Cloister* and entertained them with such refreshments as were necessary, they conducted them to *Lisbon*, from thence *Vroom* went to *St. Ubes*, where being ready to embarke for his own Countrey, he changed of a sudden his resolution, saying to the *Seamen.* That that ship would also be cast away, which accordingly hap'ned, just as it was entring into the *Texell.* During his abode at *St. Ubes* he painted amongst other things, the manner of his own Shipwrack, and the Coast where he was so near to have perished. After his Return into *Holland*, being taken notice of for his peculiar Fancy in making the Horrors of a Storm, and of Sea-fights, delightful and pleasant, as they were the Subjects of his Pencil, he was employ'd to draw those great Designs of the Engagement *between the* English *Fleet and the* Spanish *Armado* in the Year 1588; and the Victory which the former obtain'd over the latter, which was not only formidable for number, greatness, and variety of Ships, commanded by Captains of known Experience and Conduct, manned with great numbers of stout Soldiers, provided of all Necessaries for a long Expedition, and prepared with such cost and charges, that it might well seem invincible. The Grandeur of such a Subject excited the Ambition of this fine Artist to do something answerable, and indeed he has done the whole to admiration, in ten Pieces design'd for Tapistries, each containing what happen'd in the ten days which this bloody Conflict lasted. The fury of the Assailants, and those that are assailed; the lightning of the artificial Fires, and the thundring of the Cannon, Masts flying in Splinters, Ships on fire, sinking half burnt, the Terror of the Soldiers, some perishing in the Sea, others amidst the Flames, the struglings of others to save themselves on Planks, or any thing they could come at, with a thousand different Objects, that both delight and terrifie together in the beholding, manifests that he was ignorant of nothing that was necessary to represent this dreadful Fight with all its becoming Circumstances. Besides what he was paid for this Piece of Work by others, he receiv'd 1000 Florins of the Lord *Thomas Howard*, our *English* Admiral. For the *States* of *Holland*, he painted the 7th day of this *Engagement*, which was the bloodiest; which *Prince Maurice of Nassau*, and *Justin de Nassau*, *Admirals* of *Holland* were so pleased with, that they set him to paint the *States Fleet* assisting at the Battle of *Newport*: *Vroom* represented it first of all moving with full Sails, in order of Battle towards the Coasts of *Flanders*; afterwards he shows it at Anchor in *Newport-Road*, firing with their Cannon furiously upon the Troops of the *Arch-Duke*. For this Piece he received

ved an ample Recompence. *After* a long Life spent in these pleasant Employments, he died laden with Honour and Wealth.

XXI. Adrian Brauwer.

Excelled all that ever was before him, in expressing several Comical and *Extravagant* Humors: Was a person of a Jovial Disposition, much addicted to Sensuality and Debauchery. He seldom work'd but in a Tavern, where in the heat of Wine he invented things that gave a true Character of the wildness and frolicksomness of his Temper; yet with such curiousness and art, that caused admiration to the gravest and most judicious *Painters*. Having been robbed by certain Pirates on the Coast of *Holland*, and stripped of his Cloths, he got him a *Suit* at his Landing made of strong Canvas, upon which he painted several Flowers and Figures most ingeniously, after the manner of *Indian* Silks; which some Ladies seeing, and taking it to be a rich sort of *Silk*, enquired up and down amongst the Mercers for some of the same sort, but to no purpose. Some few days after, *Brauwer* got upon the Stage in the Play-house at *Amsterdam* as soon as the Play was ended; and there taking a wet Cloth in his hand, he wiped out before them all, the whole Painting, and by showing it was nothing but Canvas, undeceived them of their former pleasant mistake. Another time perceiving that his Friends slighted him for the meanness of his Habit, he ordered a rich Velvet *Suit* to be made him, such as the wealthy Merchants at *Antwerp* used to wear. A *Cousin of his, that happen'd at that time to be upon his Marriage, finding him in so good an Equipage, invited him to grace the Wedding with his Company*: Brauwer *failed not to be there*; *and when all the Company much commended the Bravery and Richness of his* Apparel, *he snatch'd up a Dish of Meat that stood upon the Table, and threw all the Sawce and Grease that was in it upon his Cloaths, saying in a great rage*; That it was more fit to bestow the Good Cheer on his Cloaths, since it was for their sake, and not his own that he was invited: *Giving them to understand by this action, though it was ridiculous and extravagant, that he despised them no less for their Ignorance and Folly, in making more account of the Shell than the Kernel; and in measuring the inward Deserts of men by the goodness of their Outside and* Apparel. *His Cloaths being thus smeared over with Grease, he threw them into the Fire, and hasted away to the usual place of his resort, to smoak his Pipe, and drink Brandy, which he was much addicted to.* When he had by his continual Excess drained his Purse, and reduced himself to Extremity, he would draw a Design of some Drunken Person or other upon Paper, and send it to the Lovers of Art; and if they did not send him the full Price he demanded, which was sometimes 100 Crowns, he would throw it into the Fire, and after that was burnt, set himself to make some other odd Fancy, until by this new Frolick he had got his Demand. His Paintings were usually some *Drunken Clown beaten by his Wife; or a Sottish Fellow with Pot in Hand, smoaking Tobacco: Sometimes a Knot of Sharpers playing at Cards or Dice: Some Young Prodigal endeavouring to decoy a simple Wench: Or a Drunken Quarrel*: So that as *Rubens* and *Vandyke* were in his time esteemed the best for Grave and Magnificent Designs, so was he for such like Facetious Humors, which though they are not so powerful to excite Laughter, as the Picture of the Old Woman which *Zeuxis* painted was to him, who as *Plutarch* relates, beholding his Workmanship, and the Comical Figure it made, fell into such an excessive fit of Laughing, that it suffocated his Spirits, and killed him, yet the very sight of them may serve for a good Antidote against Melancholy. He died at *Antwerp* in the 30th year of his Age, overwhelm'd with his Intemperance, and so poor, that his Friends were fain to beg for wherewithal to pay the Charges of his Funeral; although had he been a sober and discreet person, he might have attained to great Wealth by his Pencil, his Works were so much esteemed.

FINIS.



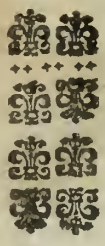
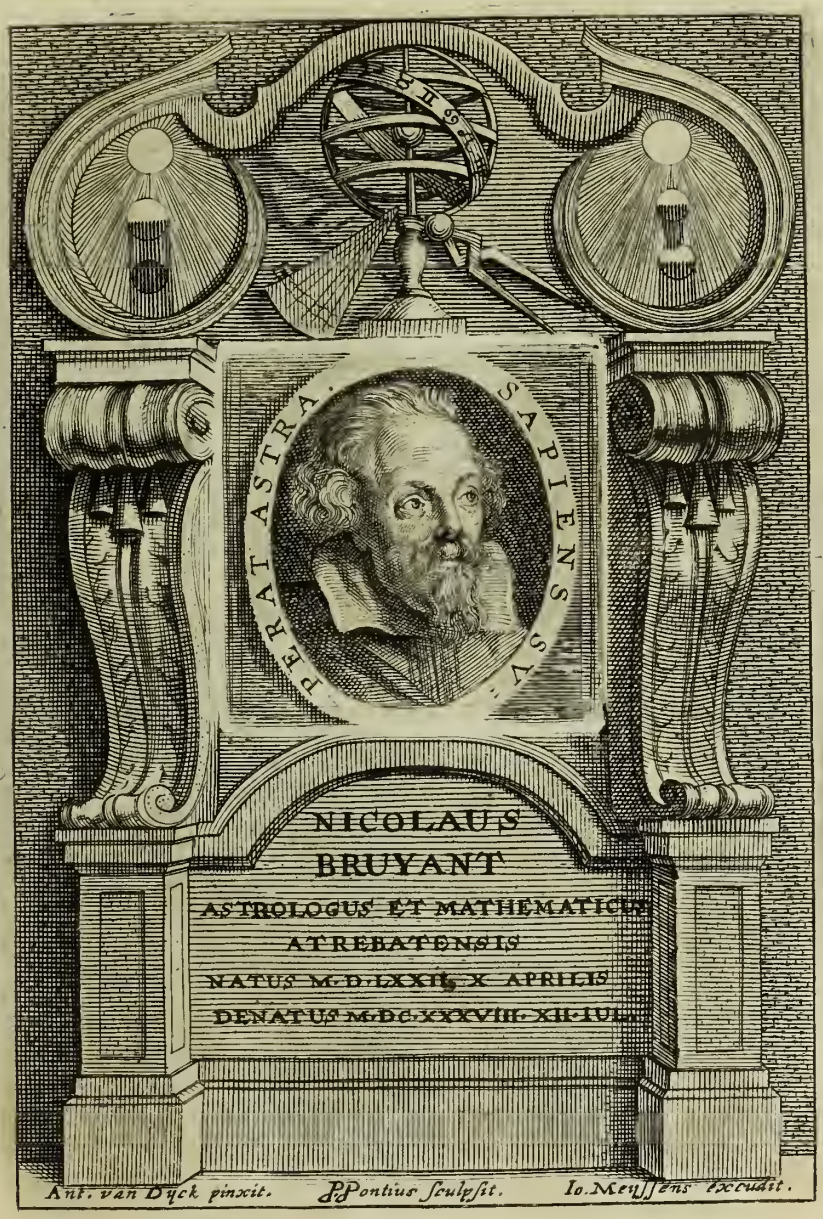



IMAGE
DE DIVERS
HOMMES DESPRIT
SUBLIME
ET PAR LEUR ART ET SCIENCE
SE PEVVENT VIVRE ETERNELLEMENT
ET DES QUELS
LA LOVANGE ET RENOMMEE
FAICT ESTONNER
LE MONDE
A ANVERS
MIS EN LUMIERE PAR
IEAN MEYSSENS PEINCTRE
ET VENDEUR DE LART AU CAMMESTRAET
L'AN. M. DC. XLIX.

Orbis Roma caput bellorum turbine quondam
Obruta cur fremuit? Martis amica fuit:

Ast ubi multiplicis sese dedit Artis alumnam,
Celsa Triumphatrix se super ipsa tulit.


SAPIENS SVPERAT ASTRA.
NICOLAUS
BRUYANT
ASTROLOGUS ET MATHEMATICUS
ATREBATENSIS
NATUS M·D·LXXII· X APRILIS
DENATUS M·DC·XXXVIII· XII·IUL.
Ant. van Dyck pinxit.
P. Pontius sculpsit.
Io. Meyssens excudit.


Ætat. 30
1594
XXI
ADRIAEN
BROUWER
Robert Smith Sculp

HVBERTO AB EYCK, IOANNIS FRATRI; PICTORI.

Quas modò communes cum fratre, Huberte, merenti
Attribuit laudes nostra Thalia tibi,
Si non sufficient: addatur et illa, tuâ quòd
Discipulus frater te superauit ope.
Hoc vestrum docet illud opus Gandense, Philippum
Quod Regem tanto cepit amore sui:
Eius vt ad patrios mittendum exemplar Iberos
+Coxennl fieri iusserit ille manu.

+ Michaël Coxennius Mechlinien. insignis hac ætate pictor. obiit An. 1595.

Th. Galle exc.

2 IOANNES AB EYCK, PICTOR.

Ille ego, qui lætos oleo de semine lini
Expresso docui princeps miscere colores,
Huberto cum fratre. Novum stupuere repertum,
Atque ipsi ignotum quondam fortassis Apelli,
Florentes opibus Brugæ: mox nostra per omnem
Diffundi latè probitas non abnuit orbem.

Th. Galle excud. *Dominicus Lampsonius.*

3 HIERONYMO BOSCHIO, PICTORI.

Quid ſibi vult, Hieronyme Boſchi,
Ille oculus tuus attonitus? quid
Pallor in ore? velut lemures ſi,
Spectra Erebi volitantia coràm
Aſpiceres? Tibi Ditis auari
Crediderim patuiſſe receſſus,
Tartareaſque domos: tua quando
Quicquid habet ſinus imus Auerni
Tam potuit bene pingere dextra.

Th. Galle excud.

4 ROGERO, BRVXELLENSI PICTORI.

Non tibi sit laudi, quòd multa, & pulchra, Rogere,
Pinxisti, vt poterant tempora ferre tua:
Digna tamen, nostro quicunque est tempore Pictor,
Ad quæ, si sapiat, respicere vsque velit.
Testes picturæ, quæ Bruxellense tribunal
De recto Themidis cedere calle vetant:
Quàm, tua de partis pingendo extrema voluntas
Perpetua est inopum quòd medicina fami.
Illa reliquisti terris iam proxima morti:
Hæc monimenta polo non moritura micant.

Th. Galle excud.

5 THEODORO HARLEMIO, PICTORI.

Huc et ades, Theodore, tuam quoque Belgica semper
Laude nihil fictà tollet ad astra manum;
Ipsa tuis rerum genitrix expressa figuris
Te Natura sibi dum timet arte parem.

Th. Galle excud.

6 BERN: ORLEIO, BRVXELLENSI PICTORI.

Aulica quòd sese Bernardo iactet alumno
Bruxella, Attalicas doctissima pingere vestes;
Non tam pictoris, si quis me iudice certet,
Arti debetur, quanquam debetur & arti;
Quàm tibi quòd carus, Belgarum Margari rectrix,
Dum tibi Apellea nihil est iucundius arte,
Aurea peniculis te dante manubria, & aureos
Sæpe tulit, cusum paulò antè numisma, Philippos.

Th. Galle excud.

7 IOANNI MABVSIO, PICTORI.

Tuque adeò nostris sæclum dicêre, Mabusi,
Versibus ad graphicen erudijsse tuum.
Nam quis ad aspectum pigmenta politiùs alter
Florida Apellęis illineret tabulis?
Arte alijs, esto, tua tempora cede secutis:
Peniculi ductor par tibi rarus erit.

Th. Galle exend. Dom. Lampsonius.

8 IOACHIMO DIONATENSI, PICTORI.

Has inter omnes nulla quòd viuacius,
Ioachime, imago cernitur
Expressa, quàm vultus tui; non hinc modò
Factum est, quòd illam Curtij
In æra dextra incidit, alteram sibi
Quæ non timet nunc æmulam:
Sed quòd tuam Durerus admirans manum,
Dum rura pingis, et casas,
Olim exarauit in palimpsesto tuos
Vultus ahenâ cuspide:
Quas æmulatus lineas, se Curtius,
Nedum præiuit ceteros.

Th. Galle excud. Dom. Lampsonius.

9 QVINTINVS MESSIVS, ANTVERPIANVS PICTOR.

Antè faber fueram Cyclopëus: ast vbi mecum
Ex æquo pictor cæpit amare procus:
Seque graues tuditum tonitrus postferre silenti
Peniculo obiecit cauta puella mihi:
Pictorem me fecit amor. Tudes innuit illud
Exiguus, tabulis quæ nota certa meis.
Sic, vbi Vulcanum nato Venus arma rogarat,
Pictorem è fabro, summe Poëta, facis.

Th. Galle excud.

10 LVCAE LEIDANO, PICTORI.

Tu quoque Durero non par, sed proxime, Luca,
Seu tabulas pingis, seu formas sculpis ahenas,
Ectypa reddentes tenui miranda papyro,
Haud minimam in partem (si qua est ea gloria) nostræ
Accede, & tecum natalis Leida, Camœnæ.

Th. Galle excud.

II IOANNI HOLLANDO, PICTORI.

Propria Belgarum laus est bene pingerè rura;
Ausoniorum, homines pingere, siue deos.
Nec mirum: in capite Ausonius, sed Belga cerebrum
Non temerè in gnaua fertur habere manu.
Maluit ergò manus Jani bene pingere rura,
Quàm caput, aut hominès, aut male scire deos.

Dom. Lampsonius

12 IVSTO CLIVENSI ANTVERPIANO PICTORI.

Nostra nec artifices inter te Musa silebit
Belgas, picturæ non leue, Iuste, decus.
Quàm propriâ, nati tam felix arte fuisses;
Mansisset sanum si misero cerebrum.

Th. Galle excud. *Dom. Lampsonius.*

13 MATTHIAE COCO, ANTVERPIANO, PICTORI, HIERONYMI FRATRI.

Tu quoque, Matthia, sic pingere rura sciebas,
Vt tibi vix dederint tempora nostra parem.
Ergo, quòd artifices inter spectaris et ipse,
Quos immortali Belgica laude colit;
Non in te pietas tantùm fraterna, sed arti
Efficit, et meritò laus tribuenda tuæ.

Th. Galle excud. *Dom. Lampsonius.*

14. HENRICO BLESIO, BOVINATI, PICTORI.

Pictorem vrbs dederat Dionatum Eburonia, pictor
Quem proximis dixit poëta versibus.
Illum adeo artificem patriæ situs ipse, magistro,
Aptissimus, vix edocente fecerat.
Hanc laudem inuidit vicinæ exile Bouinum,
Et rura doctum pingere Henricum dedit.
Sed quantum cedit Dionato exile Bouinum,
Ioachime, tantum cedit Henricus tibi.

Th. Galle excud. Dom. Lampsonius.

15 IOANNI MAIO, PICTORI.

Quos homines, quæ non Maius loca pinxit, & vrbes,
Visendum late quicquid & Orbis habet;
Dum terrâ sequiturque mari te, Carole Cæsar,
Pingeret vt dextræ fortia facta tuæ;
Quæ mox Attalicis fulgerent aurea textis,
Materiem artifici sed superante manu?
Nec minus ille suâ spectacula præbuit arte,
Cesso conspicuus vertice grata tibi;
Iussus prolixæ detecta volumina barbæ
Ostentare suos pendula ad vsque pedes.

Th. Galle excud.

16 PETRO COECKE, ALOSTANO, PICTORI.

Pictor eras, nec eras tantùm, Petre, pictor, Alostum
Qui facis hac Orbi notius arte tuum:
Multa sed accessit multo ars tibi parta labore,
Cuius opus pulchras ædificare domos.
✝ Serlius hanc Italos: tu, Serli deinde bilinguis
Interpres, Belgas, Francigenasque doces.

Th. Galle excud. ✝ Sebastianus Serlius scripsit Italicè de Architectura.

17 IOANNES SCORELIVS
BATAVVS · PICTOR.

Primus ego egregios picturâ inuisere Romam
Exemplo docuisse meo per secula Belgas
Cuncta ferar: neque enim iusti dignandus honore
Artificis, qui non graphidas, pigmentaque mille
Consumpsit, tabulasque schola depinxit in illa.

Th. Galle excud. *Dom. Lampsonius.*

18 LAMBERTO LOMBARDO, LEODIENSI, PICTORI ET ARCHITECTO.

Elogium, ex merito quod te, Lombarde, decebat,
Non libet hic paucis texere versiculis:
Continet hoc ea charta (legi si nostra merentur)
De te quam fecit Lampsoniana graphis.

Vitam eius descripsit Dominicus Lampsonius, Brugis ab Hub. Goltzio 1565. editam.

Th. Galle excud.

19 PETRO BRVEGEL, PICTORI.

Quis nouus hic Hieronymus Orbi
Boschius? ingeniosa magistri
Somnia peniculoque, styloque
Tanta imitarier arte peritus,
Vt superet tamen interim et illum?
Macte animo, Petre, mactus vt arte.
Namque tuo, veterisque magistri
Ridiculo, salibusque referto
In graphices genere inclyta laudum
Præmia vbique, et ab omnibus vllo
Artifice haud leuiora mereris.

Th. Galle excud. Dom. Lampsonius.

20 GVILIELMO CAIO, BREDANO, PICTORI.

Quas hominum facies, vt eos te cernere credas,
Expreßit Caij pingere docta manus,
(Si tamen excipias vnum, me iudice, ✝Morum)
Culpari Belgæ nullius arte timent.

✝ *Antonius Morus Vltraiectinus, Philippi II. Hisp. Regis pictor.*

Th. Galle excud.

21 LVCAE GASSELIO HELMONTANO PICTORI.

Salue omnes, Luca, ante alios carißime quondam,
Nec leuiùs proprio culte parente mihi.
Quippe mihi primus graphices datus auctor amandæ,
Dum pingis doctâ rura casasque manu.
Pàr arti probitasque tuæ, candorque, bonorum
Et quicquid mentes ducere amore potest.
Ergò fama tuæ virtutis, et artis in æuum
Viuat, vtroque mihi nomine amate senex.

Th. Galle excud. Dom. Lampsonius amico posuit.

22 FRANCISCO FLORO, ANTVERPIANO PICTORI.

Si pictor quantum naturâ, Flore, valebas,
Tantum adiunxißes artis et ipse tibi;
Dum tibi multa libet potiùs, quàm pingere multùm,
Nec mora te limæ iusta, laborque iuuat;
Cedite, clamarem, pictores, omnibus oris
Quos vel aui, nostri vel genuêre patres.

Th. Galle excud. *Dom. Lampsonius.*

24 OCTAVIO VAN VEEN

Estoit en son tempre, un de plus florisantes maistres de toute la paijs bas, comm' on peult cognoistre par un tableau dans l'eglise de Nostre Dame en Anvers, sur l'autel de la chappelle de S.t Sacrament, estant la derniere cene de nostre Seigneur, avecq ses apostres. il a été paintre du prince de Parma, et de l'Archiduc Albert, et autres princes. il fut ne a Leyden, en l'an 1558. et mourut a Brusselles, l'an 1629. le 6. de mai. Gert. van Veen pinxit. Ægid Ruchol sculpsit. Ioan Meyssens excudit.

25 ADAM VAN OORT

Fut un paintre renommé, et magnificques ordonances, ce qu'on peut voir per diverses œuvres qu'on trouve entre les mains des amateurs. il at eu son pere pour son maistre, nommé Lambert van oort. il est né en Anvers l'an 1557. et il y mourut l'an 1641.

Iacobus Iordaens pinxit. *Hend Snyers sculp.* *Io. Meyssens exec.*

26 ABRAHAM BLOMAERT

Un tres vaillant paintre, inventif en grandes, et petites figures, paisages, et animaulx aussi un bon desseigneur: natif de Gorckom, en l'an 1564.

Hr. Blomaert delin. Hen. Snyers sculpsit. I. Meÿssens excudit.

27 TOBIE VERHAECHT.

Peintre en peisages fort renomme par ses rare tableau a st este primiez maistre du fameux P. Paul Rubbens est ne a Anuers l'an 1566 et mourut 1631.

C. van Caukercken sc. *Octauie Venus pinxit I. Meyssens excudit*

28 ADAM ELSHEIMER.

Natif de Francfort en lan 1574. filz d'un Taisleur, faisoit son apren-tisage a Francfort Chez Philippe Oudenbach;, gran deseignateur, et tres bon painctre, neau-moins Surpassoit son maistre de beaucoup, estoit d'un Hu-meur melancolique, se trouent ordinairement dans les Eglises, ou en quel-que Viele Ruine, exersent de la facon, son estude, on troue peu de ses œuures mais extremement labourées auecque vne grande force et d'un diuin entendement, Il a peu dessainque, mais tenant du grand maistre, Touchant sa vie at este, de peu de durée, mourut poure, laissent per le monde vne Renomée, qui durera a jamais:

W. Hollar fecit. E. Mersens pinxit et excudit,

29 GUIDO RHENUS

Excelloit en grandes ordonances, d'un esprit abondant; ses inventions sont assez cognues par les estampes, qu'on voit de sa main faictes, en eau fort. le iour de sa natwité a été à Boloigne 1574. et mourut en l'an 1642.

Guid. Rhenus pinxit. *I. Meyssens fecit et excudit.*

30 PETRUS PAULUS RUBENS

Tres renommée, mais encor plus noble per les rares dons, de les quelles il etoit pourveu: car cest lui pour qui toutes arts liberaux ont emploïeee toutes leur sciences, pour amasser dans lui le plus haut de leur pouvoir. certe la painture aiant faict un compact avec la fame (pour promulger ses louanges per tout l'univers) n'a point mancquee en son intention. mais l'Eloquence accompaignee de la Dignite, et Richesse, la tellement adornee, que le Roij d'Espaigne, le Roy de France, et le Roij d'Angleterre; en temoinage de ses merites, lui ont faict lhoneur de leur ordres de Chevalerie. Anvers est la ville de ceste heureuse nativite, le 28. de Juin 1577. aussi du deplorable iour de son trespas, lan 1640 le 30 de mais.

31 FRANCOIS SNYDERS

Un tres excellent peintre, en chasses, poissons, et fruicts. il est ne en l'an 1579. en Anvers il a faict plusieurs magnificques ordonances des chasses, et autre admirables ordonances quel les il a paint pour le Roy d'Espaigne, et aussi pour l'Archiducq Leopolde Wilhelme, et plusieurs autres princes. son maistre fut Henri van Balen, et il a este long temp en Italie.

Ant. van Dyck pinxit. Io. Meyssens exc.

GUILLAUME DE NŒULANT

Natif d'Anvers lan 1584. paintre renomé partout, il faisoit les ruines de Rome perfaitement bien, et adornées de petites figures, et paysages. il illuminoit, et faisoit de merveille en eau fort. il fut entre le meilleurs poëtes de son temps ayant apris son art chez Iacq Saveri a Amstelredam, l'an 1599 et il est allé a Rome, ou il demeuroit 3 ans aupres Paul Bril, et retonant de Rome, l'an 1607. il entré dedans la confrerie de paintres en Anvers, et ayant demeuré long temp en la dicte ville, il retournoit a Amstelredam, ou il mourut, l'an 1635. *Iean Meyssens fecit et excudit.*

33 ANTHOINE VAN DYCK CHEVALLIER DU ROY D'ANGLETERRE

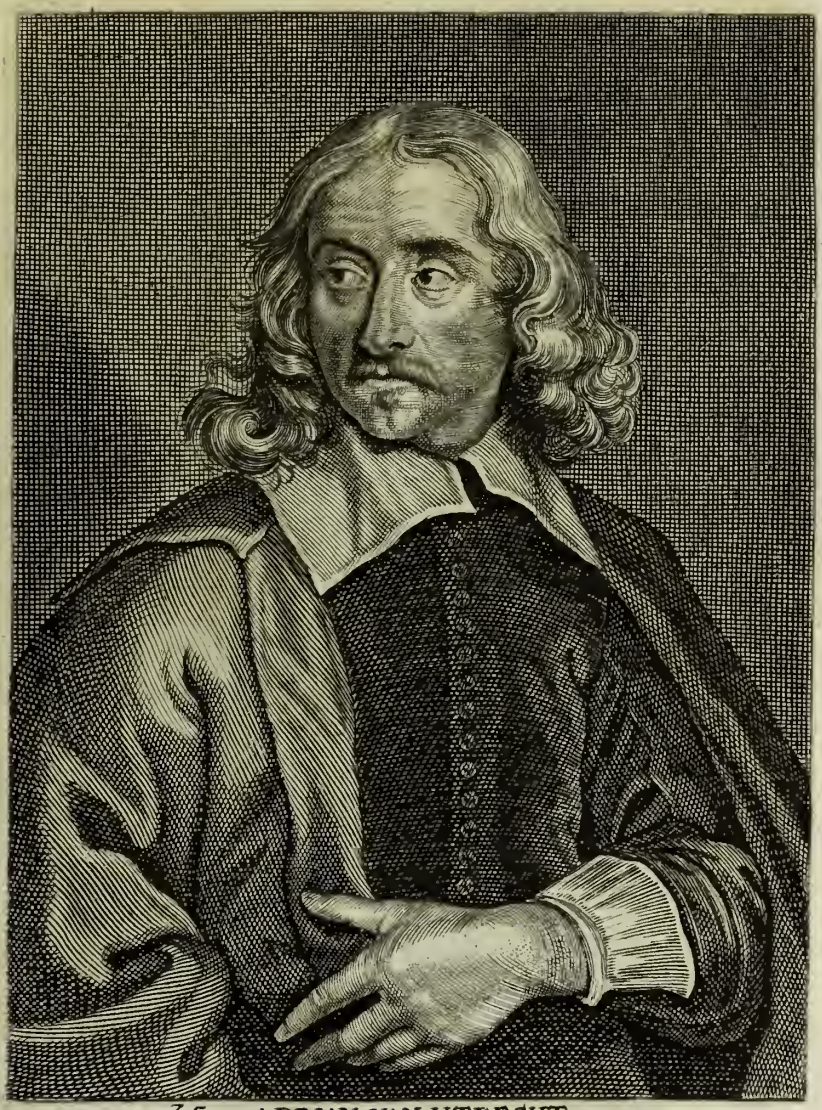
Est ne a Anvers l'an 1599. le 22. du mois de mars, a este le vray Phœnix de nostre siecle. on voit par tout de ses merveilles soit en pourtraicts ou en tableaux, dont il a monstré son esprit divin, c'est dommage que la mort nous a ravij d'un tel miracle de la nature en un si bas age, il mourut a Londres l'an 1641.

Ant. van Dyck pinxit. *Paul. Pontius sculpsit.* *Ie. Meyssens excudit.*

34 GERARD SEGERS

Tres expert peinctre en grand il a faict beaucoup de belles pieces principalement en devotion, a long temps demeure en Italie comme aussi en Espaigne dont le Roy lui a honnore du tiltre de serviteur de la maison roiale, tient sa demeure a present en Anvers ville de sa naissance faisant illec de belles œuvres.

Ger. Segers pinxit. *Pet. de Iode sculpsit.* *Ie. Meyssens excudit.*



35 ADRIAN VAN UTRECHT

Ne en Anvers, lan 1599 le 12.me de Ianuier, il est un paintre fort renōmé partout, son excercice est en fruicts, animaulx mortes, et vifs, admirabilement, principalement les poulees, cocard'Indes, et autres oiseaux. on voit de ses œuvres aupres l'Empereur, le Roy de Spaigne, et plusieurs autres grandes princes, et au pays d'Hollande. il at eté en France, Provence, Italie, et en Almaigne, et il se teint en la Ville d'Anvers. Joan Meissens pinxit et excudit. Jacob Wauquier sculp.

36 ADAM WILLAERTS

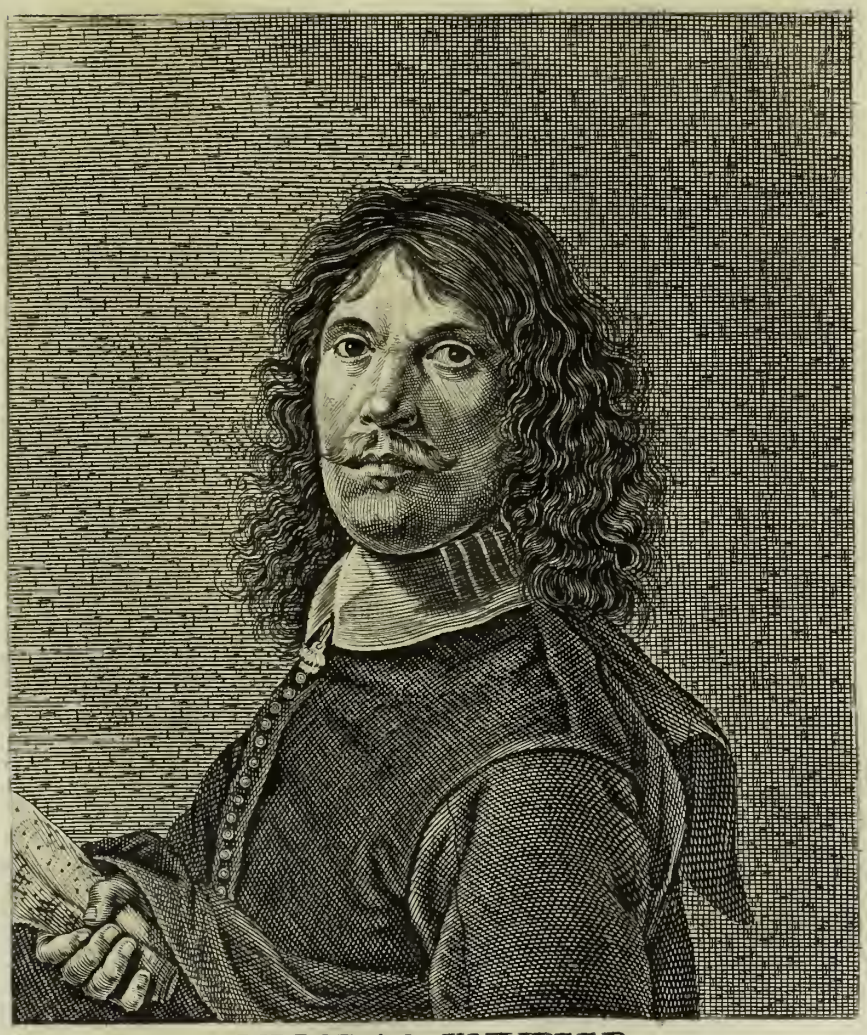
Gentil paintre de mers, bateaus et de petites figures, sur le rivage, ports, et dans les petites barques. il est né en Anvers en l'an 1577. et il a pris sa demeure dans la ville d'Utrecht.

Ad Willaerts delin. *fr. vande steen sculpsit.* *I. Meyssens excudit.*

37 IEAN GUILLAUME BAUUR

Natif de Strasburg, il faisoit merveille en la miniature, il a demeuré a Rome chez le duc de Brassignano. l'an 1637. il estoit a Venise; et de la il est venu vers l'Empereur d'Almaigne Ferdinand, à Viene: estant son paintre, mourut l'an 1640.

Io. Guillelmus Bauur pinxit. *I. Meyssens fecit et excudit.*



38 NICOLAS KNVPFER.

Peintre artificieux en figures. Il fit son apprentißaige a Lipsic, chez Emmanuel Nysen, l'an 1603. et du depuis a Magdembourg. Il vint l'an 1630. tenir sa residence en Vtrecht, chez Abraham Blommart, ou il at mis au iour quantité de pieces admirables tant pour le Roÿ de Dannemarc, comme pour aultres grands Princes et personnes curieuses.

Nicolas Knupfer pinxit. *P. de Iode sculpsit.* *Ioannes Meÿssens excudit.*

39 IEAN BYLERT

Paintre fort adroict en son art, il faict bien ses ordonances. ses figures sont mediocrement grandes, et extrement douces. il est fils d'un viturier, natif de la ville d'Utrecht.

Io. Bylert pinxit. Petr. Balleu sculp. Io. Meussens excudit.

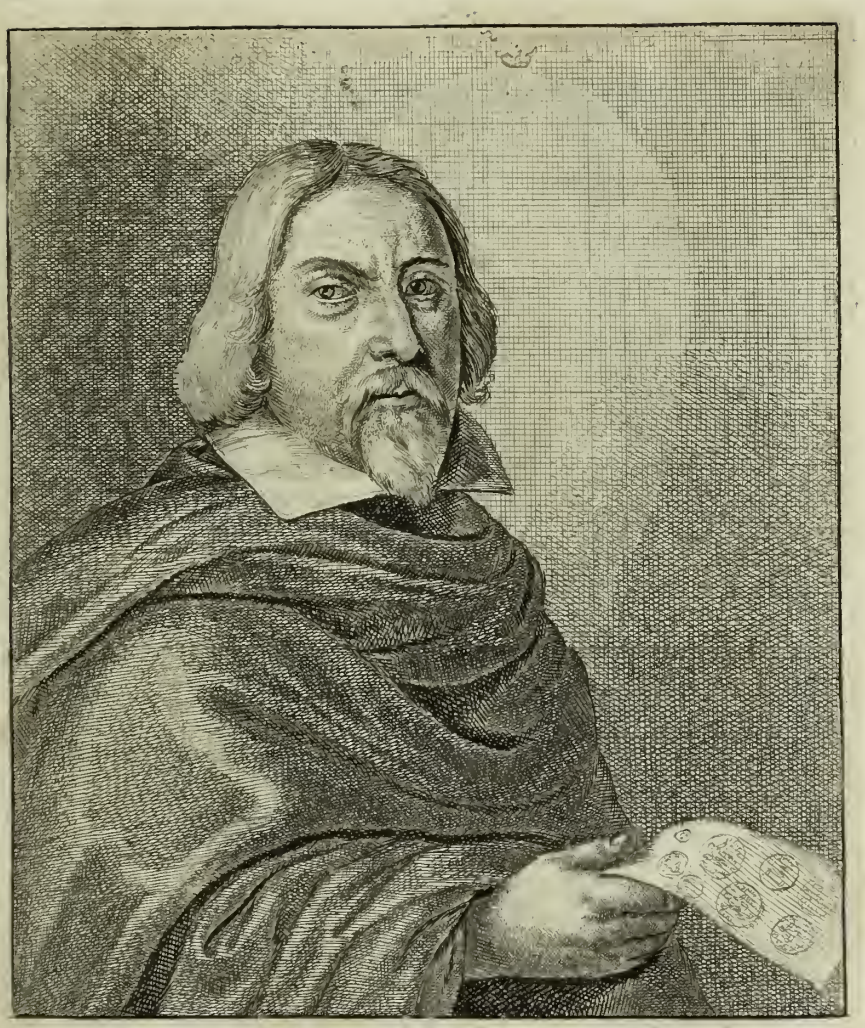
40 IOHANNES VAN BALEN.

Bon Paincetre en petit et en grand il a este quelque temps en Italie, a pris son Commencement aupres son Pere Henderic van Balen. Il fut ne en Anuers l'an 1611. ou il se tient maintenant,

ROELANT SAVERY

A été un paintre extraordinaire des animaux, et autres oyseaux; et les paijsages les quelles il faict, sont bien estimées de les amateurs de la painture il est natif de Flandres. il a este peintre du l'Empereur Rudolphe second.

Adam Willaerts delin. Io. Meyssens fecit et excudit.



42 HENRY VAN DER BORCHT,

De Bruſſelles ou il naquit l'an 1583, d'où il fut, emmene en Allemaigne par les troubles l'an 1586 et apres il at appris la Peinture Chez Gilles de Valckenborch Eſtant retourné d'Italie il a demeuré a Franckendael iuſques en l'an 1627 quil eſt venu demeurer a Francfort au Palatinat, estant auſſi un amateur admirable de toute ſorte de raretez et antiquitez auiſy, que le Conte d'Arondell le Cheriſchoit pour les rares pieces et Curioſitez quil auoit en de luy, tant en Medalles que Peintures et autre ſortes d'Antiquitez,

Henricus van der Borcht iunior pinxit, W. Hollar fecit 1650, Ioannes Meyſſens excudit

43 IACOP BACKER

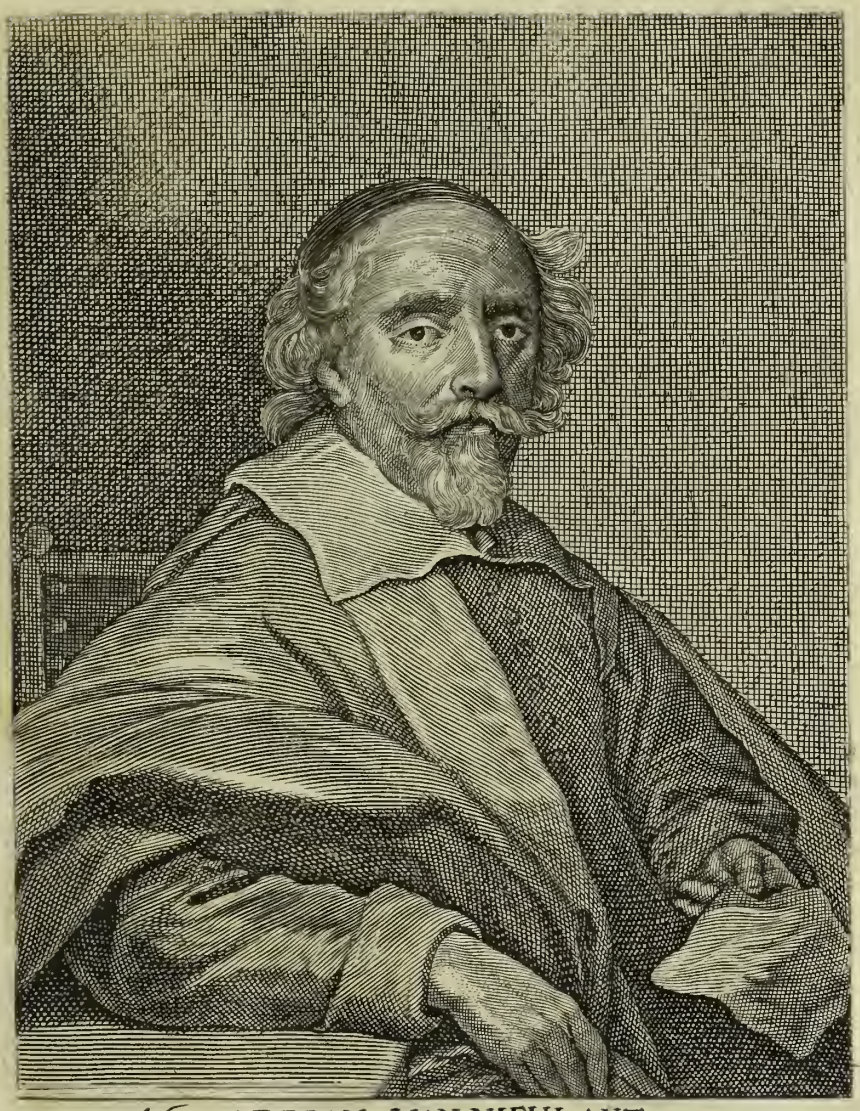
Est un excellent paintre en grand, fort inventif, et bon couloreur qui s'entend tres bien pour faire un bon nud: et il est fort adroiet pour faire un portraict, il est natif de la ville de Haerlinge, en l'an 1608 et il se tient à Amstelredam.

Iac. Backer delin. *Pet. Balliu sculp.* *Io. Meijssens excud.*

44 DEODATE DEL MONT.

Noble domestiq, du Duc de Nieuborg, son peintre et architecte generale, pour quelques annees, par l'aduoy des Sereniss.mes Archiducs Alberte et Isabelle, des quelles il fut entretenu sa vie durante, mourut en Anvers l'an 1643.

Deodatus del Mont pinxit. *C. Waumans sculp.*



46 ADRIAN VAN NIEULANT

Tres bon paintre en petites figures, et paijssages, il a faict beaucoup des histoires du vieulx testament, il est natif d'Anvers son commencement á esté a Amstelredam, chez Piere Isacx, et aupres Francois Badens, 1607. et maintenant se tient á Amstelredam, agé de 59 ans. *Cor. Ianssens pinxit. C. Waumans sculpsit I. Meyssens excudit.*

47 FRANCISCO PADOANINO

Natif de Padoa, paintre admirable de grandes figures, il est superflux aux inventions, bon portraicteur, ce qu'il at monstré per les pōrtraicts du Conte d'Arondel, et de sa femme, il se tient ordinairement à Rome, et maintenant il tient sa demeuré a Padoa.

F Padoanino delin. *I Meussen facit et excud.*

48 PIERRE FRANCHOYS,

Il estoit fort bon peintre natif de Malines, et mourut le 11. d'Aoust l'an 1654.

Lucas Franchoys pinxit *C. Waumans sculp.*

49 IEAN BOTH

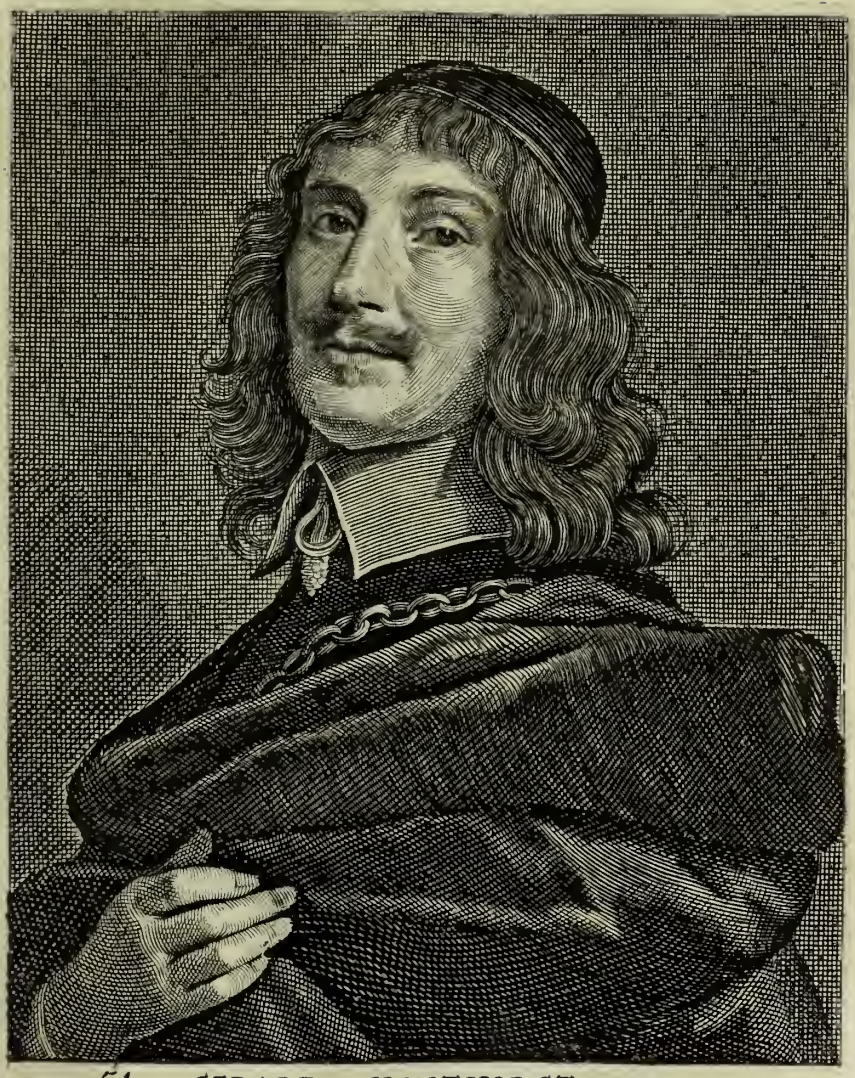
Bon paincture en paijſages bien ordōnées, a la veue bien douces, les devants fortset bien coulerées garnies des figures, et animaux bien entendües. ſe tient maintenant a Vtrecht ville de ſa naiſſance.

Abr. Willars pinxit. C. Waumans ſculpſit. I. Meyſſens excudit.

50 DAVIT BECK

Peintre, et Valet, de Chambre de la Serenissime Reÿne de Sweede, enuoié de Sa Ma: pour peindre les personnes Illustres de la Chrestienté. natif de Delft en Hollande.

Davit Beck pinxit *Ant. Coppet sculpsit* *Ioan. Meÿssens exc.*



51 GERARD HONTHORST

Est ne a Vtrecht l'an 1592. tres bon peinctre en ordonnances et pourtraicts, a esté long temps en Italie y faisant pour plusieurs Cardinaulx des chases exquises, comme aussi il a faict en Angleterre des œuvres tres belles pour le Roy, lon voit encores en la cour du Roy de Denemarcque beaucoup de ses tableaux, il se tient a present a la Haye au service de son Altesse le Prince d'Orange. son maistre estoit Abraham Blommaert.

Ger. Honthorst pinxit. *Pet. de Iode sculp.* *Ie. Meussens excudit.*

52 THOMAS WILLEBORTS BOSSAERT

Peinctre tresrenommé, travaill admirablement bien en grandes figures, estimé pour pouvoir faire un pourtraict exactement bien, son Altesse le Prince d'Orange Henry Frederic luy a faict faire beaucoup de pieces, comme aussi son filz le Prince Guillaume, aussi pour d'autres Monarques, son maistre estoit Gerard Segers, est ne de Bergue sur le Zoom lan 1613. et demeur a present a Anvers.

Tho. willeborts pinxit. *Coenr. Woumans sculp. sic.* *Io. Meyssens excudit.*

53 BONAVONTVR PEETERS.

Tres bon Peinctre de Mers, Calmes, et Tempestes ressentent bien aux nauires, galeres, et Batailles sur Mer. Cognoist l'orisont, ses esloignements sont douces, faict bien les Villes, et Chateaux, on voit par tout, Beaucoup de ses œures, dans les Maisons des amateurs, il est natif d'Anuers, et fut ne en l'an 1614.

Ioannes Meyssen pinxit et excudit. *W: Hollar fecit.*

55 DANIEL SEGERS FRERE IESUITE

Un de premiers paincres de nostre temps, en fleurs naturelles: il a faict son aprentisage chez Iean Breugel. l'on trouve de ses chefs d'œuvres dans les courts des grandes Seigneurs. l'Empereur d'Alemaigne, et l'Archiducq Leopolde Guillelme ont beaucoup de ses pieces. S. A.s le Prince d'Oraigne Henri Fredericq luy a faict deux presents pour deux pieces de sa main, une diziesme et une crois d'or massif, toutes deux de grande valeur. il teint maintenant sa residence en Anvers dans la maison de proffesse des Peres Iesuites.

I. Luyens pinxit. I. Meyssens excudit.

56 PETRVS SNAYERS

Nasquit en Anuers l'an 1593. tres bon Pintre de batailles, Paysages en grande et petite forme extremement bien renommez, qu'il fut Pintre de l'Archiduc Albert et Isabelle, puis Domestique de Son Altesse le Prince Cardinal Infante d'Espagne et des plus autres Princes &c. demeurant a Bruxelles.

D. van Heil ginxit. Corn. Coukerchen fecit.

57 IACOBVS VAN ES

Peinctre Excellent en fruicts poissons oiseaux et fleurs les quelles il faict extremement bien au naturel il demeure a Anuers y estant ne,

Ioannes Meyssens pinxit et excudit. *We Hollar fecit.*

58 ADRIANVS DE BIE

Paintre bien estimé en grandes figures et aultres ordonnances, Pere de l'Auctheur de ce liure, qu'il at demeuré long temps en Italie etc.ª né dans la ville de Liÿere en l'an 1594.

Petrus Meert pinxit. *Lucas Vorstermans iunior sculpsit.*

59 ADRIAEN VAN VENNE

Natieff de Delft en l'an 1599 a pris son Commencement aupres de Simon Valck a Iyrden et de la chez Ieronimus van Dist, Excellent Paintre en blanc et noyr quitant son Maistre, s'est exercé de telle facon en son estude quil a faict des Chefs d'oeuures pour le Roy de Denemercq ausi Son Altesse le Prince d'Orange a des belles Choses de sa main et Beaucoup d'autres Princes, et grandes Seigneurs, mais ces plus belles oeuures ont este en blancq et noyr il est bon poete cet quon trouue per ces liures qui il a faict il tient sa Residence a la Haye,

A van Venn pinxit. Wi: Hollar fecit, I. Meyssens excudit.

60 IAECQUES IORDAENS

Excellent peinctre en grand, faict connoistre son esprit relevé par sa belle maniere de peindre, est inventif en toutte sorte d'ordonance, soit en poesie histoires, en devotion et d'autres, il a faict les belles choses racourtantes pour le Roy de Suede, et plusieurs autres princes et seigneurs, est ne a Anvers lan 1594. le 19. de May, a faict son apprentissage chez son beaupere Adam van Oort, tenant sa demeure en la ville de sa naissance.

Ia. Iordaens pinxit. *Pet. de Iode sculpsit.* *Ie. Meyssens excudit.*

GASPAR DE CRAYER.

Natif d'Anuers en l'an 1585. a esté disciple de Raphael Coxeis demeurant a Bruselles, et at tellement surpassé son Maistre en l'art de Paincture, q'il s'est rendu vn des milieurs maistres de nostre siecle, dont ces chefs d'œures q'uon voict per tout en sont les tesmoins, principalement a Brusselles, ville de sa demeure, il a esté paincture de son Altesse le Prince Cardinal Ferdinand, duq a faict son Portraict, et aussi de beaucoup d'autre Princes, il est encor florisent en son estude faisent des belles aœures.

Antonius van Dyck pinxit. Iacobus Neefs sculp. Iean: Meyssens excudit.

62 BALTHASAR GERBIER

Il a faict merveille en illuminature, et a demeuré long temps en Italie, il fut paintre du Duc de Bocquingam et apres du Roy d'Angleterre le quel lui faisoit Chevalier, par sa vertu; et apres son Agent a Brusselles, en l'an 1630 et a Londres maistré de la cermonie. il est natif d'Anvers l'an 1592.

Ant. van Dyck pinxit. *Ioan. Meïssens excudit.*

63 LEONARD BRAMER

Natif de Delft, en l'an 1596. il a demeuré long temps en Italie dedans la Court du Prince Mario Ferneso, ou il a faict beaucoup des ses œuvres en grand, et en petit. il a faict aussi quelques pieces pour le Cardinal Sohalie. d'Italie il est revenu a Delft, et il a faict quelques pieces a Rysewyc pour son Altese le Prince d'Orange Fredric Henri: et pour son Exce Conte Maurice de Nasou, et autres Princes.

Leon. Bramer pinxit — Ant vander Does sculpsit. — Io. Meyssens excud.

64 CORNELIO POULENBOURGH

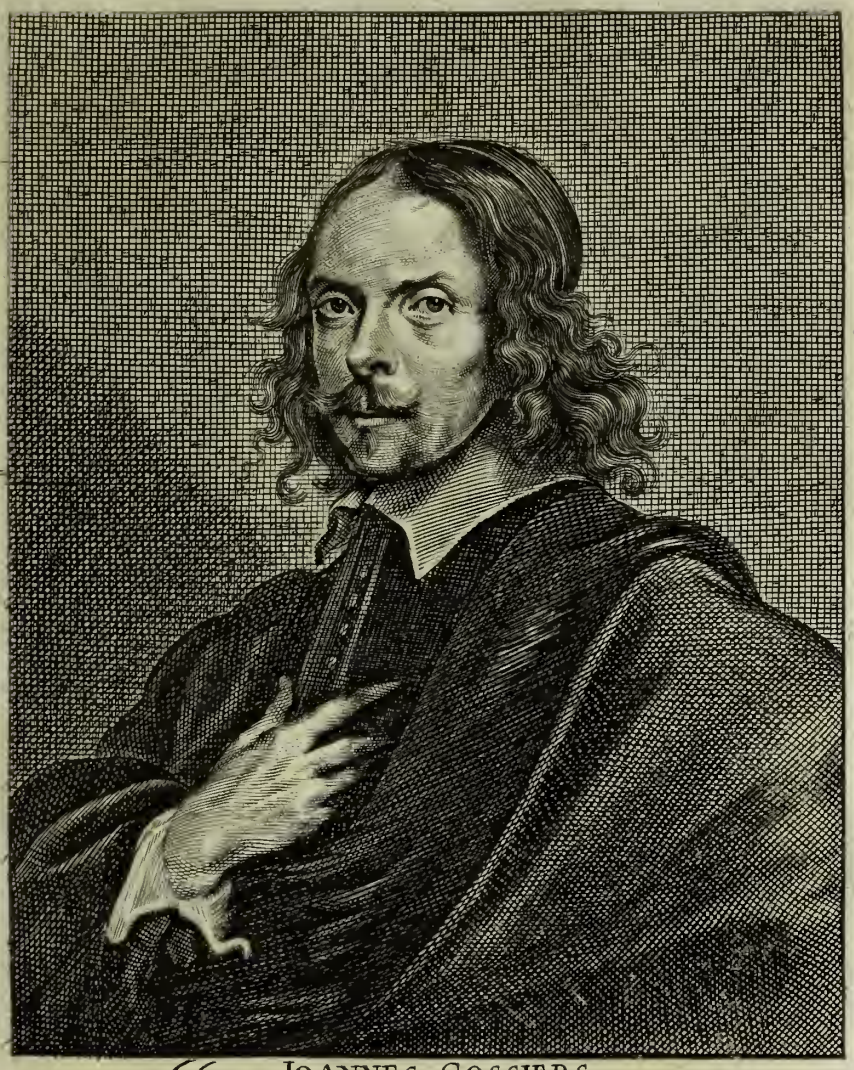
Natif d.' Vtrecht, paintre tres perfaict, et admirable, en petites figures, et animaux: et les enfans nuds il les faict fort naturelles, ses ruines, paysages, et elongements sont fort beaux. il a demeuré long temps en Italie; et en l'an 1637. il fut demande par le Roy d'Angleterre a Londres, ou il a faict pour le Roy, quelques tableaux, et la il est retire a Vtrecht.

Cor Poulenbourgh delin. Coen Waumans sculp. Io. Mensens exc.

65 ERASMUS QUELLINIUS

Né d'Anvers l'an 1607, le 19 novembre. il at été disciple de Mons.r P.P. Rubens, estant premierement devenu maistre dedans la Philosophie; il et ausi dans la Peinture devenu un maistre excellent, si bien en grand que en petit: et il se entend fort bien a la perspective, et il est un grand desseignateur et Architecte.

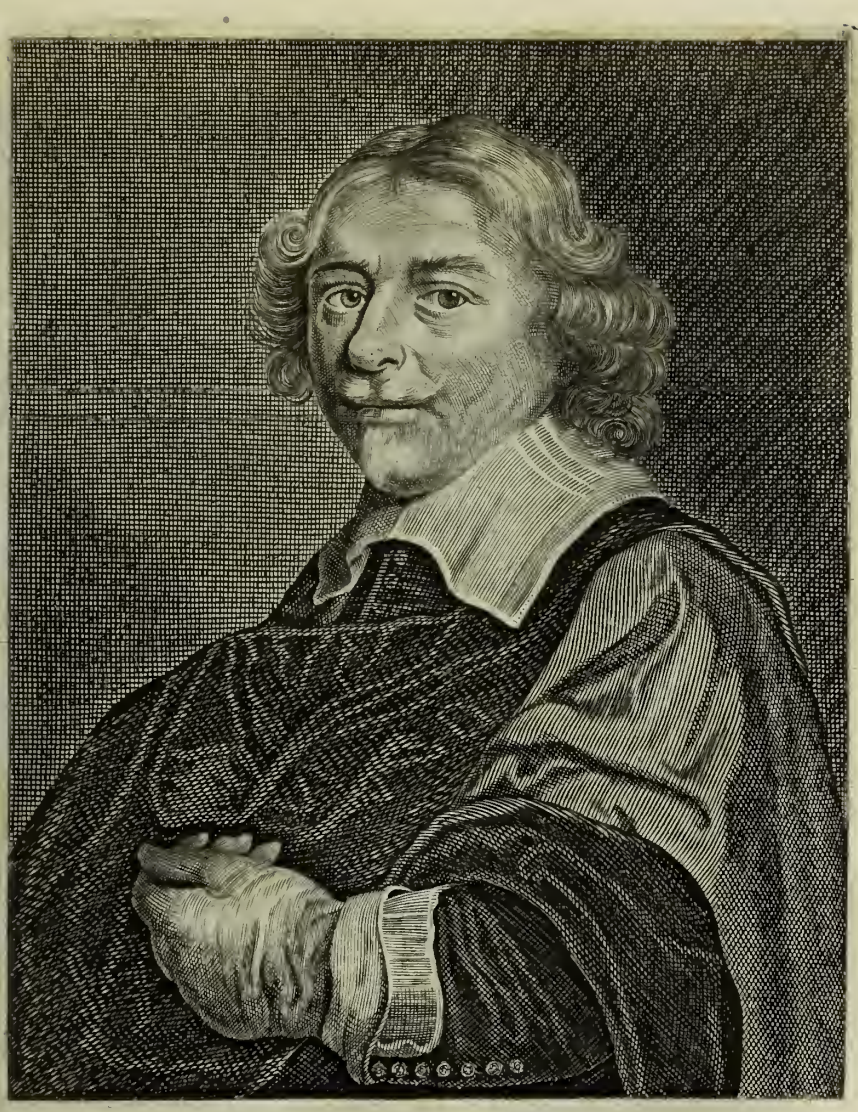
Er. Quellinius delin. *Petr. de Iode sculp.* *Io. Meyssens excudit.*



66 IOANNES COSSIERS.

Peinctre, naturel d'Anuers, est neé l'an 1603. Il a eu au commencement de son art pour maistre Cornil. de Vos. Il est devenue fort excellent. Ce que tesmoignent aßez ses peinctures quil a fait en plusieurs Eglise tant pour le Roy d'Espaigne, que pour le Prince Cardinal et pour l'Archiducq Leopolde Guilliame et plusieurs aultres Princes et Seigneurs.

Ioannes Cossiers pinxit *Petrus de Iode sculpsit* *Ioannes Meÿssens exc.*



67 DAVID BALLII

At eu son origine a Leyden ou il tient encor sa residence. il est un fort bon peintre en pourtraicts, et en vie coye: estant fort en la desseinne a la plume etc.

David Bally pinxit. *Coenr. Waumans sculp.* *Io. Meyssens exc.*

68 HERMAN SAFTLEVEN

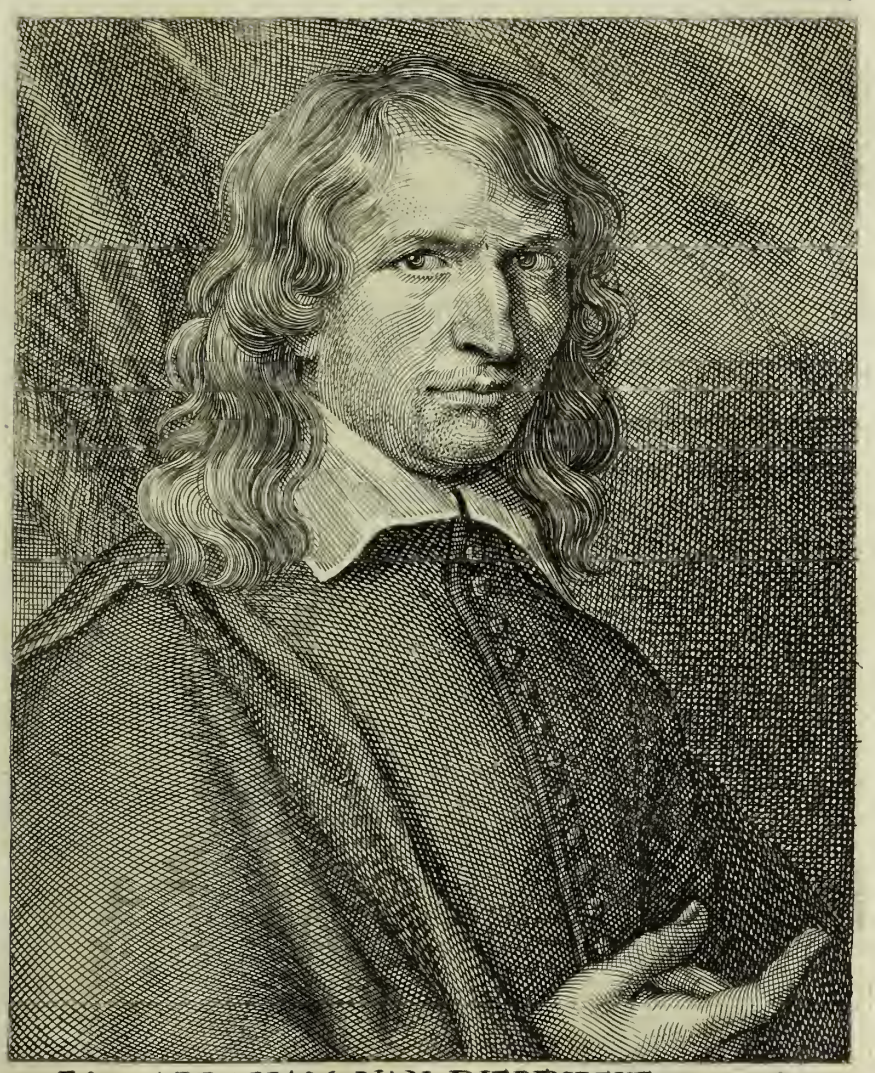
Natif de Rotterdam en l'an 1609. un bon paintre en païsages. au commencement il faisoit païsans, païsanes, et granges: mais à present il a sa seule delectation en païsages sa residense est en la ville d'Vtrecht.

H. Saftleven pinx. Coen. Waumans sculpsit I. Meïssens excudit.

69 IEAN VAN BRONCHORST

Natif de la ville de Vtrecht en l'an 1603. aiant apriz chez paintres en verre, mais des petites maistres, sans quelque bone instruction, per sa grande diligence est devenu un tres bon paintre, en figures. il est bon designeur, comme on peut voire par ces œuvres.

Jo. van Bronchorst delin. Pet. Dallin sculp. Io. Mon[illegible] excudit.



70 ABRAHAM VAN DIEPENBEKE

Est né a Bosleducq, ayant cy devant exercé pour quelque temps l'art de peindre sur les vitres, en quoy il surpasse tous ceux de son temps, mais a present s'est addonné a peindre toute sorte de peincture mesmes aux desseins tres curieusement, ayant eu pour maistre Pierre Paul Rubbens, tient sa residence a Anvers.

Abr. a diepenbek pixit. Paul. Pontius sculpsit. Ie. Meyssens excudit.

71 PIERRE DANCKERSE DE RY,
Natif à Amsterdam l'an 1605. Peintre en pourtraict de Sa Maj.te Vladislaus IV. du nom Roy de Pologne, et Swede, etc.

Petr. Danckerse de Ry pinxit. *Iean Meyssens excud.*

72 DANIEL VAN HEIL

est né de Brusselles lan 1604, est bon peinctre en paisages, travaille bien au vif, de mesme les maisons et villes bruslantes, ce qui se peult cognoistre par beaucoup de tableaux quil a faict.

Iean Bapt. van Heil pinxit. *Fredric Bollats sculpsit.* *Iean Meyssens excudit.*

73 CORNELIUS IANSSENS

Paintre tres excellent en grandes, et petites ordonances: mais une lustre de pōrtraicts avecq un admirable entendement. la ville d'Amstelredam āt le bonheur de iouir de sa persone. il a demeure long temps en Angleterre, ou il a faict plusieurs belles et admirables pieces, pour le Roij et plusieurs autres grandes seigneurs.

Corn. Ianssens pinxit. *Coenr. Waumans sculp.* *Io. Meyssens exc.*

74 IACQVES D'ARTHOIS,

Nasquit en Bruxelles l'an 1613. ou il tien sa residence, ses païsages en grande et petite forme sont tenuz entre les plus plaisans de Flandres.

Ioan. Moyßens pinxit et excud. — *Petr. de Iode sculpsit*

75 PIERRE VAN LINT.

Trauaille en grand et en petit aux pourtraiturs, en Histoires tant spirituelles que profanes. Il a serui de Peintre au Cardinal Geuasius, Doÿen, et Euesque d'Ostie, par l'espace de sept ans, comme aussy a d'aultres grands Seigneurs. Il peinct a l'huile et a la détrempe, selon qu'il a faict en la Chapelle de Sainte Croix en l'Eglise de la Madona del Popolo a Rome. Il at aussy fait trois tables d'autel a Ostie. Il sert a present de ses pieces le Roÿ de Dannemarc. Il naquit l'an 1609. Commençea son stil l'an 1639. en Anuers, lieu de sa naissance, ou il reside a present.

P. Van Lint pinx. *P. de Iode sculpsit.* *Ioannes Meyssens exc.*

76 DAVID RYCKAERT

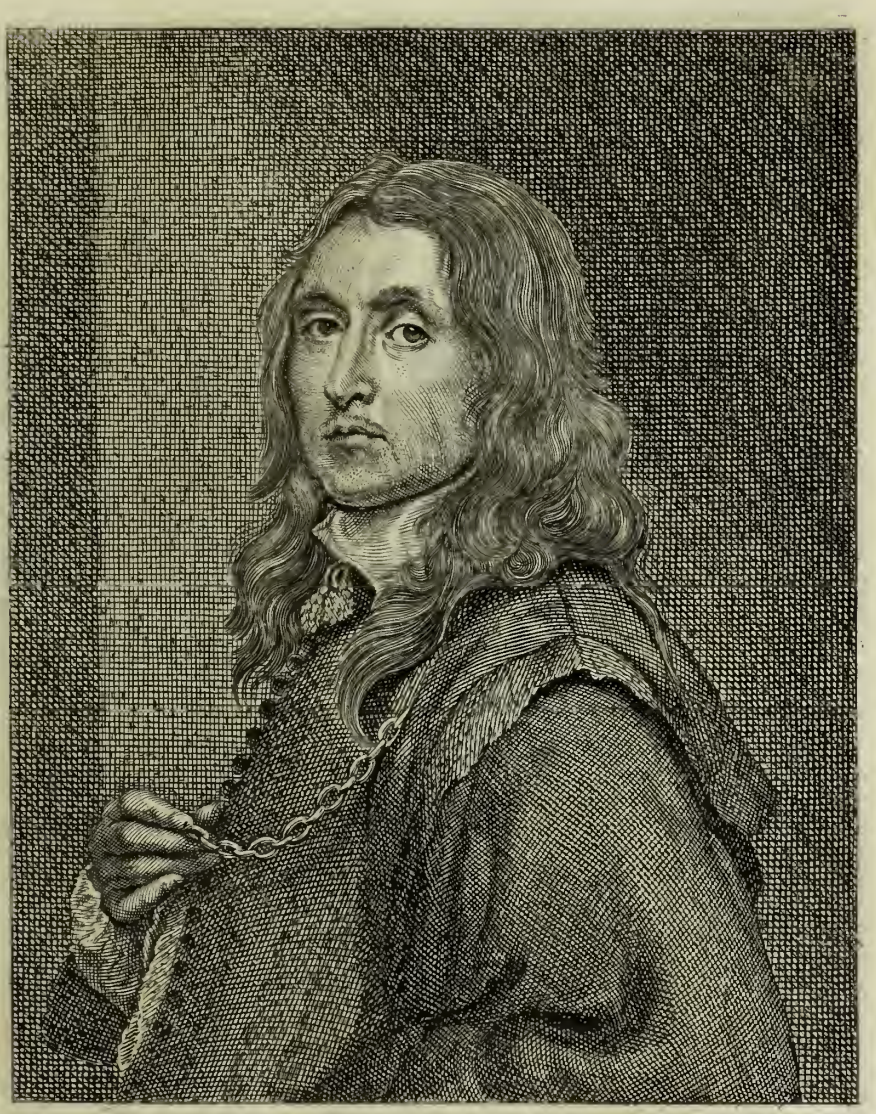
Prit sa naissance en Anüers lan 1613 il at apris cher son pere daüid Ryckaert est grand maistre en petites figüres, principalement en escüries et semblable edifices certes illüstre aüy ordonnances rüstiqües, ainsi que son Altesse Imperiale L'Archidüc Leopold, Le troüüe ses pieces dignes de son cabinet comme aüsi aütres Princes mais il est sur toüts aütres excellent en peintüre de la lümiere de chandelle.

Daüid Ryckart pinxit. *Frederick Boüttats sculpsit.* *Ie Meÿssens excüdit.*

77 NICOLAS DE HELT STOCADE

Prit sa naisance a Nieumegen en l'an 1614, il a demeure quelque temps a Rome et a Venise et de la il est venu prendre sa residence en France ou il a faict des si belles œuvres qu'il at esté estime digne d'estre receu Peintre de Sa Maieste Tres-christiene

Nicolas de Helt Stocade pinxit. Petr. de Iode sculpsit. Io. Meyssens excudit.



78 GONZALO COQVES.

Né en Anuers, lan 1638. at apriz son Art Cez le Vieur Dauid Rÿckaert son beau Pere, ou il a tellement auancé son estude que le Roÿ d'Angleterre l'at Employe pour auoir de ses pieces. le duc de Brandenborg sen delectoit fort et le prince Dorange en faisoit grand Cas; ses ordonances sont excellentes, et ses pourtraicts en petit, admirables.

gonzalo Coques pinxit. *paulus pontius schulpsit* *Ioannes meÿssens excu*

79 DAVID TENIERS

Un tres excellent peintre en petites figures et paijsages, il a faict des remarquables pieces tant pour le Roy d'Espaigne que pour autres Roys, de mesme pour l'Archi-duc Leopolde Guillaume, l'Evesque de Gand, et le Prince d'Orange Guillame et plusieurs autres Princes, Seigneurs, et Amateurs de l'art. ont beaucoup de ses œuvres, il est ne d'Anvers l'an. 1610. aijant eu son pere pour maistre.

Dav. Teniers vinxit. Pet. de Iode sculpsit. Io. Meyssens excudit.

80 ROBERTVS VAN HOECK,

Controleur des fortifications pour le seruice de sa Maj.tte en Flandre etc. peitre extreordinaire en petites figures, tres-bien estimez des amateurs et grands Seig.rs pour leur rareté né dans la ville d'Anvers.

G. Coques pinxit. *C. Caukercken sculpsit*

81 IEAN BAPTISTE VAN HEIL

bon peinctre, inventif en ordonances de devotion, poësie et d'autres, faict bien un pourtraict, ce qu'on peult veoir a Brusselles dont il est né lan 1609, et frere de Daniel et Leo van Heil, touts trois encor en vie.

Ie. Bapt. van Heil pinxit. *fred. Bolttats sculpsit.* *Ie. Meïssens exc.*

82 IEAN PHILIPPE VAN THIELEN

Seigneur de Couwenberch, etc. il est né a Malines, l'an 1618. a esté disciple du tres-fameux peintre F. Daniel Zegers de la Compagnie de Iesus, aupres lequelle il est deuenu peintre tres estimé en fleur, dont ses tablaux en rendét les tesmoinages.

Erasmus Quellinus pinxit *Richard Collin sculpsit*

83 PETRVS MEERTE
Pictor Brucellensis

C. Caukercken fecit.

84 IOANNES PEETERS

Tres-bon Peintre de Mers, calmes et tempestes batailles sur mer, Galeres, Villes, et Chateaux etc. fort rares, et bien estimées par tous païs, princepalement des amateurs et grands Segnieurs. demeurant en Anuers Ville de sa naisance, né l'an 1624. *Luc. Vorstermans iunior delineauit et sculp.*

85 IOANNES VANDEN HECKE

Paintre tres-renommez en grandes et petites figures fleurs fruicts, animaux et aultres ordonnances bien Estimez pour leur rarité, quil a demeuré plusieurs ans en Italie et a esté paintre de Ducq: de Bracciaen etc: demeurant en Anvers.

I. vanden Hecke pinxit. *Petr. Woumans sculpsit.*

86 LVCAS FRANÇHOYS

Peintre tres expert et renommé en grandes ordonnances, et pourtraicts, née a Malines.

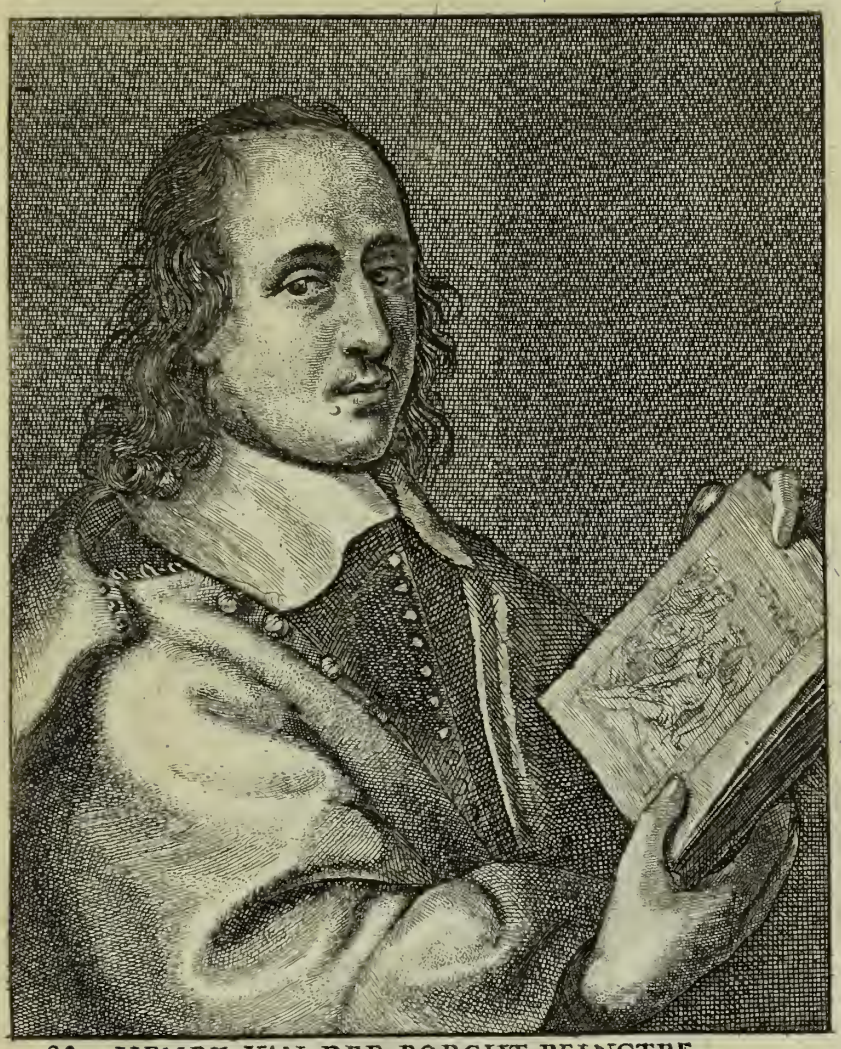
Lucas Franchoys pinxit. *Coenr. Waumans sculp.*

87 CAROLVS VAN SAVOYEN,
Paintre extraordinaire en petites figures princepalement en nues grandement estimez Nasquit dans la Ville d'Anvers demeurant en Hollande .

C. van Savoijen fecit aqua forti.

88 PETRVS VAN BREDAEL, Né dans la ville d'Anvers en l'an 1630. Paintre fort plaisant et rare, il at demeure quelque temps en Espaigne, et autres provinces.

Abbé delineavit. Anvers Edit.



89 HENRY VAN DER BORCHT PEINCTRE,

Né à Franckendael au Palatinat, et a cause de la Guerre venu a Franckfort, en l'an 1636 passant le Comte d'Arondell Voyagant vers l'Empereur l'emmena et de la l'envoya en Italie Chez M. Peti le quel amassa l'Art pour le dit Comte. de la Passant avec l'art en Angleterre il l'a garde Jusques au decès du Comte il est Seruiteur du Prince de Galles,

Iohann: Meyssens pinxit et excudit. W. Hollar fecit. 1649.

90 IEAN MEYSSENS,

Peinctre natif de Bruxelles l'an 1612. le 17. de May, tient a present sa residence en la ville d'Anvers, ou pardessus l'exercice du pinceau particulier en pourtraits, il fait profession de vendre des printes, en la cognoissance desquelles il est singulierent verse.

Ioan. Meyssens pinxit. *Cornelis Meÿssens sculp*

91 GEORGIVS VAN SON

Peintre Excellent en Fruicts, Fleurs &c. qu'il demeure à Anuers ou fut nè en l'an 1622.

E. Quellinus pinxit. *Cornaerd. Lauwers sculpsit.*

92 IEAN BAPTISTE VAN DEYNVM.

Est nè d'Anuers, en l'an 1620. fait extremement bien des petites pourtraits, paisages et autres figures en miniature, et Capitain d'vne Compagnie dès bourgeois dans la ville d'Anvers, en l'an 1651.

I.B van Deynum pinxit. *Robert Smith sculp.*

93 IOANNES VAN KESSEL

Né dans la Ville d'Anvers en l'an 1626. paintre tres-renommé en fleurs, petites animaux etc. lesquelles sont fort estimez pour leur Curieusité.

E. Quellinus pinxit. *Alex Vort iunior sculpsit.*

94 HENRY BERCKMANS

Naquit en la Villette de Clunder ſituée proche de Willemſtat. Il fut diſciple de Philippe Wouerman Peintre extraordinaire en Batailles en la ville de Harlem. Puis apres il fit ſon apprentiſſage en Poſtures ou Figures chez Thomas Willeborts et Iacques Iordaens en Anuers. Ses Pieces ſont fort eſtimées, particulierement ſes Pourtraits. Il tient ſa reſidence a Middelbourg en Zelande.

H. Berckmans pinxit. *C. Waumans ſculp.* *I. Meüſſens excudit.*

P. Bouttats junior fecit

95 Simon Vouet.

P. Boutats Junior fecit.

96 Peeter Testa.

P. Bultatz junior fecit

97 Peeter Brugel.

Phi: Boultats junior fecit Antverpiæ

98 Cornelis Le Brun.

99 CORNEILLE DANCKERTS DE RY

Fut ne a Amsterdam lan 1561. mourut 1634. agé de 73 ans, a este environ 40 ans maistre macon et Architecte de ceste tant renommée Ville, il vient en la place du feu son Pere du mesme nom, qui avoit en son vivant servi la Ville dans ceste mesme charge, il a faict une grande nombre de grands et signales bastiments parce que la aggrandissement de la Ville se fit en son temps, il a basti la novelle porte de Haërlem, les trois novelles Eglises, la Bourse de marchants, et innummerables ouvrages apartenants a l'ornement de ceste Ville, il trouva par grande experience l'invencion de bastir des ponts de pierre sans restraindre le cours de l'eau sur des grandes Riviere: comme il en fit la preuve lan 1632 par dessus la Riviere d'Amstel large de 200 pieds ayant 7. arcqs.

Pet. Danckert de Ry delin. Pet. de Iode sculp. sit. Io. Meyssens excudit

100 CORNELIE CORT

Engraveur admirable natif de Hornesen Hollande en l'an 1536. il a demeuré long temps en Italie faisant beaucoup de ses œuvres pour Raphaël d'Vrbin Titian et plusieurs autres. il mourut a Rome en l'an 1578.

franc. vander steen sculpsit. *I Meijssens excudit.*

101 THEODOR CORENHERT

A. eté un tres excellent graveur il a mis en lumiere plusieurs œuvres de Martin Hemskercq, et plusieurs aultres. il etoit fort bon poëte, natif d'Amstelredam l'an 1522. et mourut à Dergoude, en l'an 1590.

Fr. vande steen sculpsit. Hen. Goltzius delin. I. Meyssens [illegible]

102 HENRI DE KEYSER

Architecte de la ville d'Amstelredam, il etoit un de mellieurs sculpteurs d'Hollande, qu'on peult voire per le tombeau du prince d'Oraigne, qu'il a faict a Delft, et le maison de la ville. le iour de sa naissance fut en l'an 1565. le 15 de may, dans la ville d'Vtrecht; et il mourut a Amstelredam l'an 1621. le 15 de maij.

I. Meyssens fecit excudit.

103 IEAN SADELER

Très excellent engraveur, natif de Brusselles en Brabant l'an 1550. il at este premierement damasquineur en fer, mais aiant l'esprit plus eleve, il sât addonné a la gravure, ou l'art luj a tribué la plus grande douceur et subtilite du burin: la quelle il at acquise par soij mesme par sa grande diligence, tesmoigne les pieces qu'il a faict pour Martin de Vos, et plusieurs autres. l'an 1588. il est alle demeurer a Francfort, et de la a Munichen en Baviere, ou le Duc luj a faict present d'une chesne d'or avec une madaille, et en l'an 1595. il est alle prendre sa demeure a Venise ou il mourut de la chaude fiebre l'an. 1600. Io. Meyssonnier.

18

104 RAPHAEL SADELER

Excellent engraveur natif de Brusselles en Brabant, lan 1555. il a esté premierement damasquineur en fer, et aprez il s'at addonné aussi a la gravure suivant l'exemple de son frer Iean, en la quelle il a si bien profité quil est parvenu a la plus haute degré de la delicatesse, come on peut voire en ses œuvres, principalement les saincts de Baviere et quelque livres de Heremits qu'il a faict avec son frer Iean, avec qui il est venu demeurer a Munichen en Baviere, et dela a Venise ou il mourut. il at été pour quelqs temps peintre

Coenr. Waumans sculp. Io. Steuffens excud.

105 IACOBUS MATHAM.

Beau fils de Henri Goltz. fut né a Hærlem l'an 1571. le 15. d'Octob. mourut 1631. le 20. Ianuier.

Ant. van der Does sculp. *P. Soutman pinx.* *I. Meyssens excud.*

106 IACQVE VRANCQVART.

Atenus sa residence a Bruxelles et en son temps fut Archetecte du Serenissime Archiduc Albert d'Austrice et Ingenieur ordinaire de Bruxelles pour le service de sa Majesté.

Iean. Meÿssens exc.

107 ÆGIDIVS SADELER

Un de premiers engraveurs de toute le monde, il est ne en Anvers l'an 1570, il a apris son art chez ses oncles Ian, et Raphaël Sadeler, mais il les a surmonté tant ainsi qu'il fut reputé digne d'estre tenu engraveur de trois Empereurs d'Allemagne de suite, a sçavoir Rudolphe, Matthias, et Ferdinande le deuxiesme de cette nom. car l'art de la gravure a tirée quelque faveur aux des autres et la levée cettuy s'y per dessus toutes les autres le trouvant capable non seulement a la plus haute grandesse du burin, mais a la plus grande subtilité et delicatesse aus ordonances, et pourtraicts les quelles il a si bien faict qu'il est impossible de les assequer avec son entendement. les quelles il a le plus souvent peint et dessignées au naturel devant les engraver, il demeuroit a Prage en Boheme ou il mourut. l'an. 1629.

Ægidius Sadeler pinxit — Pet. de Iode sculpsit. — Io. Meyssens excudit.

108 HENRICVS HONDIVS

Engraueur, et tres bon Deseynateur Natif de Dussel en Brabant l'an 15 – 3. de Noble Origine il at apris a deseynier chez Ioannes Wierox, il excerçoit aussi en Orpherie, mais il fut tout iour plus incliné à la gravure, il at aussi apris la Mathematique, la Geometrie, Perspectiue, Architecture, et Fortification. chez le Vieux Iean Vredemân Vrise, et aupres Samuel Marelois homme sans pareil, ou il a tout bien experimentez monstrant. par les œuures, q'on voit de luy en estampes, maintenant il demeurt en la Haye.

Henricus Hondius delineauit. Fredricus Bouttats fecit. Ioan. Meyssens excend.

109 PETRUS DE IODE

A esté tres bon engraveur, et desseigneur tres illustre: il a faict plusieurs chefs des œuvres: long temps demeure a Rome, et en lan 1601. retournoit en Anvers, ville de sa naissance. aiant eu pour maistre Henri Goltz. il mourut lan 1634. le 9. d'aoust.

M. ferdinand pinxit P de Iode Iunior sculpsit. Io. Meyssens excudit.

110 PAULUS DU PONT

Graveur admirable en taille douce, natif d'Anvers l'an 1603. il a faict son aprentisage chez Lucas Vostermans, et at demeuré aupres Mons.r Rubens, ou il a faict quantité de chefs d'œuvres: aussi pour Mons.r van Dyck, comme on voit par ses œuvres.

I. Livens pinxit. I. Meyssens exc. P. de Iode sculpsit.

111 LVCAS FAYDHERBE

Statuaire, et Architect tres-renommé pour son grand: esprit, il at esté disciple du Noble paintre Pier Paul Rubens, demeurant à Malines Ville de sa Naissance.

G. Coques pinxit. *Pier. de Iode sculpsit.*

112 PETRUS DE IODE

Le ieusne, natif d'Anvers en lan 1606, le 22me de novembre; il at apris chez son pere, et il est devenu un graveur fort delicat, il at été avec son pere quelque temps á Paris, pour engraver quelques pieces pour Monsr Bon enfant, et S.r L'Imago. on trouve plusieurs de ses estampes en lúmiere, il se tient en Anvers.

Tho. Willeborts pinxit. Petr. de Iode sculpsit. Io. Meyssens excudit.

113 IACQ CALLOT

Gentilhome lorain qui fut né en la ville de Nancy, en l'an 1594. de son commencement estoit graveur, mais voiant qu'il ne sçauroit faire promptement cette science, il s'adonnoit a travailler a l'eau forte, en quelle il s'a rendu si extrême, qu'il est une merveille de le voir. on cognoit son grand esprit par ses œuvres, cõme la grande marché de Florence, les misères de la guerre, et quantité des autres. il mourut en la ville de sa naissance, l'an 1635, le 27me de mars. Masne delin. Aoemans sculpsit. I Meissens excudit.

114 LEO VAN HEIL

faict bien en illuminature des fleurs et mouches et autres petites animaux au naturel, s'entend fort bien en l'Architecture et batiments de maisons et en perspertives. est ne a Brusselles lan 1603.

Io Bapt van Heil pinxit *Fred Bolttts sculpsit* *Io: Meyssens excudit.*

115 PETRVS VERBRVGGHEN

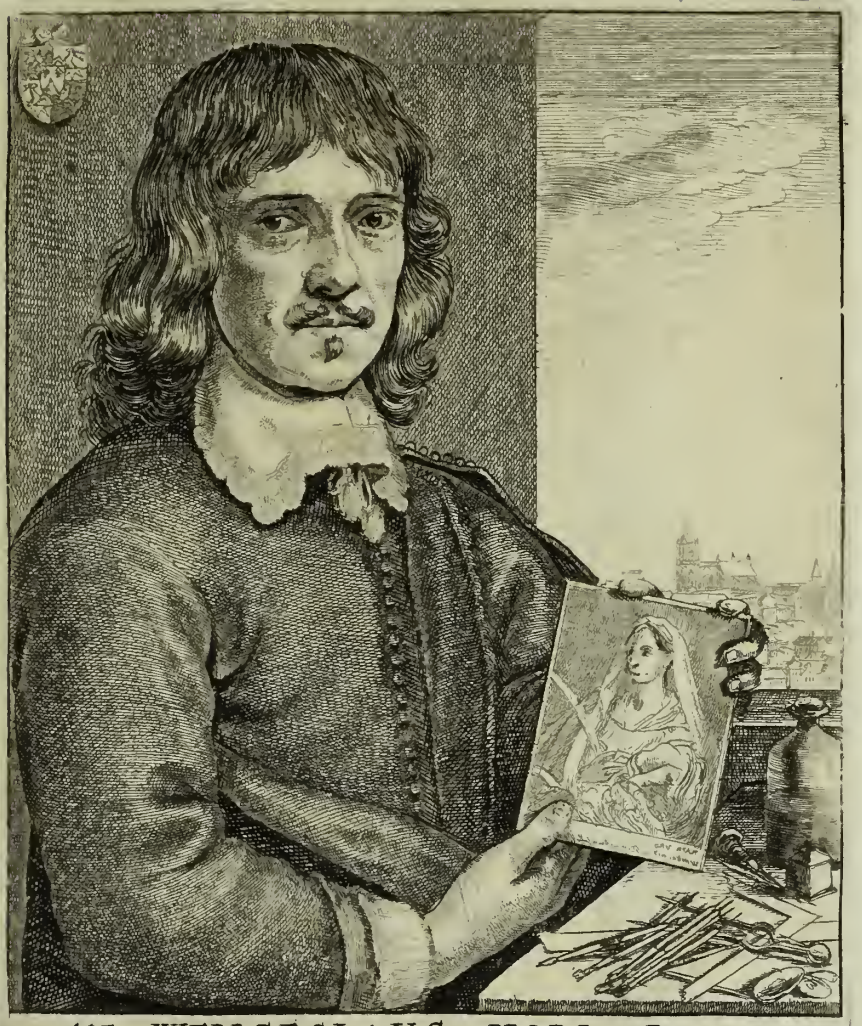
Sculpteur d'images tres-renomé demeurant en Anuers ville de sa naissance.

E. Quellinus pinxit *Ceorr Lauwers Sculpsit*

116 SIMON BOSBOOM

Natif d'Emden en l'an 1614 fut bon Architect et tailleur de pierre il at este employe au service du tresillustre Prince Electeur de Brandenburch

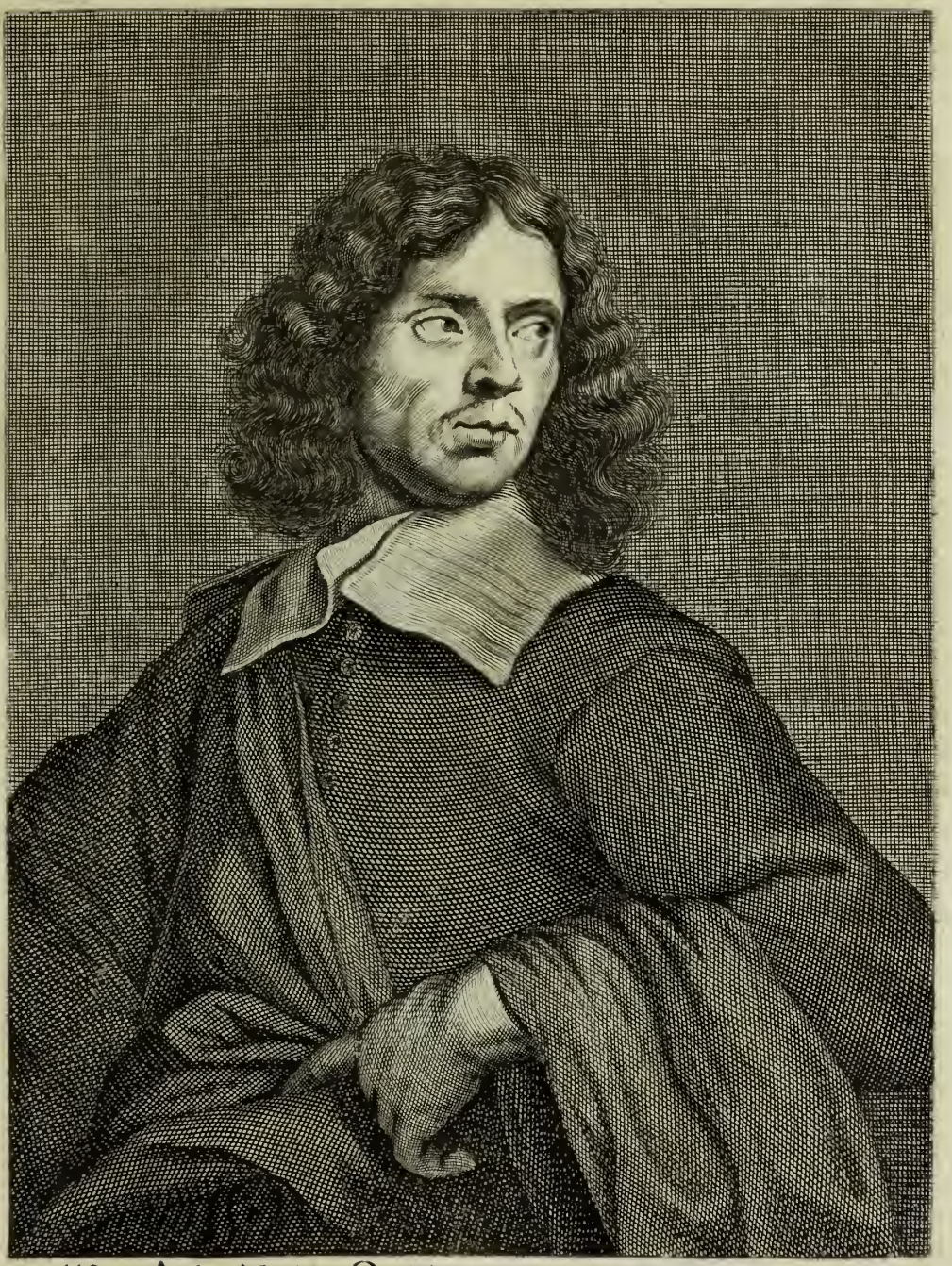
Niclaes de Helt Stocade pinxit. Petrus de Iode sculp. Iean. Moyssens excudit.



117 WENCESLAUS HOLLAR

Gentilhomme ne a Prage l'an 1607. a esté de nature fort inclin p^r l'art de meniature principalement pour esclaircir, mais beaucoup retardé par son pere, lan 1627. il est partij de Prage aijant demeure en divers lieux en Allemaigne, il s'est addonné pour peu de temps a esclaircir et aplicquer leau forte, estant party de Coloigne avec le Comte d'Arondel vers Vienne et d'illec par Prage vers l'Angleterre, ou aijant esté serviteur domestique du Duc de Iorck, il s'est retiré de la a cause de la guerre a Anvers ou il reside encores.

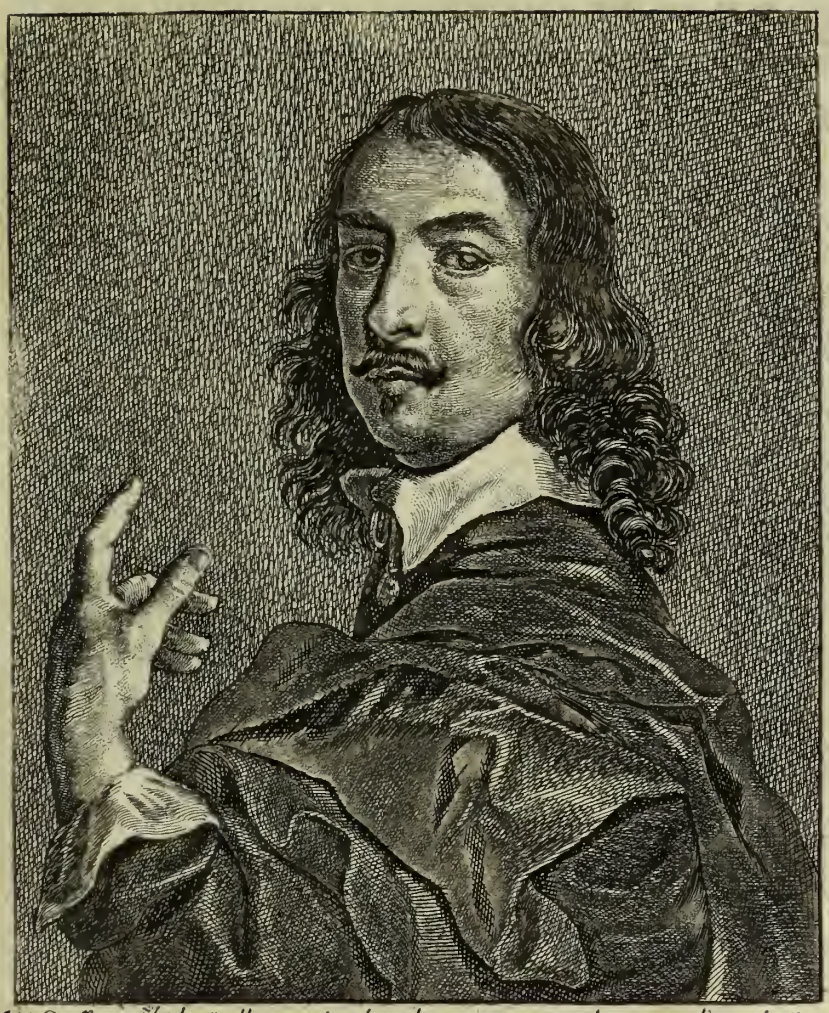
Ie. Meysens pinxit et excudit.



118 AERTVS QVELLINVS IVNIOR

Natiff de S.t Trude en paÿs de Liege Architect et tailleur de Piere, Bois etc.a tres-bien estimé et renomé pour son gran esprit Demeurant et Anvers.

I. de Duÿts pinxit. *Ceenr. Lauwers sculpsit.*



119 Stessano de la Belle, natif de Florence en Italie, en l'an 1614. tres bon paincture en petit, aüsi faict merueilles, en l'eau fort d'vn grand esprit tres abondant, en inuentions, a faict son comencement aupres Iacques Callot. on voit quantite de ses estampes par tout,

Stocade pinxit, Wtaller fecit. Ioannes Heyssens excudit.

Phi: Bouttats junior fecit

120 Dirick Gorenhert

Richard Collin
Ingénieur

An English edition [illegible] was made
enlarged French version of a book on Labra
trade published in Paris at the Academy in 1817

Hammond (1930) had a copy [illegible] at
Cost a [illegible] with 122 plates
for £56

Blackburn from Bibl 1937 12 [illegible] pl
+ 2 folding [illegible] for £38